

**A Study of the Continuing Impact of Concepts Learned During Theatre Arts
Education in the Lives of Ten Shaker Theatre Arts Department Graduates**

A Dissertation

Presented to

The Faculty of the Curry School of Education

University of Virginia

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Education

by

Ned L. Gallaway, BFA

May 2014

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Abstract

Education research literature has shown that theatre arts education provides a range of academic and social-emotional benefits to various age groups; however, prior research has not specifically looked at the persistent nature of learned concepts of a high school theatre arts education in the post-secondary lives of graduates. The focus of this study was to discover what concepts learned as part of theatre arts education persisted in the lives of high school graduates, to describe the context in which the concepts were being applied, and to discover if advantages were gained. The qualitative study presents interview data from ten Shaker Heights High School Theatre Arts Department participants who graduated during the period of 1979 to 2005. A review of the theatre arts education literature was completed and the researcher developed a framework for understanding the persistence of concepts learned as part of theatre arts education as based on the conceptual frameworks of Eisner (1999) and McCarthy et al (2004). Learned concepts were identified as theatre-arts based, theatre-arts related, or ancillary and occurred in the contexts of private, private with public spillover, or public. The benefits were identified as intrinsic or instrumental in nature. The content analysis of the interview data uncovered the following emergent themes as persisting after graduation: confidence, technique, self awareness, communication, observation, body as instrument, pedagogy,

collaboration, awareness of the other, language emersion, passion for theatre, flexible purposing, expectation of professionalism, process, identity, role of theatre, and social development. A discussion of the findings is presented as well as recommendations for future theatre arts education research.

Department of Leadership, Foundations, and Policy

Curry School of Education

University of Virginia

Charlottesville, Virginia

APPROVAL OF THE DISSERTATION

This dissertation, (A study of the continuing impact of concepts learned during theatre arts education in the lives of ten Shaker Theatre Arts Department graduates), has been approved by the Graduate Faculty of the Curry School of Education in partial fulfillment of the requirements for the degree of Doctor of Education.

Dr. Robert Covert, Advisor

Dr. Harold Burbach, Co-Advisor

Dr. Daniel Driscoll, Committee Member

Dr. Bruce Gansneder, Committee Member

Dr. Diane Hoffman, Committee Member

Dr. Brian Pusser, Committee Member

Date

Dedication

Dedicated in loving memory of

James Thornton

March 30, 1944 - March 17, 2012

Teacher, Theatre artist, Friend

“Life rushes from within not from without. There is no work of art so big or so beautiful that it was not all once contained in some youthful body.”

Willa Cather, *The Song of the Lark*

*“For it is important that awake people be awake,
Or a breaking line may discourage them back to sleep;
The signals we give – yes, or no, or maybe –
Should be clear: the darkness around us is deep.”*

William Stafford, *A Ritual to Read to Each Other*

*“We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.”*

T.S. Eliot, *Four Quartets*

Acknowledgments

My first acknowledgement is to my beautiful wife Julie. It was not without sacrifice for her to move to Charlottesville, along with our new, eight month old child, so I could pursue my graduate work. A young married couple with a newborn was probably enough change; the relocation to a new city, a new job, and a new life may have been a bit more daunting than I first realized. While the journey has not been without some great challenges, over the course of time it has taken to complete the degree Julie and I have only grown closer. We have added to our family and found our home in Charlottesville, Virginia. Thank you for believing in me and for your unending support and love. I love you Julie.

At the start of my graduate work, I had one child. Now at the conclusion, I have three children. I love my children very deeply. They provided great inspiration. They also provided a home work environment that demanded great concentration on my part! Even though all three of my children are still young, and do not fully grasp the nature of “Daddy’s paper,” they have realized its importance to me – for that I am grateful. Thank you, Kaitlyn, Maggie and A.J. I love each of you, very much.

I am especially appreciative of the support and love I have received from my mom, Sue, and my dad, Ned. They have always believed in my ability to achieve my goals... while understanding my penchant for flexible deadlines.

They had to accept being further away from their grandchildren and, while difficult, they supported my efforts without pause. Thank you Mom and Dad, I love you.

My grandmother, Margaret Reinbold passed before I completed my graduate coursework. I know she was incredibly proud of the degree I was pursuing. She was an immensely important and influential person in my life. I often think of her past love and support and how it nurtured my self-confidence. She would have loved seeing me earn this degree.

I would be remiss to not acknowledge the encouragement I have received from my loving in-laws, Mary Ann and Ken Kovach. In spite of the fact that travel time from their front door to ours to visit their first grandchild increased from fifteen minutes while we lived in Cleveland Heights, OH to over nine hours after we moved to Charlottesville, VA they have remained incredibly supportive. Thank you for everything.

I am indebted to Dr. Hal Burbach. As the chair of the Social Foundations Department when I submitted my application, I am grateful for the opportunity that was provided to me to attend the Curry School. Dr. Burbach, as my advisor and dissertation co-chair, you taught me more than you realize. You triggered my fascination with the concept of globalization and the complex intertwined nature of economics, politics, and education. That fascination has not waned and the knowledge I gleaned from you and your understanding continues to serve me today, most notably in my role as a local school board member. Dr. Burbach, thank you for all of your time and support.

Thank you, Dr. Covert, for guiding this dissertation through to its conclusion. I have always appreciated your unwavering support for qualitative inquiry. You always reminded that subjective sensibility is worthwhile and valid. Your support while I have written this dissertation has meant a great deal. I suspect it is unbeknownst to you, but knowing I had your support has eased many moments of distress. Thank you, Dr. Covert, for everything.

After my first semester, Dr. Burbach encouraged me to meet a professor that was looking to hire a research assistant and to apply for the position. I learned it was a quantitative research role and I did not think chances were in my favor. I applied and I met Dr. Bruce Gansneder, the professor who was looking for a research assistant. I had no idea how the interview went, and I had no idea if I would be hired, what I did know was that Dr. Gansneder was someone I wanted to learn from. I learned quite a bit in the interview alone. As it turned out, I got the job and, as Dr. Gansneder explained, it was because he “liked the way I think.” Starting in March of 2003, I embarked on what I have described to people as my second degree program. I was in the Social Foundations program part of my time and then I was in the Ganseder program for the remainder of my time. Dr. Gansneder taught me, the “qual” student, everything about the “quant” side while I assisted in the survey research he was directing. Dr. Gansneder was a trusted and admired advisor throughout my tenure as his research assistant. Dr. Gansneder, you are an incredibly gifted and generous teacher. I remain incredibly grateful for all you provided in terms of knowledge, opportunity and wisdom. Thank you.

I enrolled in more courses offered by Dr. Diane Hoffman than I did from any other professor. I was addicted to classroom discussions marked by intellectual vigor and passion for the subject matter and to the fabulous reading lists – all of the books can still be found on my shelves and I return to many of them over and over again. It was a real joy to attend your classes, Dr. Hoffman. As I was completing work for my dissertation I stumbled upon a short paper that you had assigned on Friere's *Pedagogy of the Oppressed*. I compared Freire's "fully human" to bell hook's "truly love." One of your comments was, "I enjoyed the attempt to get at a very critical and different idea!" The note reminded me of past conversations with fellow students – of how you always supported creative, exploratory and theoretical lines of thought born out of the social foundations of education. Thank you Dr. Hoffman.

During the course of a graduate program, there were certain professors I wanted to learn from but program requirements and schedules made it difficult to enroll in their courses. Thankfully, once hired as Dr. Gansneder's research assistant, I was able to learn from one of those professors, Dr. Brian Pusser. As the lead researcher on a study of non-traditional learners, Dr. Pusser led an impressive group of peers in a national study. The insights gained from having access to the planning, preparation, execution, and reporting of the major research project were invaluable. Dr. Pusser, I am also incredibly appreciative of your generosity in stepping in at a moment's notice to help me finish my work. Thank you.

One of the true joys of completing graduate course work is the people you come to know. If there are any, there are very few people, who compare to Dr. Dan Driscoll. I didn't even have to ask! And for that I will be forever grateful. Dr. Driscoll, you sir, are a class act. I recall our past discussions with great fondness and I hope there will be many more to come. Thank you.

Time and changing situations can do many things to friendships. Some friendships endure no matter the time or situation; some friendships only last within certain times and certain situations. In both instances, I have treasured friendships with many wonderful people. As I come to the conclusion of my graduate work I would be incredibly remiss if I did not acknowledge a few specific friendships that formed during my years at the Curry School. First and foremost, I acknowledge Dr. Billy Wayson, Dr. Wilson Manoharan, and Dr. Terry Stoops. I hold these three gentlemen in the highest regard and I continue to treasure the time I spent learning with, and from, each of them. I also want to acknowledge Ron Scott Jr. Ron, your lifelong friendship has been an everlasting and motivating source of positive energy for me... and it always will be. Thank you.

Two months prior to the birth of my first child, Kaitlyn, I decided I would resign from my teaching position in the Shaker Heights High School Theatre Arts Department at the end of the school year, to pursue a Social Foundations of Education graduate degree from the Curry School of Education at the University of Virginia. After I resigned, I applied and was accepted to the Curry School. I began an academic endeavor that took a bit longer than expected and is now coming to a close. Upon reflection, no regrets can be thought of. It has been an

educational journey filled with wonderfully gifted and generous professors and fellow graduate students. Simply put, I have learned far more than I ever expected to. I am incredibly grateful for everything I have learned. As the song goes, “the trick to the travelling is all in the company.” Well, the company has left me in awe, and it has been a pleasure to share the road with each of you.

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Chapter 1

Introduction

The purpose of this study is to identify which concepts learned as part of a secondary school theatre arts education have persisted since graduation, to describe the context in which those concepts are being applied in postsecondary lives, and to discover if any perceived social advantages were gained from the theatre arts education. A background of theatre arts education will be presented to include brief overviews on the state of theatre arts education in public secondary schools, characteristics associated with students who have enrolled in theatre arts courses, and benefits associated with theater arts education participation as found in the literature. The theoretical framework for the review of the literature will be discussed. A rationale will be presented for taking a new look at theatre arts education, specifically in regard to its linkage to the emerging world students are learning, living, and working in. The research design will be introduced including a conceptual model for understanding the persistence of theatre arts concepts and contexts in which they are applied. Research questions, assumptions, definitions and limitations will be provided along with a statement on the organization of the study.

Background of the study

The number of secondary students taking theatre arts coursework has grown meagerly over the last thirty years. In 1982, only 5.9% of high school graduates reported earning credit in theatre coursework as compared to 12.3% in 1998 (National Center for Educational Statistics, NCES-131, 2002). While more than 90 percent of public secondary schools offered music and/or visual arts courses in 1998, less than half offered theatre coursework within the typical school day (NCES-131, 2002). Historically, theatre arts education as a curricular subject has not seen much expansion over the last several decades. One third of secondary schools included theatre arts as a curricular offering in 1929 (Macgowan, 1929 as found in McKown, 1949). Compared to the 49 percent of schools offering theatre arts education as curricular offering in 1998, there has been an increase in offerings but not on a grand scale, and not to the extent in which some of the other arts subjects have been included in the daily curriculum.

In 2005, the average graduation requirement in the area of “arts/vocational” for the 50 states was only one seventh of a credit (NCES, 2007). Of the 48 percent of schools that reported offering theatre coursework within the regular academic day, 84 percent reported having at least one full-time instructor devoted to teaching the subject; 53 percent of schools reported having at least one room provided that was dedicated to the subject (NCES-131, 2002). By 2009, schools that reported offering theatre arts coursework had dropped to 45 percent (Parsad and Spiegelman, 2012). The percent of schools reported having at least one room dedicated to the subject dipped to 52 percent by 2009 (Parsad

and Spiegelman, 2012). In 2005, the vast majority of students (68%) who were enrolled in theatre arts coursework only took 1 or 2 courses, a smaller amount (22%) took 3 or 4 courses, and only 10 percent were enrolled in five or more courses (NCES-131, 2002). By 2009, the number of students who were enrolled in one or two courses had slipped to 63 percent, while the number of students who took three or four courses (26%) and five or more courses (11%) increased slightly (Parsad and Spiegelman, 2012). Smaller schools were less likely to offer drama instruction than were larger schools (NCES-131, 2002; NCES FRSS 101, 2009-10).

The state of theatre arts in public secondary schools, while arguably not relegated to extra-curricular or “club” domains, has not been as mainstream in the daily curriculum on par with music education and visual arts education. This is curious in light of the positive characteristics associated with students enrolled in theatre arts coursework and the varied benefits that have been shown in the research to be accrued via a theatre arts education.

Theatre arts education

To explore what was learned from a theatre arts education the varying levels of skill sets that exist across several content areas in the medium of theatre were reviewed. The major content areas in theatre arts education were reflective of the varying elements employed in a theatrical production. Acting as a content area was the primary performance element along with the associated performance aspects of vocal performance, dance, movement and mime. Design as a content area had several subsets including lighting design, scenic

design, prop design, costume design, and sound design. Theater production encompassed all management areas including production management, stage management, box office management, business management, marketing, and human resource management. Directing for the stage as a content area was closely linked with the performance and design content areas. Playwriting (the creation of scripts) and dramaturgy (the analysis of scripts) were two further content areas found within theatre arts education.

Theatre arts skill sets from across the several content areas that are necessary in the application of the craft are also quite varied. Character development by the actor, the writing of an effective denouement by the playwright, the designing of a shadow by the lighting designer, or the scoring of a script by the director, are all examples of specific skills learned within theatre arts education. The bulk of research conducted on theatre arts education often focused on the outcomes of the education as it related to other subjects areas – reading comprehension or school participation, for example. However, the educative experience of learning theatre arts skills should not be overlooked.

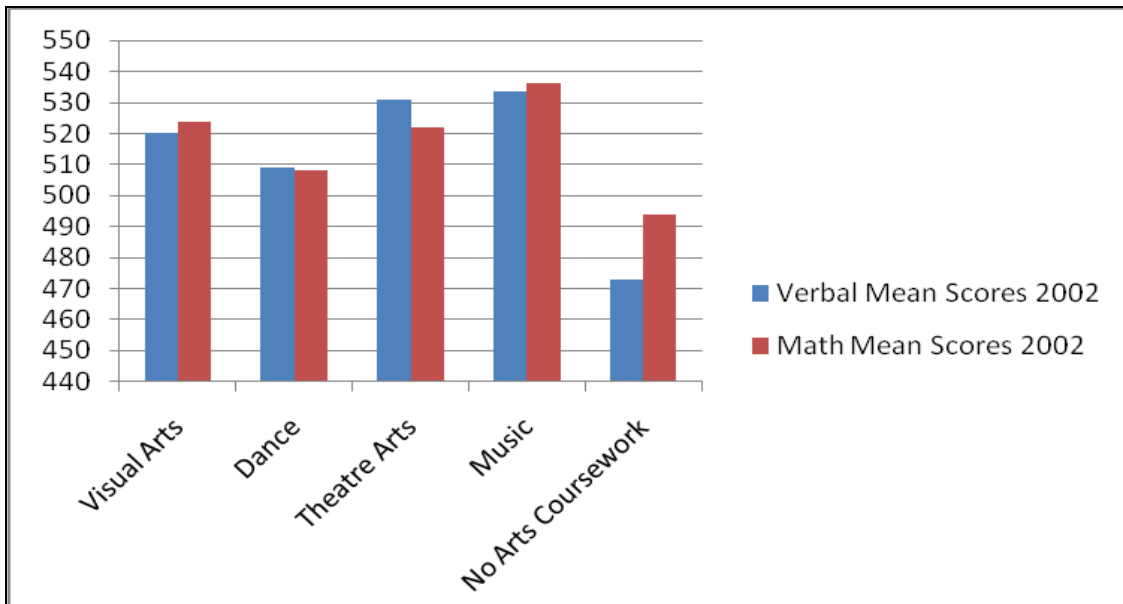
Characteristics of theatre arts education students

In 2002, the College Board of Education reported average SAT scores, verbal and math, for students enrolled in various arts subjects versus students who had never been enrolled in the arts. The findings were interesting in the nature of SAT scores associated with theatre arts students. Although theatre arts curriculum was not offered on the same level seen in music and visual arts

subjects, theatre arts students were shown to have as high or higher SAT scores as students from the other arts programs (Figure 1).

Figure 1: SAT scores of visual arts, dance, theatre arts, music, and non-arts students

Source: The College Board, Profile of college bound seniors, National Report for 2002

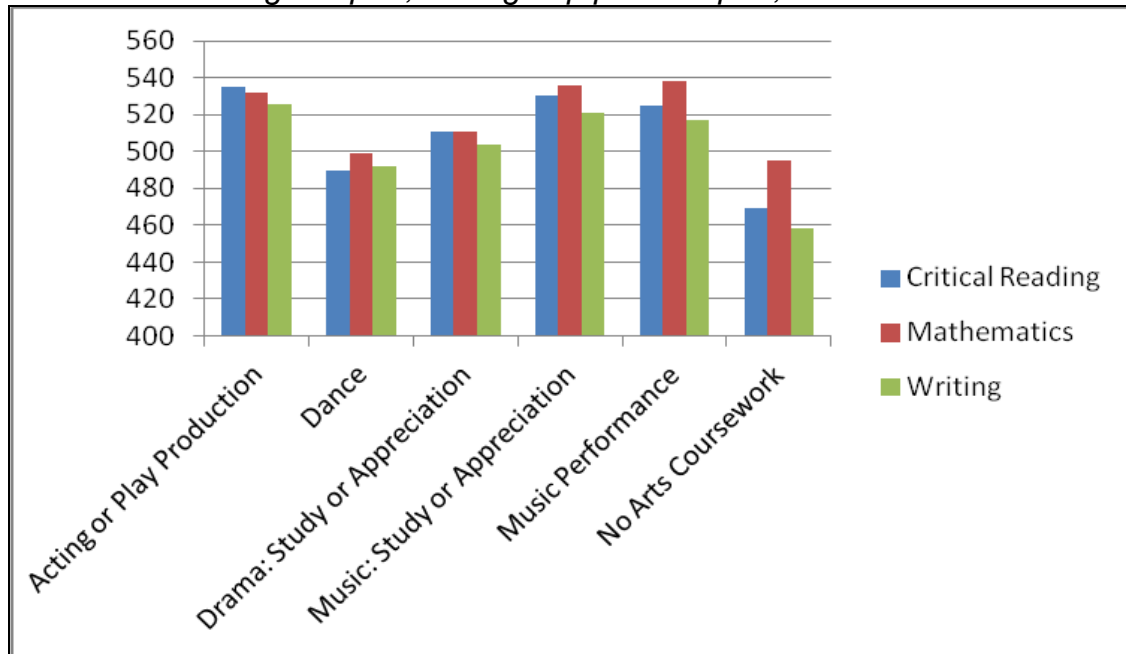


Again in 2012, the College Board reported students who were enrolled in arts coursework achieved higher SAT mean scores than students who did not take any arts coursework (Figure 2, pg. 6).

The assumption is not that theatre arts education was the cause for higher SAT scores, nor is it the assumption that other arts education subjects caused higher SAT scores. However, it is assumed that higher SAT scores were associated with arts education participation among students. SAT scores of students enrolled in theatre arts education compared closely, and at times higher, with those enrolled in music and visual arts education.

Figure 2: SAT scores by students enrolled in Acting or play production, dance, drama: study or appreciation, music: study or appreciation, music performance and no arts coursework

Source: The College Report, Total group profile report, 2012



In light of the lesser theatre arts course offerings and lower theatre arts credits earned by students it is of interest that those smaller numbers of students still have associative characteristics (SAT mean scores) with the much larger, more mainstream group.

The more detailed deliniation of arts categories shown in Figure 2 illustrated that students who completed coursework in acting/play production had a higher SAT critical reading mean score (535) than comparative scores of students in other arts course work. On the math side, acting/play production students had the third highest mathematics mean score (532). The writing mean score (526) was also highest for students who had completed acting or play production coursework. The critical reading, mathematics, and writing mean scores associated with students who had not taken any arts courses were

considerably lower (critical reading=469; mathematics=495, writing=458) than for those students who had participated in some form of arts coursework. Again, an association with higher SAT scores was apparent among students who had participated in theatre arts education.

The existant literature made it difficult to describe decisively the characteristics of high school theatre arts students. In many cases, theatre arts was included in the category of performing arts/music. As a broad category it included vocal performance, instrumental performance, dance as well as theatre arts. Determining specific demographic and other student characteristics of high school theatre students was also a challenge.

A final picture of those who enroll in high school theater courses can be found through a thorough descriptive analysis of all secondary theatre arts students and their characteristics. The proposed research will offer a glimpse of theatre arts students' characteristics as they are found in one small group of alumni from a suburban public high school that graduated over the span of 25 years.

Philosophy and research

The literature review was framed by a duo of educational foundations: philosophy and research. Each foundation was scrutinized to find what was previously known about the topic. A brief history of theatre arts education is provided. An effort to remain focused on theatre arts education while not treading too deeply into "arts education" proved difficult. A similar difficulty existed while considering the "craft" of theatre without losing the line to education. Delimiting

arts education or the craft of theatre completely would have been short-sighted and both areas were reviewed. However, the purpose of this research is to stay focused on theatre arts education, and it is not the intention to provide a thorough review of arts education or a thorough review of the craft of theatre arts.

A third foundation was considered as part of the review of the literature – theatre arts education advocacy. There was no shortage of theatre arts education advocacy in the literature. Much of the advocacy discussed research and presented claims based on personal experiences, viewpoints, theories and arguments. The claims in the advocacy literature are not discounted by the researcher and the arguments presented by the advocates are not disagreed with. However, it should be noted that it was intentional to remain focused on peer-reviewed research findings over advocacy claims, and for this reason, the advocacy literature was not exhaustively reviewed.

Philosophy

Philosophically, theatre education has many roots that return to the start of human civilization. The Egyptians, Greeks, and Romans were known to employ theatre arts as an educative medium (Brockett, 1977). Throughout history, theatre arts were often used to meet a variety of educational purposes including religious, moral, and political education.

Primary sources that shaped the philosophical foundations of this research included John Dewey and Eliot Eisner from the arts education realm, Dorothy Heathcote from the theatre education realm, and Constantin Stanislavski by way of Stella Adler and Uta Hagen from the theatre craft realm. The

educational philosophies of these figures were linked by a through-line held taut by social and emotional learning aspects and qualitative sensibilities as experienced by the theatre artist.

The educational quality of theatre that was sought after by advocates, parents, and communities was found within the social aspects that are required by engagement in the craft of theatre. The education of theatre is social, the production of theatre is social, the performance of theater is social, and the viewing of theater is social. Furthermore, the processes employed in the crafts of creating theater were based in the social-emotional elements of human interaction. The human condition, the many environments and the many social, historical, cultural, and psychological contexts that are part and parcel to the human condition were and continue to be the sources from which all theater artists, regardless of specialized craft, draw from to create.

The social nature of theatre education and the utilization of subjective elements to work through the medium were what made experience in the theatre arts educative in terms of enhanced empathy capacity, stronger recognition of qualitative relationships, and increased comfort with problem-solving by way of “flexible purposing” (Dewey, 1934; Eisner, 1998, 2000). Adler took a cultural turn when she philosophized that actors, through a commitment to learning the craft of acting, had an interest in enhancing the skills of “critical seeing, self awareness, discipline and self control” in order to become a better actor. Adler’s (2000) adamant belief in the importance of theatre was based on her understanding that “the tradition embraces all the regional and national

characteristics, all the languages, all the shifting changing styles, the different periods of time, the different levels of society, the mores and morals of passing years..." The pedagogy behind Adler's words suggested theatre arts were another way, a different unique way to educate students, not just about their own culture, but of the various cultures that existed and were different from their own. When considered historically, theatre works experienced in the classroom became educative portals to cultures of the past. The philosophy of which Adler adhered too is made visible when advocates and researchers, teachers and philosophers associate theatre arts education as a means to achieve better citizenship, more civil participation, and enhanced empathizing ability.

Research

Academic achievement has been a paramount concern of educational leaders, practitioners, researchers and other stakeholders for several decades. The extent of the importance of this topic is on display in the standards driven environment of the educational system. Increasing the academic achievement of students has become the golden egg of legitimacy for a variety of educational, co-educational and supplemental programs. Theatre arts education has been the subject of its fair share of educational research on its relationship to academic achievement. Research findings support claims that theatre arts education has a positive impact on academic achievement (Catterall, Chapleau, and Iwanaga, 1999).

Theatre arts education has especially strong links to increased ability in the content area of reading. Students engaged in theatre arts courses and

activities have been shown to make significant gains in reading comprehension, story understanding and comprehension as well as story and sequence recall (Pellegrini and Galda, 1982; Page, 1983; DuPont, 1992; Williamson and Silvern, 1992; Parks and Rose, 1997 as found in Deasy, 2002, Adomat, 2012).

Researchers have also found strong connections between theatre arts education and increased oral communication skills, oral story understanding, and writing ability (Kassab, 1984; Williamson and Silvern, 1992; Wolf, 1998).

The research findings associated with increased oral communication skills, reading and writing skills also found improvement in students' self-esteem and self image as well as enhanced socializing skills (Kassab, 1984; Williamson and Silvern, 1992; Wolf, 1998; Catterall, Chapleau, and Iwanaga, 1999).

Separate research also found that theatre arts education increased self-esteem, self image, and motivation as well as enhancing behavior and tolerance of others (Horn, 1992; De la Cruz, 1995; Schaffner, Little, and Felton, 1984; Jorgensen and Speidel, 1994; Gervais, 2006; Seidel, 1999; Eisner, 1998, 2000; Tett et al, 2012). Seidel (1999) studying a Shakespeare program found increased ability of students working with others and students were increasingly seeing themselves as learners. Theatre arts education has been found to be especially effective for groups with disabilities, low socio-economic status groups, and for students at high risk due to life situation (De la Cruz, 1995; Catterall, Chapleau, and Iwanaga, 1999; Heath, 2000; Podlozny, 2000). Prior research has also linked theatre arts education and participation to enhanced empathy capability (Verducci, 2000; Nettles, 2006; Brouillette, 2010; Goldstein and Winner, 2012).

Statement of the problem

The bulk of peer-reviewed theatre arts education research completed focused on elementary age students while a lesser amount of research focused on secondary students (Catterall, 2002). As high academic achievement (as measured by SAT scores) has been associated with those who take theatre arts coursework, it is unclear what long-term advantages are gained by having completed theatre arts coursework. Furthermore, it is of interest what experiences higher achieving students were seeking in theatre arts education, and what advantage in terms of social outcomes were gained by the experience. In schools that do not offer theatre arts education opportunities it is possible future disadvantages exist for students who have not been exposed to a theatre arts education.

Theatre arts courses are not being included in the curriculum of secondary schools to the same extent as are other arts courses, mainly music and art. Arts courses in general are not required on the same level or held in the same regard as the mainstream subjects of math and science. With the many benefits suggested in the literature that were gained from and associated with a theatre arts education, it was curious that more secondary schools were not integrating theatre arts programs into the curriculum to a greater extent than what has occurred over the last several decades. Also curious was that when school budgets constricted, theatre arts programs were usually among the first areas that were scaled back in response to the financial constraints (Fowler, 1996).

A possible reason for approaching the arts as an ornamental part of education may be a lack of knowledge of the concepts learned from a theatre arts education and how those concepts are applied in the lives of students as they leave high school and transition into their post-secondary lives. The literature does yield some answers on what theatre arts concepts were learned by secondary students. However, past research has not addressed the persistence of theatre arts concepts in the lives of graduates. The contexts in which theatre arts concepts are applied in post-secondary lives are not clearly understood. Furthermore, it is not clear if the theatre arts education experience produced advantageous social outcomes that have continued to impact the lives of graduates. This research will attempt to address this knowledge gap.

Statement of the purpose

The purpose of this study is to identify what concepts learned as part of a theatre arts education in a suburban high school have persisted in the lives of ten graduates, to describe the contexts in which those concepts are being applied in their post-secondary lives, and to discover if any perceived social advantages gained from their theatre arts education have continued to impact their lives.

More specifically, the following research questions will be answered:

1. What concepts learned during theatre arts education persisted since graduation from high school?
2. In what context(s) are the learned concepts being applied?
3. What social advantages perceived to be gained from a theatre arts education continue to impact the lives of high school graduates?

Rationale

“If the U.S. is to compete effectively with the rest of the world in the new global marketplace, we need a system that grounds all students in pleasure, beauty, and wonder. It is the best way to create citizens who are awakened not only to their humanity, but to the human enterprise that they inherit and will – for good or ill – perpetuate.”

Dana Gioia, 2007

John Eger, the Van Deerlin endowed chair of communications and public policy at San Diego State University, has argued that “in the rush to confront the wave of outsourcing and off-shoring caused by the globalization of the economy, it is math and science that are urged upon our young – an emphasis.... that is to our peril.” Eger (2008) promoted the need for “a huge infusion of capital and a change in attitude about art and music, math and science.” He went on to state that there is a “need to define a well-rounded education and to make the case for its importance in a global innovation economy.” Eger cited several sources that supported the importance of the arts to America’s future economic viability. One was the *Champions of Change Report* (2000) completed by a joint effort between the Arts Education Partnership and the President’s Committee on the Arts and Humanities that showed that “learners can reach higher levels of achievement through their engagement with the arts,” and that the arts helped to “level the playing field for disadvantaged youth.” Another was a study completed by Robert Root-Bernstein, a MacArthur prize winner who found that of 150 eminent scientists that “nearly all were also musicians, artists, writers or poets.” Model programs identified by Eger included the *Arts for All* program adopted by the Los Angeles County Board of Supervisors and *High Tech High* in San Diego; two

educational programs that have found success via the arts interdisciplinary educational approach.

Kiplinger's Personal Finance, has presented a list of "The Best Cities to Live, Work and Play." Compiled by the Martin Prosperity Institute's research director Kevin Stolarick, the cities listed were as interesting as the criteria used for selection and the underlying rationale of the criteria. Stolarick stated that the "formula highlights cities not just with strong past performance, but also with all the ingredients for future success." The article went on to report that a sure "key to a bright future is a healthy shot of people in the creative class." The "people in the creative class" referred to in the article included scientists, engineers, architects, writers, artists, and entertainers.

Dan Pink, in *The whole mind: why right brainers will rule the world* (2006) argued that economic players with enhanced right brain ability will be the next generation's most advantaged human laborer. At the heart of Pink's claim was the idea that the key to economic success may well be the ability of businesses and its workers to be "high concept" and "high touch." "High concept" as defined by Pink (2006) is "the ability to create artistic and emotional beauty, to detect patterns and opportunities, to create a satisfying narrative, and to combine seemingly unrelated ideas into a novel invention." Pink (2006) defined "high touch" as "the ability to empathize, to understand the subtleties of human interaction, to find joy in one's self and to elicit it in others, and to stretch beyond the quotidian in pursuit of purpose and meaning." Both concepts are on the rise in the world economy and society; Pink (2006) stressed the need to prepare our

workforce in these two areas in order to satisfy the “aesthetic, emotional, and spiritual demands” of the coming age. Those who are able to excel in being “high concept” and “high touch” will be the Conceptual Age’s version of knowledge workers from the now passing Information Age, the factory workers from the Industrial Age, and the farmers from the Agricultural Age.

The base of workers – the creative class – in the Conceptual Age will be made of “creators and empathizers, of pattern recognizers and meaning makers” and those who are successful in mastering the six aptitudes of “Design, Story, Symphony, Empathy, Play, and Meaning” as defined by Pink (2006). Those who are successful in mastering those six aptitudes will have an economic and social advantage in his estimation.

Following the same line of reasoning as Pink, Howard Gardner (2008) has also suggested “five kinds of minds that we will need to cultivate in the future, if we are to have the kinds of managers, leaders, and citizens needed to populate our planet.” Gardner in his book *Five Minds for the Future* (2008), outlined five specific minds that he believed will be “essential for individuals in the future to be able to think in the ways that characterize the major disciplines” of science, mathematics, history and art. The five minds outlined were: the disciplined mind, the synthesizing mind, the creating mind, the respectful mind, and the ethical mind. A significant portion of Gardner’s premise included the warning that “the disappearance of the arts from many curricula may have unintended negative consequences” (2008). The arts educative experience is suggested by Gardner

to be critical in the development of the disciplined mind, the synthesizing mind, and the creating mind.

In consideration of the benefits and positive characteristics associated with those who participate in theatre arts courses, it is worthwhile taking another look at theatre arts education from a new perspective. A new look that seeks to determine if concepts learned as part of a theatre arts education have persisted with students, and if so, in what context are those concepts being applied. A new look to find if any social advantages gained from a theatre arts education are present and applicable years after the educational experience. A fresh look at these concepts has critical relevance for the emerging world that students will be living and working in; an emerging world in which members of the creative class may have distinct advantages. If theatre arts programs provided students with unique knowledge and skills that are being applied in economic and social arenas then that information is prudent for stakeholders who will determine the fate of existing theatre arts education programs, or who will consider the creation of new theatre arts programs. Especially in times of economic downturn when the “worth” of theatre arts programs is scrutinized in the face of tightening budgets, decision makers need to have all the information of what is perhaps being denied to students when cutting theatre arts education programs. The intended audience for this research includes arts educators, school and district administrators, local, state and national policymakers, community stakeholders in education, arts education and education researchers. Business leaders, human resource

managers, workforce development stakeholders, and higher education stakeholders may also be interested in the findings of this research.

Research Design

The research followed the parameters of a naturalistic inquiry. An emergent design was employed in some respects. The study was designed to identify concepts learned from a theatre arts education that persisted in the lives of graduates of a suburban high school, to describe the contexts in which the learned concepts were being applied, and to find if any social outcomes were perceived to be gained from the theatre arts education experience. The study employed partially structured interviews in order to collect data. Ten graduates of Shaker Heights High School's Theatre Arts Department were selected by the researcher as "exemplary cases" for the interviews (Yin, 2008). Content analysis was used to analyze the data.

Sample

A purposive sample was used for the research. The database of participant contact information was provided by the primary faculty member who led the theater arts department from which the graduates matriculated. Shaker Heights High School was selected not only because it is an exemplary public high school but also because it has been nationally recognized as a center of excellence in regard to its arts programs, and more specifically its theatre arts program. The researcher deemed it important to select a school that could be described as "an arts-rich environment" as defined by McCarthy et al (2004). The database contained contact information for over 5,000 graduates who

participated in theatre arts coursework over the academic years 1979 to 2005. During that time, James Thornton chaired the Theatre Arts Department, and was the primary influence of the graduates selected for interview. Ten participants were selected from the database. Selection was based on accessibility, the time period from which the participants attended high school, current job classification and input from former and current theatre arts department faculty members as to the high significance of theatre education to the participants.

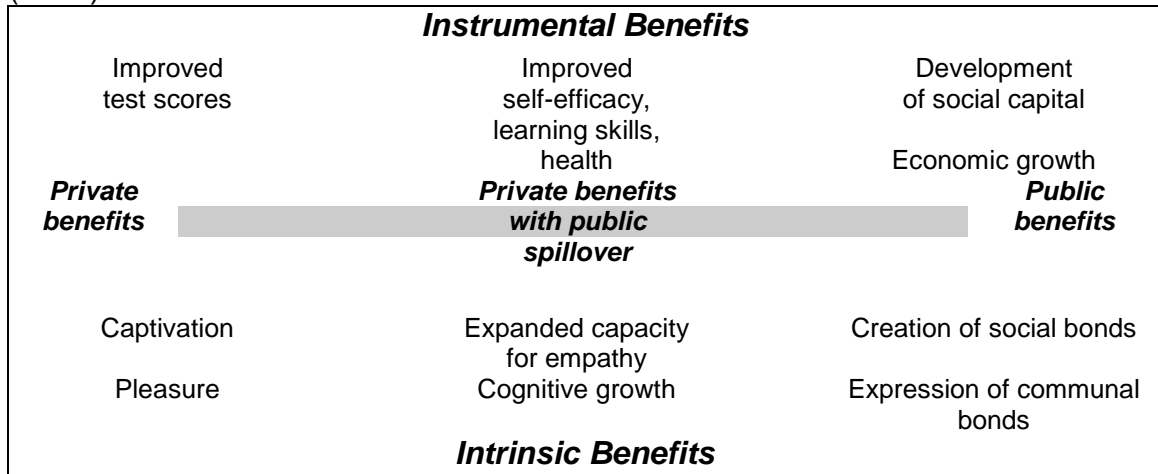
Data

Data for the proposed research was collected from semi-structured interviews. An interview questionnaire was constructed for the research as no set instrument existed to collect the unique nature of the data being sought.

Conceptual Framework

The qualitative research was based on a conceptual model developed by the researcher. The model was adapted from two previously existent frameworks for understanding the outcomes of and the benefits produced by the arts. Determinations about the persistence of learned concepts cannot be made without understanding the outcomes produced as part of the initial theatre arts education as well as the types of benefits that were accrued. Eisner (1998) defined three tiers in which arts outcomes materialize: arts-based outcomes, arts-related outcomes, and ancillary outcomes.

Figure 3: A framework for understanding the benefits of the arts (2004).
 Figure recreated with permission, RAND document MG-218, McCarthy et al (2004)



Determinations about the persistence of theatre arts concepts cannot be made without considering the context in which the concepts are applied. To that end McCarthy et al (2004) identified three realms that arts benefits existed within: private, private with public spillover, and public (See Figure 3). Finally, determinations about social outcomes cannot be made without understanding if the perceived outcomes are intrinsic or instrumental as contextualized by McCarthy et al (2004).

Upon completion of an extensive review of the arts education and theatre arts education literature, conceptual models of Eisner (1998) and McCarthy et al (2004) were selected as the basis for a conceptual model of the persistence of concepts learned as part of theatre arts education. The conceptual model was developed by the researcher and used as the framework for the interview questionnaire (See Figure 4, next page).

Figure 4: A framework for understanding the persistence of concepts learned as part of theatre arts education.

		<i>CONTEXTS</i>					
		Private		Private with public spillover		Public	
<i>O U T C O M E S</i>	Theatre arts based	<i>I</i>		<i>I</i>		<i>I</i>	
		<i>N</i>		<i>N</i>		<i>N</i>	
		<i>S</i>	<i>I</i>	<i>S</i>	<i>I</i>	<i>S</i>	<i>I</i>
		<i>T</i>	<i>N</i>	<i>T</i>	<i>N</i>	<i>T</i>	<i>N</i>
		<i>R</i>	<i>T</i>	<i>R</i>	<i>T</i>	<i>R</i>	<i>T</i>
	Theatre arts related	<i>U</i>	<i>R</i>	<i>U</i>	<i>R</i>	<i>U</i>	<i>R</i>
		<i>M</i>	<i>I</i>	<i>M</i>	<i>I</i>	<i>M</i>	<i>I</i>
		<i>E</i>	<i>N</i>	<i>E</i>	<i>N</i>	<i>E</i>	<i>N</i>
		<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>	<i>N</i>	<i>S</i>
Ancillary	<i>T</i>	<i>I</i>	<i>T</i>	<i>I</i>	<i>T</i>	<i>I</i>	
	<i>A</i>	<i>C</i>	<i>A</i>	<i>C</i>	<i>A</i>	<i>C</i>	
	<i>L</i>		<i>L</i>		<i>L</i>		

Theatre arts concepts that have persisted will likely be theatre arts based, theatre arts related, or have ancillary outcomes and will likely be applied in one of three contexts: private, private with public spillover, or public. Social advantages, if they exist, will likely be an instrumental benefit or an intrinsic benefit.

Assumptions

A guiding assumption of the study was the consideration of the “worth” of theatre arts education. In terms of the value of theatre arts education, the assumption was akin to the philosophies of John Dewey, Dorothy Heathcote, Maxine Greene, and Elliott Eisner. Eisner (1998) in particular conceptualized that arts education produces ancillary outcomes that transfer to non-arts tasks; however, art-based outcomes are vital and worthy in and of themselves and are not to be solely validated by the non-arts tasks they may strengthen. The basic

assumption of this study was that theatre arts programs are unique in their educative experience and their validation is not based on association with other subject matters or the ancillary outcomes that may be produced. Ancillary outcomes certainly add to the value of offering theatre arts education opportunities but are supplemental to the value of the theatre arts education experience.

A second assumption was what is learned from a theatre arts education does not just apply to theatre arts related endeavors. There are many graduates that participated in secondary theatre arts education that did not continue to participate in theatre arts education and/or in theatre arts in their postsecondary lives. Those individuals, reported via anecdotal reports, have claimed that what was learned in their theatre arts education experience applied to their current contexts, sometimes in unique ways. This research study will attempt to identify and validate some of those claims.

Definition of terms

Arts-rich school environment – An environment in which the arts are incorporated throughout the school curriculum and/or a range of extra-curricular arts activities are offered to students (McCarthy et al, 2004).

Theatre arts education – Curricular and/or co-curricular coursework that aim as primary objective to educate participants on the historical, cultural, social, philosophical, artistic, literary, and technical aspects of theater arts.

High Touch – “the ability to empathize, to understand the subtleties of human interaction, to find joy in one’s self and to elicit it in others, and to stretch beyond the quotidian in pursuit of purpose and meaning” (Pink, 2006).

High Concept – “the ability to create artistic and emotional beauty, to detect patterns and opportunities, to create a satisfying narrative, and to combine seemingly unrelated ideas into a novel invention” (Pink, 2006).

Theatre arts-based outcomes of arts education – outcomes that are directly related to the subject matter that theatre arts education curriculum was designed to teach (based on Eisner, 1999).

Theatre arts-related outcomes of arts education – outcomes that pertain to the perception and comprehension of aesthetic features in the general environment and remain directly and/or indirectly linked to theatre arts and/or theatre arts education (based on Eisner, 1999).

Ancillary outcomes of theatre arts education – outcomes that transfer skills employed in the perception, creation, and comprehension of the theatre arts to non-arts tasks (Eisner, 1999).

Intrinsic benefits – benefits that “refer to effects inherent in the arts experience that add value to people’s lives” and “are personal effects that develop with recurrent aesthetic experiences, such as growth in one’s capacity to feel, perceive, and judge for oneself and growth in one’s capacity to participate imaginatively in the lives of others and to empathize with others” (McCarthy et al, 2004).

Instrumental benefits – benefits that “justify the arts in terms of their instrumental benefits to society” including benefits such as “economic growth, education, and pro-social behavior” (McCarthy et al, 2004).

Organization of the study

The first chapter provided a purpose, rationale, assumptions, definitions, and background information on the research being completed. A research design was introduced including the research questions and conceptual model guiding the method of research. The second chapter will contain the review of the literature. Originations of theatre arts education will be discussed. Theatre arts education literature will be reviewed, framed by the foundations of philosophy and research. The third chapter will describe the method of research conducted. Chapter four presents the findings of the research data collected. Chapter five includes a discussion of the findings and the implications of the findings, as well as summarizes and concludes the research study.

Chapter 2

Review of the Literature

A brief history of theatre arts education is provided. The literature review was framed by a duo of educational foundations: philosophy and research. Each foundation was scrutinized to find what was previously known about theatre arts education.

Early Origins of Theatre Education

Historically, theatre as an educative experience has roots in the rites of early civilization. Theatre historian Oskar Brockett (1977), leaning on the work of cultural anthropologists, delineated five uses in his claim that theatre's origins were found in the early rituals of man: ritual may be didactic, ritual may be intended to influence or control events, ritual may be used to glorify, and ritual may entertain and give pleasure. The ritualistic rites of primitive man were theatrical in nature. Men and women began to create characters and perform in front of others for greater impact. They acted out stories and experiences related to the supernatural and the praise of their gods. The ritualistic and theatrical activity was also educative in that the stories being acted out passed on knowledge. As McKown (1949) wrote, pagan priests, medicine men, and Christian fathers "capitalized the dramatic urge through minstrelsy, dance, song,

action, and pageantry in illustrating the history or embodying the spirit of their religious tenets and beliefs.”

The Greeks and Romans, on through the religious educators of the Middle Ages, used dramatic plays as “partly didactic in intent” and believed that theatre “offered excellent opportunities for vital education” (McKown, 1949). During the resurgence of monasteries in the Middle Ages, drama as an instructional tool in the form of liturgical drama was used to educate monks in England (Brockett, 1977). McKown (1949) spoke of Comenius as an early contributor to the development of theatre as an educative tool. Comenius defined “six conditions to be spelled out in a school play: movement, spontaneity, sociability, friendly emulation, distinct rules, and relaxation of the mind.”

The first formalized “Theatre of Education” was founded by Mme. De Genlis where “the plays used were written and produced for the sole purpose of educating children” (McKown, 1949). Theatre education, or drama, existed in early American schools as well; not necessarily courses in the formal sense, but rather through the use of dramatic exercises in the teachings of children. In 1798, the “Dramatic Dialogues for Use in the Schools” was published in Massachusetts by Charles Stearns, Preceptor of the Liberal School at Lincoln. McKown wrote that the Stearns introduction stated, “...the rudest nymphs and swains by practicing on rhetoric will soon acquire manners, for they will often personate the most polite characters.” Stearns’ introduction suggested early use of theatre arts techniques to enhance character education of the time.

Established university and college courses in theatre began to be offered around 1900 in America. One of the earliest American courses in theatre arts was a playwriting course taught by George Pierce Baker at Radcliffe College (Brockett, 1977). The course grew and by 1913 was opened to Harvard students and included play production workshops. Baker was teacher to prominent theatre figures such as Eugene O'Neill and Robert Edmund Jones (Brockett, 1977). A formalized drama department was created by Baker upon his move to Yale University. To this day the Yale School of Drama is the premiere and most distinguished school of theatre in the United States. The first degree granting program of theatre was created by Thomas Wood Stevens at the Carnegie Institute of Technology in 1914 (Brockett, 1977), and as Brockett reported, by 1940 "theatre education was an accepted part of most American Universities." About one third of secondary schools included theatre arts as a curricular offering in 1929 (McGowan, 1929 as found in McKown, 1949). Inclusion of theatre arts courses in American secondary schools grew at a modest pace since the 1930's with just about half of all secondary schools offering theatre curricular activities by 1998 (NCES-131, 2002).

Philosophy

I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.

Thornton Wilder

John Dewey (1934) said that "science states meanings; art expresses them." Dewey (1934) elaborated further by stating that all meanings and values could not be expressed in words alone; that certain "audible and visible qualities"

would be denied their very existence if, in fact they could be put into words. The qualitative relationships that exist in the world and our understandings of those qualitative relationships were amplified, magnified and realized more fully when informed by artistic sensibilities (Dewey, 1934; Eisner, 1998, 2000).

Qualitative relationships are physically and psychologically felt, heard, seen, and sensed. The feelings evoked cannot be put into words but need to be expressed in a different medium. In order for the expression to be communicated effectively as an experience, emotion is vital and necessary in both the creative act and in the act of experiencing the creative product. As Dewey (1934) described, “Without emotion, there may be craftsmanship, but not art...” Emotion focuses the creative act. Emotion unites the creative act of the artist with the felt experience of the audience to create a unifying experience; one that is fully qualitative in nature. Without the guiding emotion the artistic piece would be disjointed or without a true dramatic arc and the observer would feel the disjointedness of the work. Dewey described this in *Art as Experience* (1934):

In seeing a drama, beholding a picture, or reading a novel, we may feel that the parts do not hang together. Either the maker had no experience that was emotionally toned, or, although having at the onset a felt emotion, it was not sustained, and a succession of unrelated emotions dictated the work. In the latter case, attention wavered and shifted, and an assemblage of incongruous parts ensued. The sensitive observer or reader is aware of junctions and seams, of holes arbitrarily filled in. Yes, emotion must operate. But it works to effect continuity of movement, singleness of effect amid variety. It is selective of material and directive of its order and arrangement. But it is not what is expressed.

Dewey spoke of the sensitive observer who was aware of the “seams.” The inference is that emotional intelligence may play a key role in one’s ability to be a “sensitive observer” or be “emotionally toned” as described above. Emotional

intelligence is defined as “the ability to monitor one’s own and other’s feelings and emotions, to discriminate among them and to use this information to guide one’s thinking and action” (Salovey and Mayer, 1990). This linked to Pink’s (2006) concept of “high touch.” The potential enhancement of emotional intelligence from arts and theatre arts educational experiences provides a basis on which to further merit the value of arts education and theatre arts education.

The conceptualization of emotion’s role in art is the foundational element to answering why a specific art form such as theater arts should have a link to emotional intelligence and why qualitative sensibilities are likely to be enhanced. The qualitative, subjective – what Reimer (1992) called “feelingful” – and social nature of emotional intelligence as defined cannot be ignored; it is in the “feelingful” realm that theater arts thrives. Furthermore, the processes employed in the crafts of creating theater are based in the social elements of human interaction.

The human condition, the many environments and the many social, historical, cultural and psychological contexts that are part and parcel to the human condition are the sources from which all theater artists, regardless of specific craft, draw from to create. Two qualities that must be explored by the theater participant are that of emotion and of feeling. The theatre artist’s emotional intelligence not only guides the individual through his or her daily life, but also provides him or her with access to the understandings of the dramatic resources on hand and, especially if an actor, the palette from which they will need to draw from in order to create a seamless portrayal on the stage. In like

fashion, the members of the audience are guided emotionally in their daily life, but also draw on their emotional intelligence in order to be “sensitive observers” who are capable of sensing the feeling of the dramatic product. An actor or any theater artist – playwright, director, or designer – who is incapable of monitoring “one’s own and other’s feelings and emotions,” and who is also incapable of using the “information to guide one’s thinking and action,” is not “emotionally toned” and will not be convincing in the performance of the artistic experience. If emotion as experienced by artist and audience is a critical aspect of art, and since theater arts fall under the umbrella of “art,” then it is reasonable to assert that emotion is a critical component of the theater experience.

It is prudent to clarify that emotion and feeling – being “feelingful” – are considered herein as one in the same. Emotion is not the categorical assignment of what is felt – it is the experience of feeling; it is not “joy” or “fear,” it is the experience of feeling joy or the experience of feeling fear that is the focus. The artist is guided by his or her own personal feeling of fear in order to express to others what that feeling may be in order for others to experience fear. Reimer (1992) made the distinction nicely when he agreed with Dewey “that the structures or forms of works of art are the most apt, cogent representations of the reality of human experience as being subjective...” Reimer (1992) delineated the difference between emotion and feeling when he wrote:

The qualities constituting the meaningful, purposive interrelationships of aesthetic form are to capture the inherent dynamics of feeling (not “emotion”) with a level of precision, fidelity, complexity, and subtlety unavailable in any other mode of mentation. In experiences of meaningful form the “knowing of,” then, includes, as an inseparable aspect, an internalized awareness of expressiveness – that is, feeling constituting an

essential component of what is being experienced and known. Interrelations among qualities are not just noticed. They are felt, and do not reach the fullness of meaning of which they are capable unless and until they are felt. But because of the widespread confusion of *feeling* (his italics) as I am using the term with *emotion* (his italics) as that term is ordinarily used, and because of the association of art with emotion that we have inherited from nineteenth century Romanticism, it is important to reiterate that art is not “emotional.” The distinction is essential. Emotions are classificatory concepts while experiences of feeling are undergone subjectivities, no one of which, as such, is classifiable conceptually.

Elliot Eisner (1976, 1977, 2000) built further on the importance of emotion and the ability to sense qualitative relationships in the world when he formed the basis for his theory of educational connoisseurship and defined his “Ten lessons the arts teach” (Table 1).

Table 1: *Elliot Eisner’s ten lessons the arts teach (2002).*

Source: The arts and the creation of mind, In Chapter 4, What the arts teach and how it shows. (pp.70-92). Yale University Press.

- | |
|---|
| <ol style="list-style-type: none">1. The arts teach children to make good judgments about qualitative relationships.2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.3. The arts celebrate multiple perspectives.4. The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity.5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know.6. The arts teach students that small differences can have large effects.7. The arts teach students to think through and within a material.8. The arts help children learn to say what cannot be said.9. The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.10. The arts’ position in the school curriculum symbolizes to the young what adults believe to be important. |
|---|

For Eisner, connoisseurship was an “appreciative art” and “appreciation in this context means not necessarily a liking or preference for what one has

encountered, but rather an awareness of its characteristics and qualities” (1977). Appreciation meant “an awareness and an understanding of what one has experienced” and “provides the basis for judgment” (1976). Eisner’s connoisseurship was a continuation of thought in the spirit of Dewey’s “sensitive observer.”

Two of Eisner’s “Ten Lessons the arts teach” were further elaborations on connoisseurship as well as the ideas explored by Dewey and Reimer; briefly, that the role of emotion in qualitative relationships was crucial and arts education strengthened the capacity for understanding and communicating understanding of those relationships. Eisner (2000) thought that working with qualitative relationships and the questions that were ultimately a part of working with those relationships came down to somatic experience. Quoting Nelson Goodman, Eisner nicely expressed that somatic experience meant – “rightness of fit.” Eisner concluded that the ability to sense that “rightness” ultimately relied on what was felt. Somatic experience is not solely the province of working in the arts, but it is a “central basis for making judgments” (Eisner, 2000). The element that addresses why arts, and theatre arts as a subset therein, should be related to emotional intelligence through the dealing or sensing of these relationships is that in the arts there is “cognitive use of emotions” (Scheffler, 1977 as cited by Eisner, 2000). Relationships are a fundamental focus within the arts, and rightness does not mean correctness. As Eisner (2000) said, “good relationships are achieved when the mind works in the service of feeling” and the fit is right, not the adherence to rule as is found in academic subjects.

Eisner (2000) went on to connect arts education to increasing the ability to empathize with others but did not stop there. The expansion of one's feeling capacity was a benefit of an arts education; Eisner wrote, "...the arts enable us to have experience we can have from no other sources and through such experience to discover the range and variety of what we are capable of feeling." The realization of the capability to feel more and the understanding of the benefits of having an increased feeling capacity could also be found through arts and arts educational experiences.

In order to learn the techniques that need to be employed to be effective and believable on stage, an actor must have educational experiences that are interconnected with many different qualities, including emotional and qualitative sensibilities. The numbers of "methods" of acting that exist are becoming more numerous with each passing year. Most methods that have credence in schools of theatre around the world can be traced back to Constatin Stanislavski. His method was a turning point for acting approaches as well as the new notion of more formalized practice of teaching actors. The disciples of Stanislavski have taken his method and through their own work as actors and teachers modified his original method into different branches. Two of Stanislavski's students who enjoyed critically acclaimed acting and teaching careers were Stella Adler and Uta Hagen. Exploring the methods of Adler and Hagen helped to illuminate how emotion, emotional intelligence and qualitative sensibilities are rooted in the craft of acting and theatre at large.

Adler (2000) once said, "If you visit the Metropolitan Museum of Art, you won't see exhibits of people's bank accounts. The currency of civilization is art." She further elaborated that the theater "is the place people come to see the truth about life and the social situation" building on the Greek definition of theater as the "seeing place" (Adler, 2000). Adler's (2000) adamant belief in the importance of theatre was based on her understanding that "the tradition embraces all the regional and national characteristics, all the languages, all the shifting changing styles, the different periods of time, the different levels of society, the mores and morals of passing years." The actor, through a commitment to learning the craft of acting, had an interest in enhancing the skills of "critical seeing, self awareness, discipline and self control" in order to become a better actor (Adler, 2000). However, enhancement of those skills used by the actor meant that the skills first must be enhanced in their own life; only then could they be applied to a character. When one particular skill or ability was learned in one way and was then absorbed in another element or context it was called transfer. Transfer was not what was happening with the actor in Adler's view. The actor must become a person whom can critically see; must have self awareness in their life in order to fuel their life like performances on stage. The learned ability was part of one's emotional intelligence as conceived by Mayer and Salovey (1999) and part of one's qualitative sensibilities as discussed by Eisner (1998).

Mayer and Salovey (1999) have suggested that emotional intelligence was employed in the doing of things in life and played a vital role in how humans did things. The suggested relationship to acting was summed up by Adler as follows:

“Acting and doing are the same thing. When you’re acting you’re doing something, but you have to learn not to do it differently when you act it.” Mayer and Salovey (1999) have suggested that a person’s ability to monitor one’s own emotion helped to guide actions. As in real life the actor was informed by the emotional justification when doing an action on stage.

The physicalization or justification of actions on stage by the actor was necessary. Adler (2000) defined two types of justification: instant and inner. Instant justification satisfied the immediate need of the situation or circumstance within the dramatic moment, whereas inner justification was what the actor added to the work bringing more depth to the immediate need. The inner justification was the key element to powering the play through the dramatic arc. Inner justification in Adler’s (2000) words had “less to do with how the object is used... more to do with why the object is used in a certain way or why the action is done in a certain way.” The actor’s search for the inner justification required, in part, exercising one’s own emotional intelligence and their qualitative judgment to find if their choice had a “rightness of fit.” The recall of past experiences – psychological and emotional experiences - was a tool the actor used to find inner justification. Hagen (1973) termed this emotional memory. She described it as follows:

Emotional memory or emotional recall deals with the problem of finding a substitution in order to release that big burst of tears, the shriek of terror, the fit of laughter, etc., demanded by the playwright, the director, or by yourself as interpreter when the given circumstances of an immediate event in the play (something done to you by something or someone) fails to stimulate you sufficiently to bring it about spontaneously.

Hagen (1973) did not limit the recall to the emotional but also to the psychological. Acting techniques employed to achieve the recall concerned “themselves with an understanding of the self, the development of sensory response – both physiological and emotional – and their consequences” (Hagen, 1973). The link of emotional intelligence to acting technique is not just the exploration of emotional, sensory, psychological, and physiological understanding of each feeling, sense, thought, and movement; but also the exploration of what each feeling, sense, thought, and movement might consequently cause to occur. Actors thought about what they have felt, and what it led to. The process was reflective and informative to determine how to act in the world, be it the real world or what Adler called the “real unreal world” of the stage.

Vallins (1971) also said that individual personal resources were developed through theatre experiences; he stated, “these resources are those of sensory perception, intellect, imagination, powers of concentration, physical and verbal skills, and emotional control.” Vallins (1971) believed that “only in theatre are all resources brought into play and exercised in a conjunction with one another.” The ability to read other’s emotional qualities – and read them adequately – was a part of emotional intelligence and an indicator that qualitative sense making occurred. As Vallins (1971) said, “By participating in dramatic activity we not only realize our own individuality and express our own thoughts, ideas, feelings, needs, and demands, but we are also brought into immediate contact with others who also are expressing these aspects of self.”

The socializing aspect of the arts was supported in McCarthy et al.'s (2004) report, but theatre, even more so, might have much to offer social - emotional aspects of human relationships and to society at large. Barker (1971) called the theatre "the art of social relationships" because it "reflects the social relationships of its time." Akin to both Hagen's (1973) conceptualization of inner justification to inform action and Vallins's (1971) suggestion that dramatic activity brought others' emotions to the forefront, Barker (1971) compared the dramatic exercise of role playing to "sociological rehearsals" that "examine the possibilities open to a man in a given social situation."

Noted drama educator Dorothy Heathcote also practiced the sociological and emotional aspects of theater while she educated her students. Heathcote (1975) also saw theatre, and more so theatre education, as means to rehearse for life. She described theatre arts education as follows:

Dramatizing makes it possible to isolate an event or to compare one event with another, to look at events that have happened to other people in other places and times perhaps, or to look at one's own experience after the event, within the safety of knowing that just at this moment it is not really happening. We can, however, feel that is happening because drama uses the same rules that we find in life. People exist in their environment, living a moment at a time and taking those which seem reasonable in the light of their present knowledge about the current state of affairs. The difference is that in life we have many other things to consider at the same time and often cannot revise a decision taken, except in the long term. So drama can be a kind of playing at or practice of living, tuning up those areas of feeling-capacity and expression-capacity as well as social capacity.

Heathcote's notion of tuning up "feeling-capacity" and "expression capacity" was a link to emotional intelligence and qualitative sensibility. The drama educator's conceptualization echoed Dewey's characterization of a person being "emotionally toned." Heathcote (1975) also made a distinction between theatre

arts and the other arts forms in that theater required, in its technical essentials, “only a body, breathing, thinking, and feeling” whereas the other art forms required either technical understanding or equipment of some kind. In the context of budget conscious schools systems, in Heathcote’s time and still prudent today, education programs that are free of equipment costs may be desirable.

Drama education in Heathcote’s classroom allowed students the opportunity to consider their own experiences (as required by theatre artists in the sense that Hagen and Adler described) in order to “confront their own actions and decisions” as well as the outcomes those actions and decisions did produce or could produce. Heathcote (1975) described the approach and the importance of the approach for student growth as such:

This approach brings classes into those areas that in the main are avoided in school: emotional control, understanding of the place and importance of emotion, and language with which to express emotion. We expect good parents, partners, honest citizens, fine sensitive friends, tolerant and understanding neighbors to emerge from the classes we teach but we have done very little to prepare them for these roles.

Research

Theatre arts education has been researched to find relationships to a variety of educational outcomes. The review of the research literature uncovered two major categories wherein theatre arts education produced educational benefits and/or outcomes beyond the initial theatre content: academic achievement and human development.

Academic achievement

Several research studies conducted over the last thirty years focused on the links between theatre arts education and academic achievement. The findings have been used to validate inclusion of theatre arts education programs into school curriculums, extra-curricular activities, and community programs. The research has included both primary age and secondary age school children.

Pellegrini and Galda (1982) found that kindergartners and first-graders who had engaged in thematic fantasy play scored better on story comprehension, story recall, and sequence recall than those who had participated in only discussion or drawing groups. Utilizing the same data set, Pellegrini (1984) found that students given the dramatic play treatment compared to students given the discussion or drawing treatments in processing stories were better able to retell the stories. Catterall hinted at one possible theatre concept that could persist into post-secondary lives when he commented on Pellegrini's contention that "conveying meaning explicitly is an important skill and one that is traditionally valued and rewarded, both in school and in later-life instances of communication" (2002, as found in Deazy, 2002).

Anita Page (1983) found that dramatization was more captivating for young children with less developed reading skills. Children were better able to grasp key story understanding elements such as main idea, character identification and character motivation through watching dramatized stories than through listening to adults read the stories. Page (1983), like Pellegrini and Galda (1982), found that dramatized stories conveyed greater comprehension elements

such as recall of story sequence, story details, and story vocabulary. In the comparison among her treatment groups – first graders versus second/third graders – Page found that dramatization had a greater impact on the first graders. Students who were below grade level in reading ability benefited the most in regard to story understanding benefits from the dramatized stories.

Kassab (1984) conducted a dissertation study that provided intensive dramatic treatments to high school sophomores over a six week period. He found that the students who participated in dramatic presentation of their poetry improved their oral skills and had increased comfort with oral communication.

In an experimental study, DuPont (1992) found that students who integrated dramatic enactment with reading made gains in reading comprehension. She found that "...when children have been involved in the process of integrating creative drama with reading they are not only able to better comprehend what they've read and acted out, but they are also better able to comprehend what they have read but do not act out, such as the written scenarios they encounter on standardized tests." DuPont's observed examples of transfer of the dramatic reenactments to more general abilities suggested children may approach reading differently due to a connection between dramatic reenactment and reading.

In a study in which theatrical directing was used as the treatment, Williamson and Silvern (1992) studied the impacts on story comprehension. Their findings claimed that the kindergartners engaged in acts of directing had

enhanced story comprehension independent of differences in verbal ability. As Catterall (as found in Deazy, 2002) summarized the findings:

Children's play direction behavior contributed four times the predictive power for reading comprehension of enactment versus no enactment. It thus appears that the meta-behaviors of stepping out of role, thinking about, and questioning or attempting to direct players are associated with higher levels of story understanding. Through controlling for verbal ability, the authors observe that metaplay is not simply evidence of verbal achievement—in addition to their dispositions to “direct,” children in metaplay show more social skills and social problem-solving ability than children not engaging in metaplay.

In another experimental study, Parks and Rose (1997) found that 4th grade students exhibited increased reading skills as measured by the Iowa Test of Basic Skills after exposure to treatments of reading and dramatic exercises constructed by a collaboration of teachers and theatre artists. The group exposed to the treatment had advanced three months more than the control group. More specifically Parks and Rose (1997) found that students who had participated in the drama program improved more than those in the control group in reading comprehension, drama skills, and nonverbal expression of information inferred from a written text. The treatment group's nonverbal ability to express factual material was three times more than that of the control group.

Wolf (1998) found that classroom drama activities helped fourth and fifth grade “at-risk” remedial readers discover the “reader” inside. The students, when challenged by the need to dramatize, expanded their understandings and explored alternative ways to express and became expressers. As Wolf said, the students, while relying on background experiences, “became decision makers and experts as they interpreted the words and did not simply turn pages.”

A positive association between academic achievement and theatre arts education among eighth through twelfth graders was found by Catterall, Chapleau, and Iwanaga (1999). The study focused mainly on low SES students, and found significant associations between sustained involvement in theatre arts and a variety of youth developments. In the area of academic achievement, Catterall, Chapleau, and Iwanaga (1999) found increased gains in reading proficiency for those with high arts involvement.

In an extensive meta-analysis of 80 studies that met the criteria of “having at least one measure of verbal achievement, being experimental in design, and having sufficient information for an effect size to be calculated,” Ann Podlozny (2000) found relationships between drama and oral story understanding/recall, between drama instruction and story understanding as expressed in the form of written measures, between drama instruction and reading achievement, between drama instruction and reading readiness, between drama instruction and oral language development, and between drama instruction and writing achievement (Baker, 2002 as found in Deazy, 2002). Podlozny (2000), similar to Catterall, Chapleau, and Iwanaga (1999), also concluded that in regard to story understanding that drama instruction may be more effective for low-SES students and remedial learners.

Human development

As part of and in addition to the educational research conducted over the last thirty years linking theatre arts education to academic achievement, research has been completed linking theatre arts education to the human development of

students. Developmental enhancements in areas such as self-esteem, empathy, tolerance, and motivation are linked to theatre arts educational experiences.

Beyond the oral communication skills that were improved, Kassab (1984) also found high school sophomores had increased their self-esteem and self-image. Associated with the increases in reading proficiency found by Catterall, Chapleau, and Iwanaga (1999), they found that students that had participated in sustained involvement in drama education had gains in self-concept and motivation and exhibited higher levels of tolerance and empathy for others. The enhanced self-esteem as observed in both studies may well have been a secondary cause of the students' feelings of self-worth due to increased reading ability, especially when that ability was on display in front of peers.

The social nature that is inherent in theatre surely was part of the impact on students when they were given theatre arts education treatments in experimental studies. Those well experienced in theatre arts would likely not be surprised to hear that students enhanced their social skills and their social-problem solving abilities after exposure to theatre arts education as was found by Williamson and Silvern (1992).

De la Cruz (1995) found that students with learning disabilities that had participated in a drama program had increased social ability and had enhanced their oral language skills. The study included 35 students with learning disabilities. The age of the participants ranged from five to eleven. De la Cruz delineated four clusters of behaviors and skills: courtesy to others, self-control,

focus, and social compliance. The students who received the theatre arts education treatment showed enhancement in all four clusters.

Schaffner, Little, and Felton (1984) reported that language use in drama exercises differed from language used in the regular classroom. The authors observed different language in the dramatic exercises described as interactional and expressive versus the informational language used in the classroom. Dramatic exercise treatments provided students opportunities for reflection and speculation, evaluation and explanation. The authors claimed the expressive language assisted students in uncovering feelings, stimulated reflective conversations of social interactions, and posed the opportunity for moral conversations to occur.

Seidel (1999) found that students engaged in Shakespeare's plays respected the complexities of the dramatized emotions they were learning about, became more engaged as learners, and through their own emotions began to discover a greater depth of understanding. The linchpin for the engagement into Shakespeare's plays was the complexity the students encountered. Seidel (1999) also found that caring and creative communities were created by the Shakespeare and Company programs. The caring and creativity was linked to the development of in-depth understanding of Shakespeare's works. The explicit skills gained by students in the Shakespeare and Company programs included working with others and students seeing themselves as learners.

Theatre arts participation, specifically involvement in a playwriting program was found to increase attendance rates among inner-city students (Horn, 1992).

The students who remained in the treatment program for the entire year exhibited the most gains. Beyond increased attendance, students showed growth in self-perception and behavior. Students began to act in leadership roles and viewed themselves as important contributors to the class. Library registration among the participants increased as well from 25 percent to 85 percent.

Gervais (2006), in a study of process drama defined as educational drama for awareness and conflict resolution through the creation of a dramatic collective exploring moral values, found that dramatic cognitive dissonance followed by reflection and discussion led to enhanced awareness of students' values, articulation processes, and that students exhibited improvement in their personal problem-solving skills. Gervais observed a group ethos among the junior high school participants that she characterized as one of "caring, respect and mutual commitment." Gervais suggested that "dramatic engagement focusing on personal story" could be a "significant moral education tool" for students.

Goldstein and Winner (2012) studied "the hypothesis that experience in acting, an activity in which one must step into the shoes of others, leads to growth in both empathy and theory of mind." Two studies were conducted: one used elementary students as participants, and another used high school ninth grade students. One group from each study group received a year of acting while another group received training in another art form. The study groups were assessed in empathy and theory of mind pre and post treatment. The findings showed that the students who received acting training, but not the students who received the other arts training, "showed significant gains in empathy scores."

The ninth graders, but not the elementary students, showed “significant gains on a naturalistic measure of theory of mind (Goldstein and Winner, 2012).

Verducci (2000) looked to Method acting as way to cultivate empathy. Her theoretical article considered the Caring empathizer to the dramatic empathizer.

She concluded the following:

Caring's empathy and good Method acting hold certain skills and processes in common: an actor steps into the emotional, intellectual and contextual perspective of a fictional other; the Caring empathiser steps into these same perspectives of an actual other. Both empathisers experience themselves dually. Method training breaks down the process of imaginatively taking on character's thoughts, emotions and actions into do-able (and discuss-able) steps; its lens brings a little focus to an endeavour currently characterised by vagueness. Training students in these techniques may function as a means by which they can further develop and hone their abilities to read behavioural and situational clues. It also affords them opportunities to practise the motivational shifts required by Caring and to recognise that their sense of self is not lost in the process.

A study of first through fourth grade teachers who participated in artist-in-residence programs observed dance and theatre arts programs “to be of special value in helping children to better understand other people’s responses, emotional expressions, and actions” (Brouillette, 2010). The arts-in-residence program included four arts areas (visual art, music, dance and drama) as the treatment for first through fourth grade students. The teachers reported the enhancement of social-emotional development was found to not be equally distributed across all the arts programs. The teachers in the study observed the “strongest results were associated with participation in creative dramatics” (Brouillette, 2010).

Reilly, Trial, Piver, and Schaff (2012) studied the use of theatre games, art images, and reflective writing in the development of empathy for post-secondary medical students. The researchers posited, “Theater offers a unique learning strategy to engage students’ sensory, emotional, kinesthetic and cognitive processes by increasing their awareness of both the verbal and nonverbal communication that is essential to patient care” (Reilly, Trial, Piver, and Schaff, 2012). Reilly, Trial, Piver, and Schaff (2012) concluded that “theater may be a useful tool to teach clinical empathy” although different learning styles of medical students presented challenges.

Daniel Nettles (2006) conducted a study comparing personality profiles and cognitive styles of 191 professional actors to samples from the general population. He found the large group of actors were “distinguished by personalities with high levels of extraversion, openness and agreeableness, and by a strongly empathizing cognitive style” and “as predicted, significantly higher than controls on the empathizing dimension” (Nettles, 2006). Nettles stated, “The actor’s habitual rehearsal and preparation processes certainly mimic the structure of the higher-order theory of mind tasks” (2006). Nettles (2006) did not conclude that exceptionally high empathizing was a predictor of success for a professional actor, or that the acting profession increased empathizing.

Conceptual Framework

The conceptual framework designed by the researcher is based on the work of Elliot Eisner (1998) and McCarthy et al (2004). Eisner (1998) stated “it is possible to identify three levels or tiers to which arts education might be expected

to make a contribution.” The three tiers in which art outcomes materialize are: arts-based outcomes, arts-related outcomes, and ancillary outcomes. Arts-based outcomes “are directly related to the subject matter that an arts education curriculum was designed to teach” and “pertain to those outcomes that require an understanding of the culture and the personal side of the artist’s work” (Eisner, 1998.) Arts-related outcomes “pertain to the perception and comprehension of aesthetic features in the general environment” (Eisner, 1998). Ancillary outcomes “pertain to outcomes that transfer skills employed in the perception, creation and comprehension of the arts to non-arts tasks” (Eisner, 1998).

McCarthy et al (2004) created a “Framework for understanding the benefits of the arts” (Appendix A). The framework conceptualized the contexts in which the arts provide value and the nature of the value of the arts. The three realms identified were: private, private with public spillover, and public. The private realm was defined as the end of the spectrum where arts benefits were “primarily of value to individuals”; the public realm was defined as opposite end of the spectrum where arts benefits were “primarily of value to the public”; and the private with public spillover was defined as the middle realm of the spectrum where arts benefits enhanced “individuals’ personal lives” and had “a desirable spillover effect on the public sphere” (McCarthy et al, 2004).

McCarthy et al (2004) based their definition of instrumental and intrinsic benefits on the empirical literature reviewed as part of their report *The Gifts of the Muse*. Instrumental benefits were research-based claims that sought to “justify the arts in terms of their instrumental benefits to society” including benefits such

as “economic growth, education, and pro-social behavior” (McCarthy et al, 2004). McCarthy et al (2004) defined intrinsic benefits as ones that “refer to effects inherent in the arts experience that add value to people’s lives” and “are personal effects that develop with recurrent aesthetic experiences, such as growth in one’s capacity to feel, perceive, and judge for oneself, and growth in one’s capacity to participate imaginatively in the lives of others and to empathize with others” (McCarthy et al, 2004).

The next chapter will describe the methodology of the completed research.

Chapter 3

Methodology

This chapter details the research design and procedures used in the study to identify concepts learned in theatre education that have persisted in the lives of ten Shaker Theatre Arts Department graduates from Shaker Heights High School. The sample, instrumentation, data-collection procedures, and analysis procedures will be described.

Purpose of the Study

The purpose of this study is to identify which concepts taught at Shaker Heights High School's Theatre Arts Department from 1979 to 2004 have persisted in the lives of ten graduates, to describe the contexts in which those concepts are being applied in their post-secondary lives, and to discover if any perceived social advantages gained from their theatre arts education have continued to impact their lives. More specifically, the following research questions will be answered:

1. What concepts learned during theatre arts education persisted since graduation from high school?
2. In what context(s) are the learned concepts being applied?

3. What social advantages perceived to be gained from a theatre arts education continue to impact the lives of high school graduates?

Research Design

This research is a naturalistic inquiry; qualitative in nature. Lincoln and Guba (1985) delineated the five axioms of naturalistic inquiry: to address the nature of reality, the relationship of knower to the known, the possibility of generalization, the possibility of causal linkages, and the role of values. Axiom one deals with the fact of “multiple, constructed realities that can be studied only holistically.” Axiom two covered the interaction of the knower and the known and the fact that they are inseparable. Axiom three dealt with findings being time and context bound. Research will yield explanations and theories, but they will remain bound to the original context for a specific time. Axiom four stated that “all entities are in a state of mutual and simultaneous shaping so that it is impossible to distinguish causes from effects.” Axiom five stated that inquiry is value-bound.

Sample

The sample used for this study was purposeful. Purposive sampling occurs when a researcher uses “judgment to select instances that are information-rich with respect to the phenomenon being studied” (Gall, Gall, and Borg, 2010). The original database contained contact information for over 5,000 graduates who were enrolled in and/or participated in theatre arts department courses, co-curricular programs and/or extra-curricular activities at Shaker Heights High School. Working with then current Shaker Theatre Arts Department

teacher James Thornton and with former Shaker Theatre Arts Department teacher Vincent Cardinal, the researcher identified a list of forty-four possible candidates for participation. The researcher then sorted the forty-four individuals by graduation year and by arts-based and non-arts based career status. The researcher then narrowed the participants to twenty four, twelve non-arts based career participants and twelve arts based career participants. The researcher, again with the assistance of Thornton and Cardinal, reduced the list to ten participants as well as four potential substitutes. Final selection was based on accessibility, the time period from which the participants attended high school, current job classification and input from Thornton and Cardinal as to the significance of theatre education to the participants. A purposeful intent was made to include two members from each of five periods ranging over the course of James Thornton's twenty five year career. One participant in each period was currently engaged in an arts-based career position and the second participant in each period was engaged in a non-arts based career position. Upon approval of the University of Virginia's Institutional Review Board, the ten participants were invited to participate in the study.

Participation was strictly voluntary. Participants were identified to the researcher in order to allow for more efficient follow-up, to confirm time since graduation and to allow for member checking. The identities of the participants remained anonymous in the report of the findings. Participants were asked to provide basic demographic information including race, gender, high school

graduation year, level of educational attainment, employment information, and level of current arts participation.

Instrumentation

Interviewing was chosen as the best way to collect the data for the research study. Having a “conversation with a purpose” seemed the most effective way to get at the nature of the problem and to provide the thick description that was sought on the research topic (Dexter, as found in Lincoln and Guba, 1985). Purposes for doing interviews in this study were to find participants’ “here and now constructions,” and to find participants’ reconstructions of their past experiences (Lincoln and Guba, 1985). The nature of the research questions required the participants to reconstruct past experiences and to construct and reconstruct meanings in their current time and contextual situations. Interviewing was also selected to gain the advantage of adaptability which allowed for member checking and immediate follow up to participant responses (Gall, Gall, and Borg, 2010).

A set of pre-formulated, open-ended interview questions (Appendix C) were designed to help stimulate discussion in order to get at perceptions of the continuing impact of concepts learned as part of theatre arts education. The conceptual framework developed by the researcher (Appendix B) was used to create a table of specifications in the development of the interview questions. Although the design followed a partially structured interview format and the researcher defined the problem prior to interviewing, the intent was to begin a dialogue on the topic and then explore the responses of the participants. The

emergent nature of the design originated with the constructed set of questions. The guiding questions were an effective means to start the conversation in order to get at both the respondents viewpoints of and knowledge about their past theatre arts education experiences, and the many facets of the research topic as it related to their current time and context. The researcher consulted steps to carrying out an interview as specified by Lincoln and Guba (1985), Krathwohl (1998), and Gall, Gall and Borg (2010). The researcher's growth and improvements as an interviewer were recorded in the researcher's log.

Member checking occurred during the interview process; not only did it allow for respondents to clarify the accuracy of their remarks, but also as a way for the researcher to clearly understand the opinions, thoughts, and intentions of the respondents. The same set of interview questions was used and the same protocol for dialoguing was followed for each participant. However, as it is with emergent design, the set of pre-determined interview questions were adapted if what was learned during interviews merited the adaption in the researcher's judgment. Changes that emerged to the constructed set of questions were recorded in the audio files and noted in the researcher's log. All the participants consented to the interviews being recorded using a digital voice recorder (Olympus DS-40). The audio files were saved on the researcher's computer in a password protected folder. Each participant consented to the release of the audio files for future research by the researcher.

Person as Instrument

The researcher's level of expertise in theatre and theatre arts education has developed over twenty five years. With experience in all aspects of theatre arts production and theatre arts education, the researcher was qualified to undertake the research study.

The researcher's experience in theatre arts began his sophomore year in high school as a member of the high school theatre arts department's light crew. The work on the light crew consisted of running cable, climbing ladders, and hanging and focusing light instruments. The highlight of being on the light crew was access to the light booth and the opportunity to operate the light board while the production was being performed. After two years of work on the light and stage crews, the researcher was cast as Oberon in *A Midsummer Night's Dream* and as the Steward in *Anything Goes*. The researcher's love of and pursuit of theatre was formed.

After high school, the researcher participated in several local community productions. Following his first year of college as a pre-law major, he chose to transfer to Ohio University as a theatre arts and drama major with stage directing as the primary focus. Over his three college years, the researcher both studied acting, directing, and playwriting, as well as acted, directed, and stage managed for several productions. During two summer breaks, the researcher wrote, produced, and directed two play productions for his hometown's local community theatre summer season. The researcher graduated with a BFA in Theatre Arts in Drama in 1996 and was hired by James Thornton to be the director for the

Shaker Theatre Art's Department's fall main stage production. Passing on a stage management internship that was to begin January of 1997, the researcher accepted an offer to continue guest artist work with the Shaker Theatre Arts Department, teaching playwriting, directing the ninth grade theatre experience and assistant producing Shaker Theatre productions. It was during this time that the researcher's love of theatre arts education formed.

The researcher obtained his teacher certification and was hired as a full time teacher in the Shaker Theatre Arts Department in 1998. Over six years, the researcher observed James Thornton teach and direct the Shaker Theatre ensembles. The researcher developed extensive knowledge of the Shaker Theatre Arts Department as he worked alongside Thornton in the running of the department. The time with the Shaker Theatre Arts Department was what first triggered the idea of long term impacts persisting for students after their graduation. Shaker Theatre graduates often returned to the high school and shared with students what they learned from their theatre education and how it continued to impact their social, personal, and professional lives. Thornton and the researcher would often cite the continuing experiences of graduates as one of the primary rationales for continued focus and support for theatre arts education in the Shaker City Schools.

After three years of study in the Social Foundations of Education program at the Curry School of Education, the researcher's love of theatre education research was formed. The researcher, with a pedagogy influenced by his theatre performance and theatre arts teaching experience, returned to the idea of what

theatre arts education provided students in their post-secondary lives as an important area of study; an area that was not found to be extensively researched in prior studies.

Data Collection

Upon approval of the study by the University of Virginia's Institutional Review Board, an introductory letter was emailed to ten participants introducing the researcher, summarizing the purpose of the study and inviting the participants to participate. The letter instructed participants on how to respond to the researcher in order to accept or decline involvement. Participants who decided to participate completed the informed consent agreement along with a materials release consent form.

Participants were informed that participation in the study was strictly voluntary and all participants retained the choice to not participate. The interviews were fully overt. To ensure confidentiality, identifying information was held in confidence by the researcher. All of the participants chose to be available for follow-up for purposes of member checking, follow up questions, and future research beyond this study. There were no known risks associated with participation in the proposed research.

Once agreement of involvement was confirmed, the researcher contacted the participants directly in order to schedule an appropriate date, time, and place for the interviewing. The researcher travelled to multiple locations including Chicago, IL; New York City, NY; Cleveland and Ravenna, OH. Care was taken in selecting appropriate interview locations. The researcher intended to find places

that were quiet with minimal distractions, yet comfortable. Nine of the ten interviews occurred in person. One interview was conducted via a Skype session. An Olympus digital voice recorder (DS-40) was used to record the interviews. The researcher also made notes during the interview. The recorded interviews were transcribed. The interviews were about 45 to 90 minutes in length. Upon completion of the interview, participants received a follow-up letter thanking them for their participation.

Data Analysis

Content analysis was used to analyze the data. The process of content analysis is “aimed at uncovering embedded information and making it explicit” (Lincoln and Guba, 1985). The data was categorized and unitized to discover what concepts emerged. The conceptual framework for the interview structure was used to categorize participants’ responses. The previous literature provided a solid categorical foundation on likely theatre arts education outcomes, contextualized settings in which the outcomes were likely to be found, and the types of social advantages that were likely to occur. The emergent data was coded by relevance to the conceptual framework and emergent concepts were coded by themes selected by the researcher. Previous literature provided a basis on which to hypothesize what themes would likely emerge. However, previous research did not exist on the continuing impacts of theatre education in post-secondary lives. New unitized concepts and themes did emerge from the interview data.

The transcripts were typed using the latest version of Microsoft Word. Participants names were coded to non-descript initials. A duplicate transcript was created for data coding. The researcher developed a coding key (Appendix D) that was used in coding the transcripts. The researcher highlighted responses related to theatre arts education significance to the participant and responses that were directly related to the conceptual framework and research questions. Further analysis was completed using the latest version of Microsoft Excel. Highlighted responses were isolated and the researcher scrutinized them for emergent themes. Responses that were similar in nature or similar in topic were categorized under the main themes of the conceptual framework. The conceptual themes were further organized in tabular format by the characteristics of the conceptual framework. Information that was tangential, redundant, or not topic related was not included as part of the analysis. Conclusions were drawn on the perspectives of the ten participants. The processes, followed from data collection through analysis, were recorded as part of the researcher's audit trail.

Confidentiality

Prior to the start of each interview, the participants were asked to approve the use of a digital recorder to document the interview. No participant declined being recorded. The participants were asked about confidentiality. The nature of the interview's content and the likelihood of who would read the final report were discussed. Each of the participants was assured that he or she would retain anonymity in the report of the findings. Descriptive information of the participants

makes it possible that their own peers may infer their identities. This was not of concern to the participants.

Trustworthiness

A confident acceptance of the research as a rigorous study, and the upholding of the research design and findings by peers and other experts constitute the researcher's understanding of trustworthiness. Credibility with the audience was tantamount to the researcher's concerns from the time research questions were formed. Maintaining a concern for how the audience will accept a finding as credible assisted in constructing sound methodological guidelines for the research, guided the research as it progressed and/or adapted through the outlined methodology, and ultimately led to having strong evidence of the rigor of the research that was completed. The following five factors provided by Lincoln and Guba (1985) were addressed to ensure trustworthiness: truth value, applicability, consistency, neutrality, and credibility.

Credibility

Member checking was used during the interviews. The researcher clarified and confirmed respondents' claims and intentions of their perceptions. When the interview respondents raised topics that the researcher was uninformed about, member checking allowed the researcher to learn more about the topic discussed.

Peer debriefing was used mainly to select participants, hone interviewing approaches, and interview questions. Two colleagues, both former Shaker

Theatre Arts Department teachers and theatre artists, were consulted to determine the final list of research participants, to provide feedback on interview questions, and to confirm responses made by the participants.

Triangulation, or what Denzin (1978, as found in Krathwohl, 1998) referred to as “data triangulation,” partly occurred. Information provided in each interview was checked against responses given by respondents in the other interviews. The researcher anticipated instances where document gathering would corroborate information given by respondents, such as information of the high school or theatre arts department during their time of attendance. James Thornton, the Theatre Arts Department Chair was available to confirm and corroborate claims made by the respondents as to their reconstructions of past events. The 2005-2006 Shaker Theatre Arts Department Curriculum Guide was obtained and is on file as part of the research records.

Truth value

The two primary means to establish the truth value is to “carry out the inquiry in such a way that the probability that the findings will be found to be credible is enhanced,” and “to demonstrate the credibility of the findings by having them approved by the constructors of the multiple realities being studied” (Lincoln and Guba, 1985). The research was conducted under the advisement of a doctoral committee and the requirements of the doctoral program. The researcher conducted the research by following the guidelines of the pertinent dissertation manual and constructed the research to meet the expected

standards of rigorous qualitative study. The credibility of the findings was primarily done through member checking with the research participants.

Applicability

As external validity was a concern for the researcher, the applicability onus was on the researcher to “provide sufficient data to make such similarity judgments possible” (Lincoln and Guba, 1985). The process for selection of both the high school and the research participants was detailed as part of the researcher’s audit trail. The thick description of the interview data was sufficient for future researchers to make claims of applicability to other times and contexts.

Neutrality / Confirmability

The confirmability of this study was established by the researcher’s inquiry audit trail. The audit trail is analogous to the fiscal audit and includes the “trail of materials assembled” for and during the inquiry (Halpern 1983, as found in Lincoln and Guba, 1985). The researcher’s methodological log and journal augmented the details of the audit trail. The six Halpern categories guided the design of the researcher’s audit trail: raw data, data reduction and analysis, data reconstruction and synthesis, process notes, materials relating to intentions and dispositions, and instrument development information (Halpern, 1983, as found in Lincoln and Guba, 1985).

Site Description

The researcher taught in the Theatre Arts Department at Shaker Heights High School from 1996 until 2002, and it was a time of exceptional learning and

growth as an educator. The researcher's history at the selected research site has allowed access to the desired participants. However, the Shaker City School District, Shaker Heights High School and the Shaker Theatre Arts Department present an "exemplary case" (Yin, 2008). The Shaker School District has been the target of research in prior years including by Ferguson (2001) and Ogbu (2003) in large part due to the racial and economic diversity of the student and community population. Shaker has a national reputation as a district of excellence and has been touted as such by the *New York Times*, *The Wall Street Journal*, *Newsweek*, and *Money Magazine* among others. The findings of previous research have helped clarify ongoing and/or new research of the Shaker School District elaborating on a pre-existing, established body of knowledge.

The markers by which school districts are often judged also established the Shaker School District as solid site to conduct research. In 2008, as reported by the Shaker City Schools website, eighty-six percent of Shaker's certified staff held a Masters degree or higher, and they taught more than 5600 students each school year. Shaker Heights High School was named to *The Wall Street Journal's* list of the top sixty five feeder schools for the nation's elite colleges. The listing included both private and public schools and Shaker Heights High School was the only high school from Ohio named on the list. Students from Shaker are consistently ranked among the state of Ohio's top performers in regard to earning National Merit, National Achievement, and Advanced Placement honors.

The fine arts departments have earned their own recognition. The school district has reported that enrollment in arts programs has grown over 50 percent in recent years. Art students often performed well in regional scholastic arts programs. Twice the Shaker Heights High School was named a Grammy Signature School by the National Association of Recording Arts and Sciences Foundation. The Theatre Arts Department was named a Center of Excellence by the National Council of Teachers of English.

Shaker Heights High School and the Shaker City School District can be classified as an “arts rich school environment” where arts are incorporated “throughout the school curriculum” and “offers a range of extracurricular activities in the arts” (McCarthy, et al, 2004). Departments of Art, Music (vocal and instrumental), and Theatre are all stand alone departments with assigned full-time faculty and staff. The ensemble program that began in 1979-80 was originally an extra-curricular offering but eventually served as the cornerstone to the creation of the Shaker Theatre Arts Department.

The Theatre Arts Department as it existed at the onset of the study consisted of several curricular, co-curricular, and extra-curricular offerings. In the academic year 2006-2007, the Theatre Arts Department Chair reported 16 theatre arts department course offerings were available to ninth, tenth, eleventh, and twelfth grade students and enrollment totaled 160. Once the co-curricular offerings were taken into account, the number of students involved (eliminating duplicate counts) surpassed 200 students. Three full-time theatre arts department teachers taught the courses and ran the co-curricular program with

the support of two associate non-teaching, staff members. Curricular, co-curricular and extra-curricular programs were all augmented by the numerous guest artists comprised of alumni, professional artists, performers, and educators who visited during the year.

The philosophy that undergirded the Shaker Theatre Arts Department was important in identifying it as an exemplary one for researching. The concept of ensemble as it has existed, as it has grown and as it continues to exist is the critical component to the department's approach to education. The inclusion of three daily ensemble course offerings in the high school curricular schedule became a reality after its inception as an extra-curricular offering. The three courses represented, as they still do, three varying levels of ensemble education: Junior Ensemble, the introductory level for freshmen; Advanced Ensemble, the intermediate offering open to sophomores, juniors and seniors; and Senior Ensemble, the advanced, honor level offering with entry granted through successful audition open to sophomores, juniors and seniors. The numbers of students who have received an ensemble education alone over the years is impressive. A review of performance programs gathered from 1979 to 2005 showed that the Junior Ensemble annual attendance ranged from as little as 20 to upwards of 50 students. The Advanced Ensemble annual attendance ranged from as little as a dozen to upwards of 25 students. The Senior Ensemble annual attendance, due to the nature of being an audition class, remained a bit more constant, having ranged from 10 to 16 students. Each ensemble class had two students who served as student managers, or Ensemble Coordinators, who were

enrolled under a different course offering known as Ensemble Coordination/Management Coordination (E.C.M.C), a part of the Theatre Arts Department's theatre management program as described in the 2005 Shaker Theatre Arts Department curriculum guide. The coordinators, although not immediately active as performers, were still exposed to the ensemble curriculum and the ensemble instruction on a daily basis. Over the course of his twenty five year tenure, James Thornton taught ensemble to hundreds of students. At the most advanced level, Senior Ensemble, Thornton taught over 300 students who have since graduated and are pursuing various professional and educational paths.

Ensemble theatre is a form of theatre arts that does not lend itself to simple definition. The Shaker ensemble program is certainly unique due to the influences of founder James Thornton and his background in theatre and education. Ensemble as it exists beyond Shaker Theatre had its roots in the Open Theatre of the 1960s, out of which came prominent theatre figures such as Joseph Chaikin, Sam Shepard, Jean Cluade Van Itallie, and Peter Feldman. The idea of the Open Theatre was based on creative exploration of "collective creation and a theatre of images" (Daniels, 1989). The goals of the Open Theatre as provided by Daniels (1989) extracted from an Open Theatre production program were:

1. To create a situation in which the actors can play together with sensitivity to one another required of an ensemble.
2. To explore the specific powers that only live theatre possesses.

3. To concentrate on a theatre of abstraction and illusion (as opposed to a theatre of behavioral or psychological motivation).

The concepts listed above as goals, especially the first and second goal, had definite influences on the ensemble education as taught by Thornton at Shaker, and still do influence the current Ensemble Program Studies Director. In his own words, Thornton has said that students “grow and work within the concepts of ensemble performance and creation” and materials are adapted “to the group rather than the reverse.” Individual talents and personalities had a significant influence on the work of the ensemble as “each member brings his or her own special talents” which “are shared and developed throughout the year.” Thornton (1999) has elaborated further on the created works of ensemble and the educational experience involved:

Thus the works ... are “evolved” from the synthesis of all the combined talents of its members. Over a period of building, a specific, shared “vocabulary”—especially a physical vocabulary—develops through the Ensemble.

Ensemble members experience a unique approach in the humanities, as well as vocal and physical training. Intense training begins with a focus on physical ease, comfort, endurance, strength, coordination and flexibility; evolving into various areas of literature, philosophy, music, and dance.

Ensemble offers a unique opportunity for “traveling beyond.” Our theatre – our “place of seeing”—unfettered by the needs of any specific script, combines elements of movement, music, poetry, written lyrics, light, and sound to create a specific stage poetry. For theatre, in its simplest terms, is really no more than the controlled and directed action of bodies moving through space; of sounds – albeit meaningful sounds – floating on the air.

Ensemble theatre, both in the professional venue and in the Shaker Theatre Arts Department, has its unique differences from the more common forms of stage plays and musicals. Theatrical concepts, such as tension, dramatic arc, and

aesthetic picture, hold across the different theatrical forms, but the materials and the means of ensemble vary from scripts, composed musical notes, and traditional stage blocking to discovered movements, sounds, images, words, and ideas created to exist in a performance space supported by a carefully created backdrop of sound, light, costume, and space design with an appreciation to spatial awareness, mood, rhythm, and emotional impact.

The existence of the ensemble program in Shaker Heights has proven to be a unique, only of its kind offering due in large part to the program's roots as a theater form, but also to its own evolution as a form of theater in its own right. This is not to say that other high school theatres arts programs do not exist, for they certainly do, and it is not to say that the ensemble program has increased value or is of higher quality than all other programs. Focusing on unique and advanced theatre arts programs and the outcomes of those programs for its students will provide information on which to base policy discussion, not only for continuation of the programs in question, but also discussion of inclusion of like programs in greater numbers of primary and secondary schools. The pedagogical and historical foundations of the Shaker Theatre Arts Department, foundations that have been recognized publicly, make it a prime site for theatre arts education research. Likewise, those who participated are exemplary and unique in their perceptions of their experiences within the department.

The methodology as detailed was followed in the research study's data collection, analysis, and reporting. The next chapter will present the interview data relevant to the research questions and conceptual framework.

Chapter 4

Research Findings

Chapter 4 is a presentation of the basic characteristics of the ten research participants and the emergent themes from the interview data gathered from the ten interviews. The order of the reporting of the interview data is presented in no particular order, however, the groupings are purposeful. The data from the first five interviews is from the research participants who were engaged in arts careers at the time the interview. The data from the second five interviews is from the research participants who were engaged in non-arts careers at the time of the interview. Each interview summary includes identification of the concepts that have persisted since high school, the context in which they were currently being applied, and any perceived social advantages still being enjoyed.

The Research Participants

Ten participants were selected for interviewing. The original intent was to select five participants who were engaged in arts careers and five participants who were engaged in non-arts careers. Four of the participants were clearly employed in arts careers and four of the participants were clearly employed in non-arts careers. Two of the participants were following career paths that straddled the line between arts and non-arts careers; both were effectively

engaged in both the arts and non-arts fields. Table 2 shows the breakdown of the ten research participants by year of graduation from high school, career category, and professional career. Of the arts career participants all were involved in the performing arts, four as actors and one as a movement performer. Of the non-arts career participants, two were in the legal profession, with one a practicing attorney and the other a law professor. Two of the five non-arts participants were teachers, one in a private elementary school and the other a theatre teacher in a public high school. The fifth non-arts participant was a doctor in the medical field of neuroscience.

Table 2: Research participant characteristics

<i>Participant</i>	<i>H.S. grad year</i>	<i>Highest Degree earned</i>	<i>Career Category</i>	<i>Profession</i>	<i>Gender</i>	<i>Race</i>	<i>Arts Participation</i>
IS	1981	J.D.	Non-arts	Associate Dean/ Law Professor	Male	White	Audience Member
ES	1983	B.A.	Arts	Actor Theatre Producer	Female	White	
IC	1985	B.F.A.	Arts	Stage Actor/ Vocalist	Male	African-Am	
UO	1988	Dilpoma	Arts	Stage and Film Actor/ Teaching Artist	Male	African-Am	
OE	1990	J.D.	Non-arts	Law Partner/ Attorney	Male	White	Amateur Performer
HA	1992	B.A.	Non-arts	Private School Teacher	Male	White	Audience Member
RO	1999	B.A.	Non-arts	Theatre Teacher	Male	White	Teacher
LI	2001	M.D.	Non-arts	Neuroscience	Female	White	Audience Member
NO	2002	B.F.A.	Arts	Stage Actor	Male	White	
TU	2004	B.A.	Arts	Dance, Theatre movement performer/ Yoga Instructor	Female	Asian	

No purposeful intent was made by the researcher to select participants based on demographic information such as race, gender, or age. The researcher did collect the basic demographics of the participants who were selected. Table 2 also displays the basic demographic information of the research participants

interviewed. Of the ten participants, seven identified as white, two as African-American, and one as Asian. Three of the ten participants were female and seven were male.

Interview Findings: Arts-based Career Participants

The following interview data collected from the research participants who were engaged in arts-based careers is organized around the thematic concepts that emerged during the interview process. Each section will include a brief summary of the research participants' life path after high school as well as each participant's confirmation of Shaker Theatre education as the significant high school experience of their time at Shaker Heights High School. Major thematic concepts that emerged with these five participants included the following: confidence, expectation of professionalism, body as instrument, technique, flexible purposing, collaboration, self awareness, process, awareness of the other, observation, identity, and theatre's role in society.

Research Participant IC

IC graduated from Shaker Heights High School in 1985 and then attended a prominent mid-west university, graduating in 1990 with a BFA in Theater. Moving to New York City immediately after graduating, IC got a job right away with the New York Shakespeare Festival. Within six months of moving to New York he earned his Equity Card. IC was cast in his first Broadway show in 1991. He has been working steadily ever since his move to New York appearing in multiple Broadway productions. IC consistently worked with music, arranging

and producing, most notably doing benefits with organizations such as Broadway Cares and Equity Fights AIDS.

The researcher met IC at the Science, Industry and Business Library on Madison Avenue in New York City. A small meeting room was reserved for the interview. IC arrived dressed for the blizzard that had quickly enveloped New York City. The interview room was very small with a desk and two chairs. IC and the researcher had met before so the quaintness of the room did not impact the interview in any disruptive way.

Significance of Shaker Theatre Arts education

IC immediately defined a distinction when asked about his high school experiences:

Researcher: Thinking back to your time at Shaker Heights High School, how would you characterize that total high school experience?

IC: Well, there were two different high school experiences for me. There was the day-to-day classes, hallways, people, students, and then there was the theater and music department.

The researcher asked IC to address the “day-to-day classes, hallways, people, students,” first. IC jokingly responded, “Oh God.” IC seemed to have come to terms with his high school experience that had existed outside of the theatre experience. IC spent more time reflecting on this aspect of his high school experience than the other participants. He explained that he was “not the most popular kid in high school” and that he was “kind of an outsider” while being respected because he “could sing.” At one point, IC began, “I did not enjoy...” paused, before regrouping and finished the thought with the following, “I thought

Shaker was a great place to grow up and I got a great education, and I thought I was exposed to many different things that I don't think I would've gotten in any other school system within the Cleveland area at that time." He shared that he "barely passed ninth grade" and continued that "somewhere around going into high school I realized, oh, if you want to go to college, or if you want to get out and do other things, you've got to do better in school."

When asked about his Shaker Theatre and how he would characterize it IC replied:

IC: Amazing, overwhelming, challenging – all in good ways. I look back at it now and I can't believe some of the things that we were doing or that we were taught at – how old was I – 15, 16, 17 years old, exposed to artists and theater and dance and all these things that nobody else was getting, you know, that I knew, and it challenged us. There was a certain level of expectation, a certain level that you had to be at a certain level. Here was the bar (raising his hand slightly above eye level), and you had to reach the bar or higher, and anything less than that was not acceptable. It wasn't that it was just coming from Mr. Thornton in theater or Mr. Edison in the music program, but the other students had that. So you wanted to not be the one lagging behind. You wanted to be the one in it, creating it, doing all the exciting things.

IC confirmed Shaker Theater had a significant impact on his high school experience with a very simple and direct "uh-huh" before he continued to reflect out loud:

IC: I really – you know, at that time I've always loved theater. My mother and my uncle nurtured my love of theater, and my mother – national tours that came through Cleveland through the Hannah at the time, which was the theater house; she would take me to see stuff. My uncle would come into town. He was doing his Master's at Case Western, and during summers he would direct musicals, and they would create new stuff, and he would take me to rehearsals. So I always loved theater, and I was at church almost every day of the week, so I loved music. So when I went to the high school, I was like well, you know, I don't even consciously remember making the choice of this is what I want to do. I was like oh, well, we get to pick our schedule, and I think I want to do that. It was never

like a conscious decision until I was a senior and I had to make a decision to go to college. But it was amazing to me. It just – I don't know how I ended up there, but I was where I was supposed to be, and totally changed – I don't know where I would've gone if I hadn't had those experiences... I don't know where the trajectory of my life would have been because it just changed everything.

Persistence of Theatre Arts Concepts

The primary concepts that emerged during the interview with IC included the body as instrument, technique, collaboration, self awareness and process. Interview data is organized by the conceptual categories that emerged.

Body as instrument

IC clearly remembered that the concept of the actor's body as instrument and the need to care for the instrument was first introduced to him during his Shaker Theatre education and more specifically his time spent in Senior Ensemble. IC spoke of Shaker Theatre as "the first time I came into an understanding of the physical body and how important it is to be in a certain type of physical shape and have certain endurance to do what we do as performers." The physicality of the rehearsals and the necessity to care for the instrument instilled an ethic in IC that persisted in his professional performance career as he explained, "it set a certain level of understanding for me in terms of what it takes to be a performer, the amount of discipline, the amount of commitment, the endless places of creativity that you can go to." IC added, "All these things that I did in high school have been tools that have helped me to have longevity as a performer or as a singer or as a writer or as a creator in this business." In further

elaboration on the “physical thing” topic IC continued, “that’s one of the elements that keeps you sharp is having a physical instrument that you can do anything with. The only way you can do that is if you keep it strong. So that outside was important, but also what you put into your body. And now I workout at the gym almost every day, and I watch my diet.” He connected to his high school years again as the point when “all those things were set up” and that “those concepts or those realities of what he was teaching us were put in my head, they have helped me over the years especially when I – to have longevity.” IC simply concluded his point with “you need to be physically fit.”

Body as instrument for IC was a theatre arts based concept responsible for the “longevity” of his career as an actor and performer. Body as instrument was being applied in a private with public spillover context and provided instrumental benefits. IC privately benefitted from having a “physical instrument you can do anything with” in regard to the private health benefits whereas his performances, enjoyed by the public, and enhanced by sound physical instrument, provided him viability and opportunity in his career as an actor. “Longevity” for the actor provided career and economic growth and stability.

Technique

IC listed concepts of technique that were introduced during his Shaker Theatre education that he continued to employ, including the actor’s awareness of “being centered, knowing where your center was physically” and the “concept of breath and breathing” as well as “being present.” The dramatic arc of a

performance or production was remembered as “the concept of a beginning, middle and end to something, to the moment that we share together.”

Techniques, specifically the ones listed by IC are theatre arts based concepts. The techniques were being applied in a private with public spillover context in similar fashion as body as instrument; the techniques were honed in private and employed in public performance. The social advantage of the techniques was instrumental. For IC technique provided improved self-efficacy and continued employment as an actor and performer.

Collaboration

IC recalled the concept of collaboration in his ensemble work at Shaker Theatre. He remembered learning that in “an ensemble... you are only as strong as your weakest person.” The responsibility of being in an ensemble meant that “everyone has to be strong, and everyone has to work together, that we create, that we’re strongest as a unit.” The collaborative experience he had during his high school years, although not clearly understood when he was a high school student, proved to be a foundational element for IC, he reflected on his realization:

IC: It was like certain concepts of connecting, of working together, of breathing together, of movement, and all that stuff that still at the time I kind of went, oh, okay, this is kind of weird but okay, really set things up for me.

IC was applying collaboration in a theatre arts based context. The context was public, as collaboration with others in rehearsal and performance is by its nature a public endeavor. While there were certain intrinsic benefits from collaboration

(e.g. creation of social bonds) in this context, the researcher believed the advantage was more instrumental as IC's collaborative ability as an actor enhanced his self-efficacy ("really set things up for me") and his economic growth as an actor.

Self Awareness

IC had a solid understanding or awareness of self and his environment. His approach to the bustle of living in New York City was grounded in his theatre education. He applied the technique of breathing to his social environment:

IC: Well, I live in New York City. If there's any place you need to be able to breathe and just let things go, it's here. Just try getting through the subway system on any given day. Try to be present in a city where there's, in the world that we live in now, where there's so much going on, so much stimulus around you. Everything is stimulating you from cell phones to computers to things moving faster and faster. We had the ability to focus more because we didn't have much stimulus coming from the outside, and those concepts of Mr. Thornton and Mr. Everson and Vince that they taught us in terms of being present helped me in my everyday life because there are situations and relationships and learning how to let things go and be okay with that to just be, to breathe. Because being in New York where everything gets fast you start to – I'm walking down the street I'm like IC, you're not breathing. I'm like hyperventilating because I'm trying to get from point A – it's like instead of – you know, it's gonna take you the same amount of time to get from here to here. Why don't we enjoy getting there and just that love of life and it comes across – and the relationships that we developed in ensemble and during shows at Shaker and the choir were about commitment and about committing to each other. I carried those same kinds of – that's the kind of friend I want to be. That's the kind of partner I want to be. That's the kind of person I want to be.

Self-awareness persisted in an ancillary manner for IC. His awareness of himself, his environment, and his choice "to breathe" in order to "remain present"

was being applied in a private context. IC's end goal of his self-awareness was "That's the kind of friend... partner... person I want to be" was an intrinsic benefit; marked by empathy capacity and expression of communal bonds.

Process

IC shared his love of the process of creating, a love that was instilled by James Thornton during his Shaker Theatre education. IC recalled:

IC: I learned from him to appreciate and to when there's a situation to kind of go with it, to kind of allow yourself to be open to things. You work hard. You stay focused and you work, and whether that means you're gonna be in theater in Shaker and then go off and be an architect or go off and be the engineer there's two concepts of how you work. You approach everything with passion and you focus and you do it. You know what I mean? And you don't always succeed, and also that was another thing the focus was not necessarily about the result but about the process, and that's an important thing. Because as an actor, for me, I love the process. If the process isn't that great, yeah, the performance can be amazing but it's not the same thing for me. I like the build of what it can be. Shaker Theater got me excited about creating, you know what I mean, the possibilities are limitless...

Process for IC was a theatre arts based concept, rooted in his passion for the creative process, which for IC played out in his theatre career. IC's love for the process occurred in a private context; it was internalized. The benefit was intrinsic, as IC expressed "I love the process" spoke to his captivation with and his love of the creative process.

Table 3 (next page) lists the emerged concepts from IC's interview coded in the conceptual framework.

Table 3: IC Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based		Process	Body as instrument Technique		Collaboration	
	Theatre Arts Related						
	Ancillary		Self Awareness				

Research Participant NO

NO graduated from Shaker Heights High School in 2002 and went on to complete a four year conservatory earning a BFA in Acting a prominent mid-western university. He moved to New York to pursue his acting career. He was cast in a production at Westchester Broadway Dinner Theatre and then cast in his first national tour. After the tour he returned to New York, and after about nine months NO was cast in a first concert version of a production at Shakespeare in the Park. That summer production became a Broadway revival. At the time of the interview NO was closing in on his tenure in the Broadway production and would soon be off to London as a cast member in the West End production.

The researcher met NO in his dressing room at the theater where he was performing in his debut Broadway performance. NO arrived ahead of his call time to participate in the interview. He sat cross legged on the loft bed in the room. The researcher sat in the chair at his makeup table. NO was very relaxed, enjoying a muffin and hot tea.

Significance of Shaker Theatre Arts education

NO recalled his high school years differently than all the other participants. He specifically separated those years of his life into the time spent outside of the walls of high school versus the time spent inside the walls of high school. When directly asked how he characterized his high school experience NO qualified the question and then expanded on his thoughts:

NO: Within the walls of Shaker or those years of my life?

Researcher: Those years.

NO: Generally, positive, although I did not have a great time within the walls of my high school. I never really found a social group that I clicked really well with. Kind of my base of my friends, my community because the people that I did theater with outside of Shaker, primarily. I had two theaters and stage crafters. Most of them went to Orange, Pepper Pike and Solon. I spent most of my time there. In high school, I was not a good student. I'm smart, but I'm comfortable saying that on the record. But I never had a very good work ethic in high school so I came very close to not graduating high school. I came very close to failing a lot of classes that one needs to pass in order to graduate from high school. My experience at Shaker was not the greatest but those four years of my life were good, confusing teenage years.

NO was also distinct in his discussion of how significant his Shaker Theater Arts education was. For NO the significant experience while in high school was definitely his theatre experience and his theatre community, but it was not solely with Shaker Theatre. NO did realize that Shaker Theatre was significant to him but the realization occurred after graduating from Shaker Heights High School.

Researcher: How would you characterize your time being involved with the Shaker Theater Arts Department specifically?

NO: Satisfying and occasionally frustrating. I felt that while we were there, there were kind of two sides to the Shaker Theater Arts Department. There was the sort of ensemble side and everything that kind of came with

that. Then there was the more traditional theater side, which was something that I more easily identified with. Looking back now, I think that it might've been a good idea to commit myself more to the ensemble side because I'm finding as my career progresses, I'm finding more uses for that kind of work. But at the time, I had a lot of trouble seeing the relevance of it. I had a difficult time with that sort of part of it. The other part, the main stage shows and acting class and the Improv group and Shakescenes and New Stages, anything that seemed more to me like my understanding of acting and the theater, I really enjoyed because it was easier for me to identify. I had a lot of trouble committing so much time and energy to something that I couldn't immediately see the correlation between what I'm doing in this class or in this group and what I would be doing on the stage if I were to be in a big Broadway show because I've never been interested in doing really edgy experimental theater. It's just not what my thing is necessarily. I got the chance to do a lot of it at Shaker and in college also but I've always been more interested in doing sort of pretty mainstream plays and musicals. A lot of the movement work involved in the ensemble program, I absolute could not see how that would connect to getting on stage and saying a line. That part of the experience was confusing for me. I only did the junior ensemble for my freshman year then I got out of that program. I kept with the acting and the main stage shows and all that.

Researcher: Theater arts participation, be it at Shaker Theater or in your other theater experiences, how significant was that then to your total high school experience?

NO: Very. When I think back on high school, that's what I remember is my theater experience and the choir experience too and really the arts. To me, I knew that I wasn't gonna be doing a lot of math. I learned that the basic math skills that you need to be a person in the world, you pretty much have in middle school if you pay attention. I can do my taxes. I can balance my checkbook. I can do those things. I'm very capable of doing those things well. I enjoyed English class. I still remember most of the French that I learned and stuff like that. I knew pretty early on what it was that I wanted to spend my time doing and that's what interested me. I think that was the reason that I didn't get very good grades is because I always had a really hard time putting my energy toward anything that I wasn't excited by. It's not that I found Science class to be difficult at all or challenging. It was just that I wasn't interested. By extension of that, I just didn't do any work toward it. What did hold my attention and my interest was the arts. Really when I look back that's pretty much all I remember of my kind of educational time during those four years overall.

Persistence of Theatre Arts Concepts

The primary concepts that emerged during the interview with NO included the expectation of professionalism, body as instrument, technique, confidence, and flexible purposing. Interview data is organized by the emergent conceptual categories.

Expectation of professionalism

NO expressed high expectation of professionalism as a concept that has persisted throughout his college experience and continued to impact his day to day career. As NO explained:

NO: ...there was the expectation of professionalism put on us that early, to me was the biggest thing that I took away because to this day, I haven't missed a performance... where I'm 400 something... I haven't missed a performance. I've never been late for a rehearsal. I've never been late for a class in college. I don't do late. I don't do calling out. I have a little bit of bronchitis right now and I'm pushing through the show. I think being treated like professionals that early when we were clearly not and most of us had no intention of being professionals, but being treated like professionals and being held up to the same standards, I think it made us value our work more. You know what I mean? Because we weren't being talked down to. It didn't feel like a class. It was about this group understanding. Then I get to college and really learn that the people in the room aren't just the people on the stage. There's a whole tech crew and there are designers who are staying up all night to build lighting plots. How dare I show up and be texting through a tech rehearsal? It's holding myself to the same level of professionalism that I would expect from everyone around me, which I think was really kind of started in high school.

The "expectation for professionalism" occurred in a theatre arts based realm as NO only contextualized this element as it related to his professional theatre work. The context aligned with the private with public spillover category. As a professional member of a major Broadway production, NO's showing up to his

job was private for him and, ultimately, public for his fellow actors and the audience who paid to see the performance. NO, through his meeting the expectation for professionalism improved his self-efficacy, benefitted in an instrumental way.

The body as instrument

NO talked about several actor based technique concepts that were first established during his high school theatre education that he continued to apply on daily basis. One concept, the physical body as the actor's instrument, was one he learned while in high school but did not come to appreciate until working as a professional actor. NO spoke of the approach of "working on the instrument." He discovered that "working on yourself as the performer in order to be able to produce this sort of performance that you're looking for as opposed to – it's more of an inside out than an outside in thing." NO traced this understanding back to his high school theatre education even regretting he had not been more in tune with this concept. He reflected that "working on yourself as the performer was the more effective long term lesson that I wish that I'd paid more attention to." For NO, the realization of the body as an instrument, a concept that was first introduced during his high school theatre education, but not embraced then, was being embraced during his first Broadway production. He explained:

NO: I do a half hour of physical warm up every night; every night, which is something that I did not do in high school or in college or on the road or in anything that I've ever done. ...I think that's the biggest thing the physical work gives me is the mental focus. Just taking a half an hour to just be there and to understand what you're about to do and treat your body and

your mind like you are about to do something special as opposed to just going to work.

NO also spoke of how his awareness and appreciation of the physical instrument carried in to his non-professional life in health awareness

NO: All this, like it echoed back years and years later. I know if I'm feeling stressed, my shoulders are gonna go right up and I need to make a conscious effort and I know better now how to take care of my body in such a way that I can stay healthy and stay sane.

Body as instrument for NO was a theatre arts based concept. He did not discuss the maintenance of his physicality outside of his work as an actor. As a concept, body as instrument, occurred in the private with public spillover context and was an instrumental advantage. NO's attention to physical health improved his learning curve and self-efficacy, not to mention his economic stability as a working actor.

Technique

Theater or acting techniques NO stated continued in his current work as a professional actor included his approach to rehearsal ("repetition as a means to perfection"), an understanding of stage tension ("left before right, up before down") and stage presence ("not being frozen, never being frozen"), script analysis ("I think high school was the first time I'd ever heard the word beat used in an actor character sense"), character study and character acting ("the experience early on playing characters that I had absolutely no business playing").

Technique was a theatre arts based outcome. Technique for NO existed in the private with public spillover context; privately for NO as the actor, publically

for NO as the performer for the audience. As an employable and viable actor, NO's economic growth, both for his career and for the success of the production, reaped instrumental advantages.

Confidence

NO expressed a confidence in areas of his acting life that echoed back to his theatre experience. In one example, NO explained, was his current casting as a character whose age was older than his actual age:

NO: The actor whose dad I play is seven years older than me. I play a middle-aged woman. I think that if I hadn't had the experience early on playing characters that I had absolutely no business playing, that in any kind of real world setting, I would never be cast in these roles. It kind of broadened my imagination as far as what I was capable of because I knew at the time that if we opened up the casting for *Romeo and Juliet* at Shaker to the Cleveland community at large, I probably wouldn't have been cast as Friar Lawrence because I was 16 or something. But I didn't really question it ... once I got out, there was never a role that I was like, "No, I'm not right for that." I've never looked at a role and said, "No, I can't do that," because I already did some of the least appropriate roles that I could've played. Whenever my agent calls with auditions like, "Yeah, he's a 17-year-old nerdy high school kid." I'm like, "All right. Sure. We'll do that. Great." Or when I auditioned for this show, they're like, "Can you play the dad? He's in his late 30s, early 40s. He's from Queens. Can you do that?" I'm like, "Yep, absolutely. Of course, why wouldn't I?" I already played Friar Lawrence. Of course, I could do that.

A second example NO shared was his understanding of the difference between being a "performer" versus being an "actor." NO described himself as a performer while he was in high school, although the theatre education during high school reached beyond that notion. In the early stages of his professional career, NO decided being an actor was a more ambitious pursuit. NO linked this line of thought back to his Shaker Theatre education:

NO: I think Shaker Theater planted the seeds of what being an actor is as opposed to being a performer because I'm very, very good at funny faces and big gestures and I can make people laugh and I can sing pretty well. I'm very good at all that stuff and it all came really naturally; super naturally, but none of that is being an actor. That's being a performer. You can make a good living doing that. I'd decided that I wanted to be an actor, which is a much more ambitious goal for oneself I think than to make funny faces and voices. I think that's why I kind of butted heads with the ensemble thing because I knew I was really good at faces and voices and I thought that was being an actor.

Another example of NO's confidence was his lack of surprise at having achieved his life's dream of performing in a major Broadway musical. NO's tone while discussing this was void of any egotistical sensibility in the opinion of the researcher. Rather, a humble sense of confidence and satisfaction was on display by an actor doing what he set out to do, appreciative of the experience, and understanding he had room for growth:

NO: I'm not the best actor that I'm ever going to be. I know that. But I've achieved the career goal that I've had forever. All I wanted out of my career was to be doing eight shows a week forever. I don't wanna be a star. I don't need to be doing TV and film. I don't need to be stopped on the street for autographs. I've never wanted or needed any of that. I wanna be doing eight shows a week for the rest of my life. I've been doing eight shows a week for the past year now. After three or four months of that, you kind of go, "Okay, I know how to do this. I can do this now." It doesn't take the mental energy that it takes while you're getting ready for a show. It's a whole different kind of mental energy that it takes to maintain than it takes to mount a performance.

A final example of his confidence was his self awareness that he had a talent and it provided a solid sense of self that NO expressed existed in high school, existed at the time of the interview, and would last over his professional and social life:

NO: Just to have something you're good at. I was good at something, which is not nothing. To be able to step off stage and go, "Yeah, I did that really well," gives you a confidence that you could take into the rest of your

life. Just the gall to get on stage and do anything requires a lot of confidence. To get on stage and say, “Yep, I’m good at that.” Or even if you fail bravely and proudly, it’s something that I think I applied in a lot of other areas in my life.

Confidence for NO was a theatre arts based outcome. His confidence played out in the private with public spillover context. The advantage of the confidence was instrumental in his employability and economic growth as an actor.

Flexible Purposing

NO spent some time discussing his theatre education to his other academic classes in high school. His thoughts were linked by the researcher to Dewey’s notion of flexible purposing. NO’s thoughts reminded the researcher of Elliott Eisner’s words about not being “rigidly attached to predefined aims” (2002). NO described his theatre education:

NO: I think it forced me to think more creatively. The difference between the theater arts program and most of the other classes that I had to be taking in high school was that in math and in science and in classes like that, it’s black and white. You’re right on a test or you’re wrong on a test. The theater classes that I took, suggested that there isn’t necessarily a right or a wrong. There’s a million shades of grey. To find your way to the rightest that you think you can be you have to bend the line. You have to take your straw and make it one of those curly crazy straws because that’s honestly how I picture it in my mind is taking a linear thought process and blasting it out into 3-D. Just the cognitive ability to do that is useful in every part of life, especially socially I think.

Flexible purposing for NO was a theatre arts related outcome. Applicable to the private with public spillover context, flexible purposing was an instrumental advantage for NO improving his learning skills and creative process.

Table 4 (next page) lists the emerged concepts from NO’s interview coded in the conceptual framework.

Table 4: NO Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based			Confidence Technique Body as Instrument Expectation of Professionalism			
	Theatre Arts Related	Flexible Purposing					
	Ancillary						

Research Participant UO

UO graduated from Shaker Heights High School in 1988 and went to prominent northeastern university to pursue a BA in the School of the Arts. After two years, UO came to New York to “hang out.” He knew he wanted to be an actor but did not “have any sort of idea as to how to mark that journey long term.” He did not want to be in Boston any longer and so he stayed in New York. UO obtained his Equity Card within his first year of being in New York, which he attributed to former Shaker Theatre Arts Department teacher Vincent Cardinal who was working with a children’s theatre company and with Circle Rep Lab at the time. UO recalled that first year in New York “cemented me in New York as an actor.” He regularly worked, as he still does, as a teaching artist and with Off-Off and Off Broadway companies. UO eventually narrowed his work down to three select theatre companies. He became a member of SAG and as his professional acting career remained constantly progressing, he continued to stay

involved as a teaching artist in New York. UO returned to Boston in 2007 to be part of a major film produced by Miramax, which he parlayed into “a couple of Hollywood pictures” that resulted in being in California for a stint. He returned to New York for performances with the Public Theater and the Royal Shakespeare Company, and permanently returned to New York after being cast in a renowned Broadway production. At the time of the interview UO was preparing to sign a contract for the touring production of the Broadway show.

The researcher met UO at his apartment in New York City, NY. He sat in what appeared to be his favorite lounge chair. The researcher sat across from UO on the couch. A small coffee table was between us.

Significance of Shaker Theatre Arts education

UO enjoyed reflecting on his high school experience and recalled his time there with pleasure:

UO: I loved school. School was really fun to me. I didn't particularly struggle with academics. I'm not claiming to be a genius or anything, but it wasn't that difficult, and so that was like no problem... but the social aspects of school were really exciting to me. Oddly, I only socialized during school hours. Like, I went home pretty much right after school unless it was theater related. But it was just – I just enjoyed it. It was that group of people or that group of people or that group of people. I kind of like was able to roll with whatever group, and it was fun. So I liked it. And I didn't like being at home, so it was not home, so it was really exciting to not be home.

Researcher: And you were involved, obviously, with the Shaker Theater Department?

UO: Yeah. Pretty extensively.

Researcher: How would you characterize putting the context around the Shaker Theater experience? How would you characterize that experience?

UO: For me, the Shaker Theater experience allowed me a sense of belonging in an institution that I had never experienced before.

Researcher: How significant was your participation in the Theater Arts Department to your total high school experience?

UO: Oh yeah, it was probably the most significant experience that I had in high school.

Persistence of Theatre Arts Concepts

The primary concepts that emerged during the interview with UO included technique, confidence, self awareness and the role of theatre in society.

Interview data is organized by the emergent conceptual categories.

Technique

When UO was asked about what concepts he recalled from his Shaker Theatre education he listed several in quick succession: “The power of stillness, the ability to sense energy, so like the quality of energy. The ability to emit energy. Collaboration. The importance of all of the different jobs. Respecting the audience. That it’s fun, that theater is fun. That there is like some sort of respect for nature that is desirable.” Of these concepts listed, a few spoke directly to acting skills or concepts, such as “power of stillness,” “ability to sense energy,” and “ability to emit energy.” Collaboration was a concept UO elaborated on at other points in the interview from the perspective of actor, teacher, and ensemble member. In regard to teaching, he specifically noted “the senior ensemble experience was the first time I actually led a class or taught a class and that’s

obviously something I'm still using, and I can pinpoint that experience originating there."

Technique was a theatre arts based outcome for UO. It was applied within the private with public spillover context, applicable to both UO as the private individual and to the audience, as the public recipient of UO's craft. The advantage of technique for UO was instrumental.

Confidence

The researcher asked UO what other concepts or elements he felt were uniquely gained from his Shaker Theatre education and UO chose to talk about a concept similar to "fearlessness." The researcher noted how UO's point moved into a sense of confidence:

UO: The stillness thing was a big one for me actually. Just being able to be comfortable being still. Actually, yeah, I kind of feel like there's a certain – it's hard to pinpoint. It's not necessarily fearlessness, but the way that things were presented as far as what you were held accountable for or what you were going to be asked to do in a production, it was not presented in a way that you were able to say oh, I can't do that or that's not me or whatever. It was like oh, you're going to sing this part, and you would sing the part or you would be an elephant, or whatever it was. And it sort of lent itself to fearlessness or it was just represented in a way that you weren't able to talk yourself into not being able to do it. I'm not sure how to actually phrase that, but it just sort of occurred to me that now it's like somebody will say hey, do you sing? And I'll be like I'm not a Broadway singer, but I can carry a tune. But we sang all the time in these shows or whatever. We did all kinds of stuff that if it were presented in a way that okay, you have a choice. You can do this, it never was.... It was just like make yourself available to do this. So there was an empowering way that responsibilities were attributed to you.

UO's confidence was a theatre arts based outcome as he discussed the concept.

The confidence was within the private with public spillover context. UO's

confidence was an instrumental advantage in that it provided improved self-efficacy.

Self Awareness

The following question was posed to UO by the researcher, “Do you find yourself applying things that you recall learning in Shaker Theater in other areas as well?

Your social life, perhaps your private life to the extent that you’re willing to discuss... kind of set aside from your professional career?” UO responded:

UO: Well, it’s hard to subtract being comfortable with yourself from aspects of your life. I mean, that’s pretty much a bedrock experience that started with Shaker Theater for me and continues to have benefits in every aspect of my life. I mean, the other part of the reason that I didn’t finish the undergraduate program is because I started to think that it wasn’t anything different than what I had been learning, and I really thought about it. And I figured that I did maybe three or four exercises that I had not already done at Shaker... after completing sophomore year at my university.

I was like – and the fact that I came to New York, knew like four people and got my equity card within six months as a working actor sort of proves that Shaker Theater, the training went a long way in taking me toward the goal of becoming a professional in this art form.

Linking to the notion of being comfortable with oneself the researcher asked, “You mentioned that being comfortable with yourself is a bedrock experience, and that there’s many benefits outside from your professional work. Can you share one or two of how that translates?”

UO: Well, I think energetically, I think whether or not people are into energy or recognize it or whatever consciously, we can tell when somebody is uncomfortable with themselves, and I think most of the time that resonates as something distasteful. Whether or not I come off as needy or fake or like I want something from you or I’m pandering to you or whatever it is that just seems disingenuous sends off an energy that most of us are like I don’t want to deal with that because that’s what I don’t want in me. So if I see it in you, I’m kind of like keep it away. And I think that closes more doors than it opens, and I think just being able to sit in a room

and be able to talk to somebody, whether or not you're saying the lines from the script or you're saying you're fired or can I take your order. Whatever it is, it's going to open the door rather than close the door. And I think the same could be said for stillness as far as it can't be subtracted from the totality of your experience. For me, as a person now who meditates, I know that the reason why I'm able to meditate now is because Mr. Thornton forced me to stand still for 10 minutes at a time. Literally, that was one of my specific assignments, just stand still, and it was torturous. Now, I feel like I reap the benefits of being able to meditate, which for me - that has limitless positives. Just being able to quiet my body and my mind enough to hear what's there for me. Sort of to me, it sort of creates a true list of priorities as opposed to my fear based list of priorities. And the positives on that... just astronomical.

UO also spoke to the specific nature of the ensemble work he did as part of his Shaker Theatre education and linked that experience to his identity as a professional actor.

UO: So the work that we did, which was kind of sneaky because it was ensemble work as opposed to individual exploration - it was ensemble exploration. And then through ensemble exploration, you can identify yourself. It was sort of passive aggressive without the negative connotation. So I was able to see myself as a member of a community, and from that, my discovery of who I am is always community centric and I think healthier. Because that's the truth, you don't live in a vacuum. We're all affecting each other. And so I think just being able to start as a member of society in a more realistic, holistic point of view allowed me to take on the training or discard the training based on whether or not it was of value to me. And like normally, you're not in that position I don't think as a high school student, after graduating from high school, to actually be like okay, I kind of know what this is in relationship to this, so let's try to put stuff on and see if it works. You're either like I like that teacher and so I believe what they say across the board, or I have a crush on that person, and they like that person, you know what I mean? There are all these other reasons why you would latch onto something or negate something. And I think being able to do that from who you are earlier rather than later served me to be able to be here in the city of New York and get involved.

Self-awareness for UO was an ancillary outcome. UO's self-awareness played out in the private with public spillover context as, although the advantage was

intrinsic (cognitive growth, expanded capacity for empathy), it also had impact on more than UO himself.

Role of Theatre in Society

UO addressed the role of theatre in society and linked his current understanding back to his high school theatre education experience. Speaking about the Shaker Theatre Ensemble and how they would visit homes for senior citizens, UO thought out loud, “I guess us going out to the communities also was an introduction to the theater’s role in society. And that, too, is something that I’m really trying to embrace.” He continued down this path:

UO: As an artist who is about to be 40, I’m like making money is great and entertaining people is great. And also, being in a show that won the Pulitzer that had different organizations bringing groups of people in, meeting Ban Ki-Moon, and having him tell us his story about being in the Congo and hearing the story very similar to what happened in our play sort of awakened for me the power/responsibility that exists in theater if it decides to play a role in society, which all theater doesn’t have to do that, but I like that.

Researcher: And you had a sense of that when you were at Shaker?

UO: Yeah. Because it’s, specifically taking it to the senior citizens home. I mean, we really were doing that to bring that vibrancy to their space. And that was, in my understanding, that was pretty altruistic. I mean, and I didn’t vote on it or anything, but I’m glad we did that.

The role of theatre in society as a concept was a theatre arts based one for OU. The context for this concept was public. The advantage was intrinsic, as theatre fulfilled the role as UO described, it created social bonds and the performance was an expression of communal bonds.

Table 5 (next page) lists the emergent concepts from UO’s interview coded in the conceptual framework.

Table 5: UO Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based			Confidence			Role of Theatre
	Theatre Arts Related						
	Ancillary				Self Awareness		

Research Participant ES

ES graduated from Shaker Heights High School in 1983 and attended a prominent mid-western university as a “speech school student with a theatre major.” During her junior year she traveled to England for a semester to study theater abroad. While in England, ES took a birthday trip to Paris. During the trip ES decided to dis-enroll and spent the remainder of the time “running around Europe and travelling.” ES returned to the university for her senior year and worked with a group of people on an adaptation of *Alice in Wonderland* that would eventually become a notable theatre company. She travelled to Edinburgh to perform “Looking Glass Alice” as part of the Edinburgh Festival. Once the run was complete and again having the “Europe bug” ES stayed in Europe and travelled. Deciding to stay in Paris beyond the anticipated time, ES began singing in the subway to earn money in order to sustain her stay in Paris.

ES returned stateside to Chicago and proceeded to audition. She was cast in a show at North Light Theater which began a path of auditions, castings, and performances with Second City, Victory Gardens and North Light among others. ES made the transition to New York and landed an understudy role in a prominent production which kick-started steady work in commercials and a recurring role in a major network drama series. During the time in New York, ES regularly returned to Chicago and got involved in independent film production there. ES spent a lot of time between Chicago and New York. The film production company found success and a following in Chicago. A permanent space for the theater and film work was eventually found, and is where ES continued to do non-equity work in addition to the steady equity acting work she received.

The researcher met ES in the building that houses the theater/ bar/ restaurant she operated her theater company out of. It is in Chicago on North Broadway Street. The space was long and narrow with the bar / restaurant discovered as soon as you enter the door. A loft area was above the eating area, this was where ES's offices were. Past the dining area a hallway led you past restrooms, dressing rooms, eventually to the performance space. The researcher was given a tour of the building before being led to the loft area. ES sat at her desk, with her back against the desk and to the areas below. The researcher sat in another chair facing her. We are the only two in the building. Occasionally the researcher heard a faint phone ring; ES ignored the ring throughout the interview.

Significance of Shaker Theatre Arts education

ES found it difficult to remember her high school experience with separation from her memory of Shaker Theater:

ES: Um, well, it's funny because I would say, ...in the way that I remember it, the high school experience began with my involvement in the theater department I feel like up until then I was just kind of floating along. I was involved in student council. That was the one thing that I was doing kind of that wasn't theater related. Um, and I I just hadn't quite you know sort of figured out how I fit in yet. I had been doing theater in junior high and um, a kid...who was a senior when I was a sophomore um, pointed me out to Mr. Thornton and said, this girl's great, and she should get involved in the theater department and thankfully...I auditioned and was able to get, I , uh the first show that I did was *Out of Wilderness* and pretty much from then on, I would say my entire high school experience was enveloped with my experience in the theater department. Like I think of high school as the theater department. I was that involved. Like, I think everything I did somehow was connected to Shaker Theater.

Researcher: So, obviously you remember your theater education pretty well. So how would you characterize that whole experience then?

ES: Well, all-enveloping was a good word. It was amazing in that um there were so many different ways to explore and to learn about not just theater but as a young person to learn about the world. To learn about the world and put it in the context of our theater experience. So anywhere from – it was pretty much like you could get out of it what you put into it. So you could just come and do plays and you know get cast in a play and leave, or, what was available was that you could get involved in such a way that you were learning about for me, I was learning about production work, I was learning about writing plays, I was learning about film, um, I was learning about life because it was really important to be an observer of life in order to bring that experience into the acting ensemble where we created work. And also just learning about people and how to get along and if, I really look back at that time and as that there was, there was, I fell like there was no area untouched where if any experience I was having in life at that time seemed somehow to be important and something that I could bring into my life and what I was learning in theater, and vice versa. So, it really was like this incredible world where every day your eyes were open to new things and um, it was intense.

Persistence of Theatre Arts Concepts

The primary concepts that emerged during the interview with ES included the awareness of the other, observation, acting skill, confidence, and identity.

Awareness of the Other

ES shared a story with the researcher that encapsulated her awareness of the other, an awareness she still incorporated in her professional life. This awareness was a lot of what ES spoke about throughout the interview. ES remembered learning how to fold a letter:

ES: It's little things like, to this day – and you won't be able to hear this, (she begins to fold a piece of paper in a particular way) ...but if I fold a... This was production week, so if I fold a letter, I fold it like – do you know this? If I fold it like this – because Mr. Thornton taught me – and then you put it in the envelope like this, because Mr. Thornton taught me that it's nice for somebody when they get a letter, they have a little piece that sticks out and it makes it easier – and it's such a little, stupid thing, but to this day I remember that. And that that's a good way to fold a letter to make it easier for somebody and then it opens them to the experience of your letter in the way that you want them to see it, and that it's not just a letter, it's an experience. So everything was, was an experience and things like, you know how to serve food so that people, so that it can be appreciated by people and that you don't just do it without thought. Like everything, everything like picking up a piece of paper or picking, you know or offering something to somebody and just the word offering instead of handing it to somebody – you don't just hold it up and hand it to somebody, you offer it to somebody. And just the idea of that everything, everything that we did had, had weight or meaning or implication to it, if we chose to treat it that way, and then learning what the implications were and how, how much of a difference that made.

In another example, ES explained the awareness as a learned mindset in how she hosted an annual Thanksgiving dinner:

ES: I hosted thanksgiving dinner for all the, for friends and people that are at the theater that don't have a place to go home to, and we've done this every year now for the last I think 10 years - 10 or 11 years. And in my

head, I, whether or not I'm sharing it with people, I have the awareness of how I set the table, and how I put it out, and making sure that at the beginning of the meal, we take a moment and – I'm not religious about it or anything – but just take a moment and acknowledge that we're all there and have each other, or taking the moment when I toast with someone to not just toast, clink and drink, but toast and look them in the eye, and little things like that were things that I actually did learn in Shaker theater. Um, it's funny cause so much of it I feel like centers on food, but there was a lot of food based stuff, 'cause we would have, we would have the solstice celebrations and the different gatherings and stuff, and food would almost always be a part of it; and it, and that it was always very important about how we presented things, and treat – you know, don't just put that on a plate – put it in a bowl with a napkin.

ES then connected the awareness of the other to her role as production manager at her theater company:

ES: ... even to now where it would, when we have events here at the Annoyance, like there is, in our bathrooms downstairs we have, this is so silly, but there's the toilet paper holder and then we wanted to have some extra rolls of toilet paper, in case. And so people put – when we first got here, people had put them on uh, on the back of the tank, and I said no, we need to make it – it just needs to be a better experience, and I'm thinking to myself this sounds so ridiculous, but in my mind, I know what I mean, and so now, instead, we have baskets and you know, baskets for the toilet paper because it's a nicer presentation, and it's all the same. It's all from the same mindset.

ES went on to explain how that awareness impacted her work on stage, with people and in her production work:

ES: ...so on stage that would show up by things like moving in circles, or having the moment of the breath before something and then moving into it, um to allow for the setup of something and then letting it happen. All and all of those things, I think as we were going through it, you know sometimes we would make fun of it and all the breathing and everything, but over time I think you really do see like, wow it really does make a difference to - to have that moment before and then move into it as opposed to just pell-mell movement around the stage, and yeah it actually does make a difference to have a moment of looking at people before and acknowledging people before just diving into the food on the table or creating those moments where you could make it just a little more special. And I know, I know, I know that for a fact that that has stayed with me through everything that I've done. I don't think that's um, a coincidence that I've gotten lovely letters and acknowledgements from people that I

work with that one of the things that they love about this theater is that it seems like it has a heart or that people care.

In another manner of having awareness of the other, ES explained how she continued to respect all of the roles needed to produce theatre. She remembered learning “that any role that anybody did in the theater department was as important as the next. It wasn’t that the actors were the most important thing.” She continued, “because of the way that we learned about lighting and stage management and all those things being equally important, it gave me a pretty well rounded view of theater and a pretty well rounded background going into it.”

The researcher asked again how ES still benefitted from her Shaker Theatre experience and/ or what advantages she still gained from that time. Her response was again centered on the notion of awareness of the other:

Researcher: We talked about when you were in high school and how the theater experience gave you some advantages back then, so I guess do you find that that experience – and you’ve touched on some of these things, but, that you’re still benefiting or still gaining advantage because of that time, today, or as you move through?

ES: Yeah, I don’t think, I don’t think I ever won’t be. I think we- I feel that the advantage of that experience stays with me as a person forever and directly impacts how I deal with people or how I approach seeking help from the community or trying to engage people in this program, having people that work at this theater as actors, and they would work for no pay, and I never, ever, ever, ever take that for granted. And I know that a lot of the things that I learned in Shaker theater in trying to acknowledge them and find ways to make them feel like it’s worth their while directly come from that experience and that will stay with me forever, no matter. Even if I tossed all this tomorrow and decided to go into some completely different thing, I feel pretty confident in saying that how I would go about going into the next thing would be directly affected by how I learn to deal with the world and people at Shaker.

The awareness of the other concept for ES was a theatre arts related outcome, as it existed in both her theatre world and her personal, social world. The context, as it was discussed was public. The advantage of the awareness of the other was intrinsic (creation of social bonds, expression of communal bonds).

Observation (“Life 101”)

ES fondly recalled two major concepts she remembered from her Shaker Theatre education when she shared:

ES: ...our nickname for the theater classes was life 101, we used to call it Life 101. So the major concepts were I would say, observation and appreciation. Making sure that you didn't go through life um, just letting it float by, but really take the moment to see something and see the moment that existed in every moment, there might be more than just what meets the eye. You know we used to joke around that if you were going to take a walk with Mr. Thornton, be ready to stop a million times because he would point this or that out to you. And it could be the simplest thing; it could be the way two people were standing – “look, look, look, look, look the way they're standing” – see what you can learn from that. Somebody was holding their head in their hands or just anything. To have the eye to notice those things and I think one of my favorite things that we did, that I don't really keep up physically, but I feel like I do in my head, was to keep our jour- to keep our notebook. We kept journals and notebooks. The journal was huge because Mr. Thornton's I think goal with that was not for us to keep a diary, although I think that's where a lot of us went, um, it was to have an observational journal so that we were observing our world. And between that and the actor's notebook, which was such a brilliant tool because it – I still have it – it was divided into sections and each section was a different sort of category of how to look at things and you'd cut out newspaper clippings, and you know it was important to fill up all the sections to feel like you were doing something, so because you had to fill up all the sections, you had to notice things in all those different ways, that's why it was so brilliant. So yeah I guess I would say the major themes were observation and... appreciation. Not just; even as we were working on a project, not just going through it and letting go, but taking a moment to realize what it was, how it affected you, how it affected other people, and appreciating that.

Observation for ES was a theatre arts related outcome. The context was private with public spillover. The advantage was an intrinsic one (cognitive growth).

Technique

ES spoke about how her ability to communicate on stage as an actress was instilled during her high school theatre education. She explained, “interacting with other actors and being able to be a good listener” was an important aspect of being a successful stage actress. She also spoke of her ability to collaborate and “being able to work in an ensemble environment because ensemble was so important there, and knowing that you’re part of a whole which I think that I think that carrying that with me has made me a really good ensemble actor, which I think is really important.”

Technique for ES was a theatre arts based outcome. As it impacted her private preparation as an actor and her public performances for audiences, the context was private with public spillover. The advantage of technique to ES was instrumental.

Confidence

ES discussed how her theater experience instilled confidence in her that she still enjoyed at the time of the interview.

ES: I think also just, um the mindset of you can make something happen if you just put your mind to it. Like, if you have an idea you just have to figure out how to get the backbone behind it and then make it happen, because, at least when I was there we got to create so many different things. We got to create the New Stages program, and as part of that we built that downstairs stage and as part of that for my senior project I got to create the costume cage, and the system for keeping track of all the costumes and everything. Um, just so many things that being able-

deciding that we wanted to try to go somewhere with the acting ensemble and so we ended up getting to do the, had the experiences at orchestra hall and then, you know then if something came up, if something came up as an idea that Mr. Thornton had or one of us had, it was really just a matter of let's see if we can make it happen and then we would try to make it happen, and a lot of times it would. So I think it gave me that mindset of going out in the world and feeling like well, if I want something to happen, all I have to do is just figure it out, I mean, it's probably the same thing that made me go walk down in the subway and go, well I really want to stay in Paris so I gotta figure out how to make this work.

Confidence for ES was an ancillary outcome. The concept was applied in the private context. Confidence provided an instrumental advantage to ES (improved self-efficacy).

Personal Identity

Sharing a rather personal decision, ES spoke about how she chose her name was based on her Shaker Theatre education. She explained, "my name, my name now is very much a result of my experience at Shaker theater because when I, after I got divorced and I decided to change my name, I decided that I didn't want to go back to my maiden name." ES continued her explanation and revealed her identity during the interview. The researcher has chosen to maintain ES's anonymity. She went on to explain how the last name she chose was connected to the work of a poet that was studied with regularity during her Shaker Theatre education. The poet became her favorite poet. ES took the poet's middle name as her last name.

The personal identity was an ancillary outcome for ES. For ES, the concept existed in the private context. The advantage to ES was intrinsic (captivation, pleasure).

Table 6 lists the emergent concepts from ES's interview coded in the conceptual framework.

Table 6: ES Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based			Technique			
	Theatre Arts Related				Observation		Awareness of the other
	Ancillary	Confidence	Identity				

Research Participant TU

TU graduated from Shaker Heights High School in 2004 and then attended a small, renowned northeastern university where she graduated as a dual major in East Asian Studies and Dance. She moved to New York City upon graduating from Wesleyan and freelanced in film, dance and Yoga instruction. She was cast by and worked with a prominent movement company from 2008 to 2011. TU continued to teach Yoga and freelanced as a dancer with a consistent collaborator as well as with New York based choreographers. At the time of the interview, TU was primarily working as a Yoga Instructor. TU and the researcher met in New York City at the hotel in the Village where the researcher was staying. The hotel was an old apartment building converted to a hotel; hence the

rooms were small apartments versus small hotel rooms. The interview was conducted in the dining area of the room.

Significance of Shaker Theatre Arts Education

TU quickly brought up her Shaker Theatre education when asked about her high school experience. She explained, “I think that high school really took a different turn for me than I ever thought it would, um, because of ensemble.” TU continued, “...as most people who are involved or not involved know, it’s a lifestyle. It became a lifestyle anyway, if you really cared about it.” When asked, “So is it hard for you to separate your high school experience from your ensemble experience?” TU answered:

TU: In some ways, yeah. I mean, I could say that the only way that ensemble because, I mean, you could say that most people would think that that was your theater life or extracurricular life and that everything else was your academic life, but there are so many circle of experiences in high school that just overlap.

TU discussed how she entered high school as a “typical over-achiever” involved in activities like field hockey, and singing, a strong academic student, and part of a healthy social circle of friends. TU remembered when she decided to do ensemble, “I still remember very distinctly that freshmen activities fair, that you would go to like the first week of school in the courtyard, and the Shaker Theatre table.” She discussed the people she met who, although older, she knew from past experiences. The community of people appealed to TU and she was drawn to the theatre work she heard about. In addition to her theatre experience, TU continued to play field hockey and she performed in an audition-only singing and performance group. By her senior year, TU would no longer play field hockey or

devote time to the singing group as her commitment to her theatre education, and ensemble more specifically, became what she devoted her time to.

TU discussed further her characterization of her Shaker Theatre education and added teacher James Thornton to the reasons theatre was appealing to her. She spoke of Thornton, “And I think it became clear to me that, um, James was really interesting, and I wanted to be, I wanted to be part of it.” TU echoed the community sensibility that was an integral and initial draw for joining the theatre department:

TU: ...connections that you made in the department just made such a big difference in the rest of your life. I mean, I um, I think just the amount of support and community that we had, uh, and that the teachers had, you know, and, maybe it was having the lockers all there, 129, it was a little bit cliquey definitely, um, but it was a safe space, as Eric put it, how many years ago - a safe space to take risks? I can't remember, um, and I think that James and everyone there saw so much just, not that you were high schoolers, but like, what was deeper. Deeper in everyone, and the potential, um, that you had, you know, which was sometimes like, 'ugh, potential,' because it was like so much bigger, you know, something you had to meet up to.

Unlike the other interview participants TU discussed an internal difference that existed within the Shaker Theatre Department, the difference in experience for those in ensemble, Senior Ensemble specifically, and those who participated in other theatre experiences, main stage productions, playwriting, and Shakescenes.

TU: In terms of theater, being in ensemble and then doing the main stage productions was definitely a really different experience. And I think that probably at one point more people in ensemble had been involved in the main stage, but I feel like that while I was in ensemble there was more of a separation; it was like, there were some people that definitely did the main stage every year and some people who definitely didn't. I definitely enjoyed the ensemble experience more than being on the main stage or any of the other stuff. It was just different. It was really different, and I think

that everyone knew that, and I think it's also kind of unfortunate because people who weren't in senior ensemble, whether they were really big in the main stage or not probably felt kind of left out. You know, I don't know if they did, but I think that at some point, I'm probably sure that, in senior ensemble, we let it get to our heads – either, whether we did or didn't, I think it was just so, like, we had a cohesiveness and everyone else didn't.

Persistence of Theatre Arts Concepts

Self Awareness

TU discussed being “awake” and an “awakeness” that she linked to her Shaker Theatre education. During the interview she could not quite place the poet but she had the words, “Awake people must be awake.” The reference she was searching for was William Stafford's *A ritual to read to one another*. Stafford wrote, “For it is important that awake people be awake.” TU shared, “it was like, the idea of, I think he first introduced to me the idea of really being awake, of being conscious in, um, a place like high school, especially Shaker Heights High School where you could be so caught up in just expectations, obligations, the way people did things, society, it really influenced some of my papers in high school, I'd have to say too.”

Later in the interview TU returned to the concept of “awakeness” when she was asked what she uniquely gained from her Shaker Theatre experience.

TU: And I think, obviously, artistically, I was like, I'm doing all this stuff with this company, who I never would have had work with if it weren't for you, but also because I never would have known that I could be a performer. I never would have accessed my body, I think, and my artistic mind that way. I would have um, you know, driven on and tried to be a really good academic student and maybe majored in like, oh, I don't even know what I would have majored in, but I would have tried to do something without that, but knowing, being grateful that someone could see that there was something I had passion for, even when I didn't really know it. You know, it was really incredible. Um, I mean my personal life and my professional life

now, it's like, I can't even, uh, I mean just that, that awakesness. I think he was really the first one that planted that seed, and um, it certainly brought a lot of uncertainty, and darkness, hahaha. I say that because it just made me so thoughtful, a little too thoughtful, maybe, already being kind of a thoughtful person, um, I really wanted to think less. I remember that being a goal that the end of high school – think less. Um, but being able to figure out who, what the purpose of life was, anyway. That is so broad, and so ridiculous – but, he really did that. I mean, theater did that, but James, very much specifically did that. I mean, he changed the person that I am, not just my path in life. I know they, they go side by side sometimes, but not always. I think people go for a long time not asking the right questions, and knowing that something's wrong, but they don't know what. Huh. And I'm grateful that I had that early, early enough on.

Further elaborating on the “awakesness” and the moment of awareness and how it connected to her identity and sense of self, TU again traced back to her high school theatre education days.

TU: In terms of my yoga life right now, I have to say, a lot of the things I explore in terms of the self and identity and um, just the universal, the universal self is uh, definitely influenced, I mean a lot of the concepts I was already talking about, I think they are so parallel to what I'm exploring right now. In fact, I would say that the moment that I had that like, “whoa” in high school, that moment, I would say, has been – oh, here's another theater concept – an, an ark – hahaha, has definitely been an ark, up to, and will be beyond today – this point – I mean, I've never separated the questions that I ask and the way that I think and feel, and that I share, I mean, just in my performance life, and artistically, and my yoga peers and friends, and my, my people, my friends and daily and my journal writing and my mom and my dad, and I mean, everything, the way that I think and those, the way that I simmer inside, I would say I've never, I would never disconnect it from that moment in high school when I was like, who is TU, what am I doing, you know, because, partly because James asked me that question and questions and because of ensemble. But you know, it just, I just have never, even when I bring it up now when I say, yeah, I, I always start with, there was this day in high school, or there was this like year in high school when I feel like my life vastly, something switched, and I will never disconnect who I am now from that point, and that point is directly related to James and ensemble and theater.

Self-awareness for TU was a theatre arts related outcome. The context of self awareness existed within the private with public spillover context. The

researcher felt the advantage was both instrumental (improved self-efficacy) and intrinsic (cognitive growth).

Collaboration

TU discussed the concept of ensemble as a collaborative endeavor. In her words:

TU: I think the whole foundation of ensemble, just the word ensemble, you know, working with um, a group of peers in a way that you are able to see the whole, as opposed to the individual, um, but realizing that the whole was made up of unique individuals that all provided something different ... Everyone had to play their role and pull their weight, and when they didn't, and it would happen all the time, it was like, nnnnn, you know, and um, but learning at that point to have the maturity to say, ok, forget me, where's the big me, where's the big I, instead of the little I or whatever. And that was something I already kind of was brought up with, because my family is crazy, and just really, was brought up really closely with my family, and it was always like, the whole, the family, not the little I.

TU continued to explore the concept:

TU: Um, but just learning to do that I think is something that so many people in this world have never had to do, or know how to do, or understand being able to um work with other people and collaborate, and share ideas and exchange concepts and things like that.

She remembered theatre teacher Thornton using the word savvy. TU recalled her teacher's lesson

TU: I think there was something that he was like, just being able to like, assess a situation and understand how to like get what you need maybe, but also just how to work with people, I mean, how to have a conversation, literally. Whether it's with like a whole group of people, or people you know well or don't know it's like that's what it was... maybe that is what theater was.

TU discussed how her collaborative experience of ensemble impacted her current yoga teaching.

TU: Um, I think that just the ensemble experience, what I was saying in terms of being in a group, in a community with peers, like, teaches you to listen and I think that a lot of doing what I do in yoga is like listening, is like watching bodies and seeing how they work and learning about people because of their bodies or the way that they act, but also being able to respond to that. And, what James used to always say in the Shaker Theater arts mission, and I'm so glad I remember this, is that the teacher meets the student where they are and then brings them beyond that point, right. And that's so huge, I mean, that's huge, it's definitely what, how I identify my yoga teaching is and the school that I found here is so much in that way, meeting the individual where they are, and understanding them, and then helping them grow, and that's exactly what James always taught.

Collaboration for TU was an ancillary outcome as she discussed in the context of being a yoga instructor. The context it existed in was public. The advantage was again both instrumental (development of social capital, economic growth) and intrinsic (creation and expression of social and communal bonds.)

Technique

The researcher asked TU to describe how she has applied things she learned during her theatre education in her current life. While TU did not state it directly, the researcher contextualized her thoughts on how her ensemble theatre education influenced her artistically as technique:

...artistically, the first piece I made at college when I had to choreograph a piece my sophomore year, was so ensemble. Hahaha, like moonlight type of lighting, like kind of loose, off-white, blue-grey costumes that were kind of flowy but very casual also, very real, like rolling on the floor, like partnering, like warm lights on one spot, haha, so artistically, I mean, there's a huge influence. I mean, not just because of that one piece, but also because of um, just what I learned, which I couldn't even tell you really what James would say "on a stage, this is what you should do, this is the angle you should-" I mean, I couldn't do that, but in my body, I think I have an understanding – I intuitively know what feels right and what looks right and what doesn't. And when I see a piece, I'm like, I didn't like that, I'm sure that there is so much of, because of what I learned in ensemble that's like, or theater – Shaker Theater because of what, uh, worked and what didn't work. But I couldn't necessarily tell you why.

TU specifically talked about her “performance personality” in terms of her theatre education experience.

My performance personality, um, which James, like really wanted just like, helped me cultivate in terms of it letting it be who I was, you know bringing that out, in improvisation or whatever, um, is certainly stronger now because of the experience then, but being able to bring that out professionally and know that it's good and use it, um, literally to use it is incredible, and get jobs because of that is like, definitely because of James. It's not because I went to college and I have a bachelor's degree, you know, it's because of that.

TU marked her high school theatre education the foundational element of her then budding career. She spoke about how her college training was supplemental to her training in high school when she offered, “Um, not to say that I didn't have good training at college, but my training at college simply built upon the training I already had. And without that, you know, I wouldn't be where I am today.”

Technique for TU was a theatre arts related outcome. It existed in the private with public spillover context. The advantage of the concept was instrumental (improved self-efficacy, learning skills).

Table 7 (next page) lists the emergent concepts from TU's interview coded in the conceptual framework.

Table 7: TU Emergent concepts within the conceptual framework

Participant TU		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based						
	Theatre Arts Related			Self Awareness Technique			
	Ancillary					Collaboration	

Summary of emergent concepts of arts career based participants

Four of the five arts based participants reported technique as a concept learned as part of their Shaker Theatre education that has continued to impact their lives in some manner. Three of the five participants reported confidence as a persistent concept first learned during their theatre education. Two of the participants reported body as instrument has continued to impact their lives and two of the participants reported self awareness has continued to impact their lives. Table 8 shows the breakdown of the emergent concepts for all of the arts-based participants; concepts in bold are shared with other research participants.

Table 8: Emergent concepts, arts based career participants

<i>NO</i>	<i>IC</i>	<i>ES</i>	<i>UO</i>	<i>TU</i>
Technique	Technique	Technique	Technique	Technique
Confidence		Confidence	Confidence	
	Self Awareness		Self Awareness	Self Awareness
Body as Instrument	Body as Instrument			
	Collaboration			Collaboration
Flexible Purposing	Process	Observation	Role of Theatre in society	
Expectation of Professionalism		Awareness of the other		
		Identity		

Interview Findings: Non arts-based career participants

The following interview data collected from the research participants who were engaged in non arts-based careers was organized around the thematic concepts that emerged during the interview process. The order in which the interview data is presented is random. Major thematic concepts that emerged with the five non-arts based participants included the following: communication, confidence, observation, flexible purposing, passion for theatre, body as instrument, language emersion, technique, self-awareness, and pedagogy.

Research Participant HI

HI graduated from Shaker Heights High School in 2001 and went on to study neuroscience at an Ivy League university. Graduating in 2005, HI attended medical school at a different prominent, private university for three years, taking a year off to conduct research at a southern, public university, and then returning to for her final year. At the time of the interview HI was closing in on her final month of medical school and was anticipating the start of her residency.

The researcher met HI a few blocks from Times Square in New York City. Due to the time of day being after nine o'clock in the evening most of the public meeting options were crowded and the more private offices, rooms of libraries were no longer accessible. We decided to walk the several blocks to the hotel where the researcher was staying. The hotel lobby included a very modern and open seating arrangement. We found comfortable spots in the lobby, each of us choosing a comfortable lounge chair. Music played over speakers and many

people were also socializing in the lobby. Although the peripheral music and people were present, it did not distract or interfere with the interview.

HI remembered her time at Shaker Heights High School in a very fond manner:

HI: I thought it was an amazing experience. I thought I couldn't have been any better prepared for life after high school, both as far as being put through enough academic rigor so that when I went to college, which was you know, a difficult school, I felt totally prepared, and as far as having a diverse education at a young age... I mean the diversity of Shaker, which is it's known for and I think that that's, um, I think that when you leave Shaker that's when you realize how important it is and how much you gain from it.

Significance of Shaker Theatre Arts education

We discussed how she remembered Shaker Theatre and her time there. The conversation began with humor. Responding to a question of how well she remembered her Shaker Theatre experience, HI joked, "Well – are you going to quiz me?" Once the shared laugh subsided HI continued with how she remembered Shaker Theatre and confirmed it was the significant experience of her high school education:

HI: OK, well, I remember not really knowing what I was getting into at the start, sort of knowing that it wasn't what I traditionally thought of when I thought of theater, which at that point was musical theater, um, but not realizing how out of my comfort zone I would feel. Um, so that's my early memories just thinking I had some idea, some experience, and just being horribly uncomfortable, but then deciding that I really liked it, um...

Researcher: So, being horribly uncomfortable but yet you stayed in it and you liked it, so that seems counterintuitive

HI: Well, it was challenging. I wanted to get better at it.

Researcher: So it wasn't immediately easy.

HI: No – I mean, never easy – it didn't become easy later, but it was challenging, which I liked. Um, and it was, you know, one of the few times in my day of high school where I really was pushed and I really had to think – I mean pushed physically and intellectually, and emotionally, and I thought it was as challenging as it was, it also seemed important and refreshing, and stood out from the rest of my day.

Researcher: So, in the greater scheme of things and other activities that you participated in, where would you rate Shaker Theater significance-wise to your total high school experience?

HI: Oh, definitely most important! My life revolved around it. Both due to the hours that it required, and due to my passion for it.

Persistence of Theatre Arts Concepts

The primary concepts that emerged during the interview with HI included communication, confidence, observation, and a passion for theatre. As part of HI's discussion of observation the concepts of openness to opportunity and flexible purposing were present. Interview data was organized by the emergent conceptual categories.

Communication

Communication was the main concept that emerged for HI during her reflection on her theatre arts education and her nascent medical career. The concept of communication was discussed in different frames of reference, including "expressing myself," "interacting with people," "connecting with patients," "reading people," and "responding to people." HI spent a considerable amount of time explaining these different aspects of communication within her work in the medical field and linked her communication ability back to her Shaker Theatre education.

Researcher: ...do you find yourself going through med school; do you find yourself saying, ok, these were things I learned during my theater experience that I'm applying and have helped me do what I'm doing now?

HI: Absolutely. So I think, um, I've thought about this a lot recently because I had to write a statement for my residency application and you have to talk a lot about what's unique about you and what you add, and, um you know, I'm not that unique to the field of medicine ... but I do think that there's one thing that I feel that I do very well that I think I can actually bring to the field of medicine that I think is very important and that's communication. And I feel very comfortable expressing myself, and it's not always articulate, so maybe I shouldn't, but I feel very comfortable um, interacting with people. And I think that's one of the hardest things in medicine, is connecting with your patients, connecting with your colleagues, articulating not only these technically difficult concepts, but also at times devastating news and really being able to – um, that's hard in itself, but I think a part that's really hard is, um, every patient, every family wants that differently. Some people want to hear everything you know, very bluntly, very matter-of-factly; some people can only handle so much information, some people do better with silence, and I think to, um, effectively communicate and support a patient and family, you have to be very good at picking up on cues and communication and see what's needed and see what people are responding to ... I think that my theater training, specifically that Shaker was incredible training in communication, and in learning about people and how to respond to people and sort of read people, and I do think that compared to my colleagues, I excel at that and I do think that is absolutely due to my theater training at Shaker, and ... I do get feedback about what you're good at and what you're bad at, and I'm bad at plenty of things, but I do get very good feedback about how I am able to communicate well with people, team members, and patients and families, and how I am able to pick up on what's needed by them at different times, so um, I do think that that's sort of – I mean, I'm sure some people are just better at that than other people, and born with that, but I think for me that was something that I think I learned; I learned to be tuned into and I learned the importance of that; the importance of communication.

HI was uncertain of when she realized her learned ability in communication was linked to her Shaker Theatre education but expressed her feeling of the link with assuredness. The researcher inquired about “talking about cues and responding and reacting” and how that linked to her theatre education specifically asking, “do

you remember learning that when you were a high school student, or is that something that you realized later?” HI replied and linked to the importance of the concept observation:

HI: I don't remember but I think, well I think in order to be effectively heard, you have to present in a way that that person is going to receive, so even though communication is how I present myself, how I present myself has to be, um, congruent with what the listener needs, otherwise, you know I could say something brilliant, but if you're not in a place to hear it, then you're not going to hear it. As far as picking up on things, I think we were taught a lot to be observant and reflective, which does not come natural to me. I like to be like, heady and not really look around and just be absorbed in my thoughts and I think that was really, the importance of that was really taught well to me and I think also, interestingly is attempting to be taught in medical school. Being a physician is observation, and, um, it's hard to teach, and um, we have a class to go to that's called the "Art of Observation," uh, where we spend a couple of afternoons at the Fric and we're just told to look at paintings and just observe without jumping to conclusions, so they do try. But I think that it was very good education to go through – I think my theater education really taught me much more in that regard.

Upon hearing this response, the researcher pursued further delving into emotional awareness.

Researcher: ...talking about communicating and picking up cues of people, um, do you... I guess what I'm getting at is the emotion - are you able to detach the subjective emotions when you're dealing with patients and things like that, or did the theater help, or, I mean, one of the concepts is you're supposed to teach empathy, so of course you're probably having empathy, but keeping it in check...

HI: : Right, I think that's very difficult; I think at my point where I'm just about to start my training, it's very, very hard to balance; I still have patients that make me cry, I still have to leave the room cause I'm crying in delivering them bad news, but I think that you learn how to control that better because I don't think that it's, I don't think – it's the patient's right to emote and be fully in the moment and I think that you really have to stay in control, so I think that, um, I guess maybe theatre taught me to have a great awareness of how I'm presenting myself and that if I'm feeling upset to not show it so much, but that's something that I'm still working on; I think that just comes with experience, and unfortunately desensitizing.

Communication for HI was an ancillary outcome. The context HI placed the concept was public. The advantage of communication was instrumental.

Confidence

HI discussed how her theatre education provided “a certain comfort level” in making presentations and shared that “training in theater does provide a certain comfort level in presenting yourself.” She stated that “being able to be up in front of an audience and present what you have to present is really important to every field, and I think that people underestimate how much that affects your career.” HI emphasized the importance of making formal presentations and she conveyed her confidence in doing so. She elaborated that “how well you can be on stage or be presenting to a group” was likely not what “people typically think of when they think of being a physician or in medicine,” however in her case she felt she “had a lot of opportunities because I’ve been comfortable or at ease talking to a group or giving a presentation that I otherwise wouldn’t have had, and I think that’s entirely due to Shaker Theater.”

Confidence for HI was an ancillary outcome. The concept was applied in the public context. The advantage as it was discussed by HI was instrumental.

Observation

In an earlier response, HI spoke about the importance of observation to communication and her ability as an active observer. She also linked this notion (“the concept of openness”) of being an observer to being open to possibility and opportunity. HI explained the need to “being open to see what’s around you, to

look at things in different ways, to not um, just to sort of not to have pre-formed ideas about things and to plan ahead of time, I guess to be open to any possibilities and to change things in response to new opportunities.” In further explaining the importance of this concept, she shared the following story she recalled hearing from her Theatre Teacher James Thornton:

HI: This is really tangential, but in saying this, I thought of the story Mr. Thornton told us about um, I think he was directing or was in *Godspell*, and um, and I can’t remember the song now, but they were coming into the church and some actress was singing one of the ballads from *Godspell*. For whatever reason, and at that moment, the sun came in through the stained glass windows and there was this gorgeous projection of the stained glass window onto the stage, and it was just a couple feet to the right of the actress and JT was just like dying that she didn’t step into that light, and it really hit me in the moment, I was like, I never want to do that – I never want that to be me! So I do think it sort of, just like the idea of always looking around and taking advantage of opportunities. It sounds really cliché, but that really hit me because I was like, I don’t want to be that person who has like, this amazing thing right next to them, but they miss it because they’re so entrenched in what they’re supposed to be doing.

The concept of observation occurred in an ancillary context for HI. It was applied in the private with public spillover context. The advantage was intrinsic (cognitive growth).

Passion for theatre

The experience of theater cannot occur without the audience. In this aspect, HI believed her high school theatre experience was what cemented her becoming an “avid audience member.” She explained:

HI: ...having a passion, having interests outside of medical school, that’s huge, um, you know I think music and theater compliment what I’m doing really well and keep me sane at times, and I feel lucky that I established those passions and habits early on because, I think, not just in medicine, but in any career, you can get really caught up in what’s in front of you and

your colleagues and just do work and talk about work and be with work people all the time, but I think to have some passions outside of that and experiences outside of that are really important to keep you healthy.

HI was sure to point out that attending theater as an audience member was not an escapist activity. Her theatre education experience instilled a different attitude and appreciation for attending theatre productions, concluded from her statement, “Well, I don’t think you can go to a play or a concert without talking about it or thinking about it...Um, it’s not, it can’t be a passive experience – I don’t know how it could be.”

The passion for theatre concept was a theatre arts based outcome for HI. It existed in the private with public spillover context. The advantage was instrumental (learning skills, health).

Table 9 lists the emergent concepts from HI’s interview coded in the conceptual framework.

Table 9: HI Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based				Passion for theatre		
	Theatre Arts Related						
	Ancillary				Observation	Confidence Communication	

Research Participant IS

IS graduated from Shaker Heights High School in 1981. He went on to attend a prominent southern university graduating with an AB in Political Science in 1985 and from the same university's law school in 1988. He clerked on the 11th Circuit Federal Court of Appeals in Jacksonville, Florida. IS was employed by the State Department in the Office of the Legal Advisor under the first Bush administration and the Clinton administration. He taught in Boston for nine years before returning to Cleveland to teach law at a reputable school of law with a specialty in "war crimes stuff."

The interview took place in IS's office at the university. His office was very welcoming and personalized with his interests spanning back to his high school days. The researcher sat in a chair at his desk. IS did not sit at his desk, choosing instead to sit comfortably on the sofa opposite his desk. The chair the researcher was seated in was put to the side, and he realized why when IS took his seat on the sofa. His choice of seating opened up the office for a wide view of his work and his world. He was a very open and vibrant individual. The couch allowed him to freely move and gesture and stand; his office became a stage during the course of the interview. IS was by far the most physically animated and energized of all of the research participants.

Significance of Shaker Theatre Arts education

When asked about his high school experience IS dived in to the answer with enthusiasm.

IS: You know, a lot of people say they hate it – growing up, those high school years. I loved it, I really loved it. I was one of those people who spent much more time and energy on extracurriculars than I did in the classroom. I'm sure I could have gotten much better grades – I, um, my grades were fine, but I was very busy. So I did the theater, I was captain of the debate team, I was president of the Model UN club, um, I did uh, the morning announcements, I was on the newspaper until I got thrown off for being too controversial – that's a whole other story – um, you know, and um, for a while I was doing JV tennis and other sports as well. For me, high school was all about the extracurricular experience, and also um, some of the best friends I ever made in my life were in high school. Some of them – a lot of them were in the theater department. And I've stayed close with a lot of them as well. It was almost break time for me.

IS qualified the significance of his Shaker Theatre experience. While it was “near the top or at the top” IS explained that it was not the singular experience of high significance while in high school and, without a coincidental run in with the principal, his theater experience could have perhaps not have happened.

Researcher: In terms of, what, how would you characterize the theater experience there?

IS: Well, um, ok, so I did theater in junior high and I had leads both in musicals and acting. When I got to high school, it had been known that the former theater director was very cliquish and was not interested in, you know, meeting new people and stuff, you know, he wanted his favorites. So I actually didn't even do theater my tenth grade. And then Thornton arrived, and for me it was a new opportunity. You know, a new guy, no preconceptions coming in the door. Um, I loved the theater and I was eager to get back into it, so for me it was really a wonderful opportunity. Um, and he didn't disappoint. Um, I found that he was extremely innovative in all of these different experiences, from off-Broadway, from the professional world. Um, he was, um one of those teachers that think out of the box and saw and told the students about how the things we were doing in the classroom would connect in the real world, and how they would have bigger implications for you. You know, things as minor as teaching relaxation techniques before you go on stage. I still do the same techniques before I go on stage or give a TV interview or something, just to center yourself and get ready and just to calm yourself and be ready to perform.

Researcher: ...in terms of the theater experience at the high school compared to your other experiences, how significant was theater arts compared to some of those other...?

IS: I think, um, they all played an important part into where I ended up being. If I had to rank them theater would be near the top or at the top, debate would be close to that because I got a lot out of those arguments and obviously as a lawyer and as a professor

Persistence of Theatre Arts Concepts

The primary concepts that emerged during the interview with IS included communication, technique, and confidence. Interview data was organized by the emergent conceptual categories.

Communication

IS returned to communication as a central and lasting concept that was rooted in his Shaker Theatre education. He provided numerous examples of how communication played a vital role in his current career and credited it to the success he enjoyed as far back to his college days. Early in the interview, IS brought up communication and its importance:

IS: ...the job I have is very theatrical. So, for example, in the last maybe five years, I've done maybe 500 appearances on radio/TV/news, um, national, international, local. Um, I do presentations at maybe two dozen to 30 conferences a year, sometimes with an audience as much as 1000 or 2000 people, often a couple hundred people, even when I teach, I have 108 students in my class on international law, and every lecture, discussion is a bit of a theatrical performance. So it's not theater/performing arts per se, but it certainly feels that way.

Researcher: Hmm, now in what ways does it feel that way? That's really interesting.

IS: Well, I've been told, for example, that most law professors are unable to communicate to a mass audience in a way that the audience understands them and in a way that they connect with, and because I have that ability, that I am in high demand for both presentations and

conferences and in the media. The ability I have is part innate and part learned, and a lot of that learning started at Shaker.

IS continued with his explanation of the importance of communication and emphasized that it “has to be done in a way that people fully can understand.” He recalled how his theatre teachers did this. As IS described it, “You speak, as a teacher, more slowly than you would in regular conversation because people are trying to learn for the first time, and that’s something I learned.” He also spoke of stage presence in that he learned “how to bring an intensity to a performance, how you don’t have to pitch everything at a high level, it was often the whisper, the slow pauses, the change in your rate, that was gripping.” He then linked this concept to his current role:

IS: One of the things that I do here at the law school is that I coach the court team, and last year we won the world championship, and we’ve been national champions several times, and what I have to do, um, is teach the students how to connect with the judges, and so much of it goes back to what James and Vince were teaching me back then in high school. Yeah, those lessons were just – you know, they were... you couldn’t pay enough if you had gotten those outside of a school. You know, if someone was coaching you or consulting you or something, you would be paying huge amounts of money to learn the things that they were very gracious about sharing with their students.

IS shared how what he had learned in regard to communication was applicable when he was in college and running for student government. IS began:

IS: It was my first political position, I was never in high school student government, and in order to get the job I had to during the campaign, go and meet every single person in the undergraduate student body – 6,000 people.

IS explained the importance of making a connection while communicating and he did this by going “to every room and talked to people and, so you don’t get those

votes by promising stuff, you get them by connecting, and so that's something I learned in the theater department was how to connect." He recalled the technique further, "you look people right in the eye, you find some way of finding a commonality, and you know, make a friend out of them and then you get their vote when it counts."

IS continued to discuss different intricacies of communicating. He shared the time he went on a local radio show to discuss a serious topic in a lighter radio forum:

IS: I learned how to communicate in different forums at different levels. The *Trapper Jack Show*, it was comedy, and it was laughter, and finding the funniest parts of the book to talk about, and using common vernacular, and no "highfalutin" terms. And pitching NPR was a different level audience. And that's not an unconscious thing, that's something I learned from Thornton and from the theater department. You've gotta know your audience you've gotta pitch it to them, and you've gotta find a way to connect.

The researcher followed up and asked "...and that's the same thing when you're teaching?" IS responded quickly.

IS: Absolutely, you know when I teach, I can teach the same lecture that I give at a professional conference, and I can do it in the classroom where I'm teaching 21 year olds, um people who are just fresh out of college, and if it's not interesting or entertaining, they won't get anything out of it, so you've gotta make learning fun. When you're at a professional organization, you also have to find ways to make it interesting, but you've got a completely different level of background and ages and experiences that they bring and you've got to start thinking through, how am I going to pitch this?

IS then described how he perceived he enjoyed an advantage in his field due to his background as it related to communication:

IS: There are lots of law professors, but there are few who do as much media as I do, and the reason is because a lot of them are either boring, or they're too technical, or a lot of it is that they're not able to communicate

in a way that's innately interesting. It's not just the topic I'm talking about that's interesting; it's the way I deliver the message. And I think anybody could learn that – well, almost anybody – but very few people in my field have learned it, so it's given me a very special niche.

Communication: Teaching

The Researcher asked about teaching and IS's effectiveness as a communicator with his students. He stated that his "teaching evaluations are way off the chart compared to other teachers" and felt his students enjoyed attending his classes because his communication ability makes it "an exciting experience." He described the nuance of how he taught, "What's different is that when I teach, it's very interactive. I find ways to do a lot of simulations, debates, and roll-play exercises with the students, but whatever it is, it's not going to be boring." The researcher asked, "Now do you, with your students, do you still mentally make that connection when you're teaching, that that's from the theater experience?" IS stated, "Yeah, yeah I do."

As a concluding question the researcher asked, "Are there any other concepts that you recall learning or any other connections that you think about that we haven't covered?" In response, IS returned to communication:

IS: Yeah, I think about breaking it down, you start off with thinking through how you're going to communicate. You know, communication is a two-way thing, it's not just you sending it off, it's the audience getting it as well, and you're meeting somewhere in between. And that's something you have to learn in theater first, and then you have to do it as a teacher, or as a presenter or on TV or something. And then you've got to think that through, you've got to go on, center yourself, you've got to make sure that you're mentally ready to go. You don't want to be frazzled, you don't want to be freaked out, you want to be in the right place, and that's something that I never ever thought about before I met James Thornton – you know, he sort of pitched that. And then, it starts, you've got to make sure that you're connecting the whole time. You can't be too fast, you can't be too slow, you've got to vary it up a bit. You can't be too loud or too soft,

because if you're loud, um and full of energy, it's not necessarily the best way. There's got to be valley and peaks in your presentation in order to make it interesting, and you've got to think it through. What is the moment you want to be the big take away moment? Uh, when I did the *Equus* thing, what was, I remember we talked about this – what was the crescendo of the scene, and I remember, it had to be just right, and there was this long pause – I never did pauses before – in my profession, a pause is like, we're afraid of pauses, but a pause is powerful, if it's the right length at the right time, and then you give the answer, people are ready to jump on it, so you know, it's all of those kinds of techniques. So, you know, the eye connection, and um, it's the whole package really goes right back to theater.

Communication: Spatial Awareness

An aspect of being an effective communicator was discussed in regard to IS's spatial awareness. He explained his thoughts behind why understanding of space was important.

IS: Here's the thing, um, if you just stand still, it'll put people to sleep. If you are constantly moving, it will keep people's attention, but you can't move too much, or it's frenetic, so you have to find some kind of balance and you have to move at the right time, and you can't make movements all the time, cause it will make you look nuts, but if you do hand motions at the right things, it's extremely effective, and all of that is directly out of that – it's JT 101.

Researcher: (laughing) Can you, uh, I mean do you ever find yourself trying to change the setup at certain places?

IS: Always, it depends on what I'm trying to accomplish, but, they will often put me at a podium way back in the back of the room, and that is not a good way to communicate – it's not a good way to use the space.

IS went on to say his thoughts on the use of space not only impacted his own presentations but influenced how he organized conferences for the law school. He stated, "So it's not only when I'm doing presentations for people, I'm thinking also when I'm organizing presentations, how do I make them most interesting for

the audience.” He concluded his thoughts on spatial awareness and communication with another example from his professional life:

IS: You’ve gotta know your space, you’ve gotta know what works best in the space. Um, sometimes I have an experience which is just pretty unique to my field where there will be simultaneous translation, and the translators can’t keep up with you so you’ve gotta speak slower than normal, and have pauses in between, which feels a little awkward, but you just have to think it through and say, ok, I’m in a different situation here, this is unique because there are a lot of people who don’t speak my language here, the translator’s got to keep up with me, how do I make this work, and most of the people are speaking real fast and they’re not making any changes at all, and it’s just all part of knowing your audience.

Both aspects of the concept of communication were ancillary outcomes for IS. Communication occurred in the private with public spillover context for IS. The advantages were instrumental (development of social capital, economic growth).

Technique

IS spoke about two different techniques he still carried with him in his current professional and personal life. One technique was doing relaxation techniques he first learned during his high school theatre education. He explained, “I still do the same techniques before I go on stage or give a TV interview or something, just to center yourself and get ready and just to calm yourself and be ready to perform.” He also spoke about the physical instrument and his awareness of the body as instrument:

IS: Well, I did the acting ensemble, which was a different experience, um, and became very aware of my body and my movements and my space – something I didn’t know anything about before – and, also we’d do just, like the relaxation techniques, those stretching techniques, which I still do in the morning before I jog. Those athletic stretching – it’s the same kinds of stretching, and I spend a lot of time stretching in the mornings, and, um, I’m a lot more limber than I probably look.”

Technique for IS was a theatre arts related outcome. The concept existed in the private with public spillover context. The advantage to IS was instrumental (improved self-efficacy, learning skills, health).

Confidence

IS defined how his theatre education provided a confidence, especially in regard to being able to present in his professional sphere. He explained how he has become confident with giving presentations:

IS: You know, I used to do a lot more thinking it through, um than I do now because I do it so much now that it's become almost instinctive. It's often that the speeches will be completely different from each other. And this is something else – in theater, the first time you're doing something in front of an audience, you're scared to death. The first time that I was a professional on National TV, I had the full-on sweats, my heart was racing, you know, I was really nervous. I was thinking through what I was going to say and everything. You do this 200, 500 times; you become so comfortable with it that you don't have to worry about it.

Connecting the importance of repetition and performance becoming second nature to theatre, IS concluded, "And I think that's the whole point of theater is to get you out of your comfort zone, and forcing you to become comfortable with it, and as you do it often enough it becomes very second nature."

The concept of confidence was a theatre arts related outcome. The concept existed in the private with public spillover context. The advantage was instrumental (development of social capital).

Table 10 (next page) lists the emergent concepts from IS's interview coded in the conceptual framework.

Table 10: IS Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based						
	Theatre Arts Related			Confidence Technique			
	Ancillary			Communication			

Research Participant OE

OE graduated from Shaker Heights High School in 1990 and went on to earn a BA in Politics in 1994. He graduated from the law school in 1997. He earned admission to the Bar in New York and Ohio. He was a law clerk in the U.S. District Court, and was an assistant U.S. attorney in the Southern District of New York. OE remained a partner in a very large and prominent law firm with offices in Cleveland, Ohio and New York. He continued to participate in theatre, music and storytelling.

The researcher met OE in the conference room of the building that housed the law firm where he was a partner in downtown Cleveland. The researcher knew he was on a tight schedule and did not have much time available. The time he had set aside was cut even shorter due to a work-related event. The conference room was pretty sterile, and it was not too large and it was not too small. OE arrived dressed very professionally in suit and tie. He sat across from the researcher. He was very pleasant. Although his time was limited, he did not

seem rushed or distracted. Once the interview began OE was very contemplative in nature as he discussed the topic; a topic he had great passion for.

Significance of Shaker Theatre Arts education

Due to the limited time OE had available, the Researcher addressed the high school experience and Shaker Theatre experience in the same question. OE remembered his high school experience through the eyes of an actor and confirmed the significance of his theater arts education:

Researcher: How critical or how influential or important was the theater compared to all of your other high school experiences?.

OE: For me it was all I wanted to do, which at times was a problem because when you're that interested in something and that focused on something, it's hard to compartmentalize it, and it's hard to focus on things that are more mundane like math class. So for me, I viewed myself in high school as an actor, and I wanted to act and be in plays. There was hardly a time in high school when I wasn't in a play, and if I wasn't in a play I was thinking about the next play that I was going to be in. And so it was, I guess, in that sense for people like me who loved this so much in some ways it made high school hard. But in other ways, I would argue that most people in high school knew me as an actor, and knew that's that what I was and wanted to do. So it pretty much defined my high school experience.

Persistence of Theatre Arts Concepts

The primary concepts that emerged during the interview with OE included communication and confidence.

Communication: "Storytelling"

For OE, the main thread woven throughout his response was the importance of storytelling as a means of effectively communicating. The researcher asked, "in your capacity here as an attorney, how do you feel that theater arts has impacted, and do you still use that on a daily basis?" OE dove in

quickly, “The answer is yes, undeniably, yes.” He elaborated in an eloquent presentation of his case quoted here in its entirety:

OE: I guess what I learned at Shaker and studying theater was it’s a whole way of learning how to communicate and how to tell stories. I guess to me, the central theme of learning how to do theater as a young person is about storytelling, and sort of the language of storytelling, and the ways that stories and telling stories allows human beings to learn and to improve. And that’s just a theme that became incredibly important to me as I understood how central that is to life. And I’ve taken it with me really everywhere I’ve gone and in particular in my career as a lawyer.

When you’re in high school and you learn from someone like James Thornton or Vince Cardinal, who are the two probably I would say the most influential teachers I ever had in my life, they sort of taught me the vocabulary of storytelling, of how to piece together a narrative, and then a way to communicate it to an audience on a stage and to do it effectively by making an audience feel drawn into the story, to laugh, to feel emotion, to connect with the characters who are part of the story...and then to come away from the story feeling like they’re able to then look back at their own lives, and like I said in the show this weekend, and then figure out how they see their world differently and how they can improve and change and grow. So as a lawyer in particularly my area, which is criminal law, I was drawn to criminal law because it’s really... criminal law is about stories and it’s stories of human frailty. It’s stories of how people under pressure make choices that they know are wrong, and I started my career as a defense attorney, and then I became a prosecutor.

A prosecutor’s job is to look at the past to put the pieces together to reconstruct the past, to understand the story, and then decide whether there’s someone to blame, whether someone should be punished. And then as a prosecutor to present that story to the audience, which in the case of a prosecutor is a jury, and to convince them that your view as to what happened and to who should be punished is the right view. And so it was really drawing upon everything that I learned from Mr. Thornton and Vince about telling that story, putting it together and then figuring out the most effective way to convey it to an audience so that they agreed with me.

When I was an assistant U.S. attorney, I was there for three years. I had five felony trials and got convictions in three, delivered jury addresses in all three, and just in terms of the pure mechanics, standing up in front of a jury, there’s nothing in my life that prepared me more for that than learning the warm-up from Mr. Thornton and learning how to stand in front of an audience from Vince and think about – Vince taught me about playing actions. I don’t know if you know –

OE mentioning of “playing actions” was specific to Stella Adler’s acting technique and more specifically her “7 Questions for the actor.” The Adler approach was a derivative of Stanislavsky and was the main approach taught at Shaker Theatre. The researcher nodded to OE to communicate he understood his reference to “playing actions.” OE continued making his case:

OE: Who are you? What do you want? How are you trying to make someone else feel? Those are all the things that come up in a prosecutor’s life all the time, and now that I’m a defense attorney, I have to – I’m not in court as much because I do corporate defense work. My work is usually in conference rooms and offices, but I’m constantly having to talk to my clients to understand what they did, what their exposure is, and then to say, okay, now I understand the story. I understand the stage in which the story is gonna play out, and I need to now make my clients feel something in order to lead them to what I feel is the best path for them. To me its part of my everyday world, my training in theater, and it’s incredibly meaningful, and it has really shaped who I am and certainly has shaped me as a lawyer.

When asked if he regularly reflected on or was “cognizant of” the influence of what he learned as part of his Shaker Theatre education, OE responded, “Yes, I would say if not daily then certainly every week I’m actually cognizant of it, and I discuss it.” He provided the example of where the continuing influence resonated in his work mentoring young lawyers. OE stated

OE: I try to do a lot of mentoring of young lawyers, and I discuss it almost in those terms. I would say everyone in this building is aware that I have a background as an actor. It’s just something that’s a part of who I am as a lawyer, and I try to use it in my teaching for young lawyers because I think it makes them better attorneys, and better people frankly.

OE was very aware of how storytelling influenced his social life with friends. The researcher asked, “So when you’re outside of your professional sphere, and I know you have children, how do you find it impacting your personal life or your social life?” OE explained,

OE: I would say that my friends also, in terms of my social life, my friends also know me as an actor. I would say that being an actor is probably the best way to describe who I am, and it's something that I'm very proud of.

OE described how his friends respected this identity as an actor, "So my friends I think know me that way, and know that that's something that's important to me."

He described how the actor in him and his love of storytelling influenced his social gatherings,

OE: Just this last October – and it's something that I can't shake in terms of the things that are fun for me, so for instance, last October I hosted a murder party at my house, invited a bunch of our friends over. And it was I can pretty safely say once of the most elaborate murder parties ever staged.

OE relished sharing the recreation of the event, the details of which have been omitted here, and concluded, "It was a ton of work, but the creative process was something that was just incredibly fun for me, so it's very much a part of my social life."

OE continued with how storytelling was embedded in his relationship with his children. He stated that storytelling was "very much a part of the way I raise my children because I see it in their faces how interested they are in stories." He felt that storytelling was "the language of learning and of growth." OE mentioned that stories told in a way that relate to children had impact and it was how he approached communicating with his children. He postulated further about storytelling in this regard,

OE: That's how they learn how to interact as human beings, and when my kids go to bed at night I try every night to tell them a story, and that's what they're interested in, a plot, and character, and conflict, and how is it resolved, and how do you make choices. That's all stuff I learned at Shaker Heights in the theater department.

In his role as attorney, communication as concept was an ancillary outcome. It existed in the public context and provided an instrumental advantage (economic growth). In his role as a friend in his social life, communication as a concept was a theatre arts related outcome. It existed in the private with public spillover context and was an intrinsic advantage (creation, expression of communal bonds). In his role as parent, communication as a concept was an ancillary outcome. It existed in the private with public spillover context. The advantage was intrinsic (pleasure, expanded capacity for empathy, creation, expression of communal bonds).

Confidence

OE spoke to what he perceived as advantages gained from his Shaker Theatre education. He spoke first to his role as a teacher of younger lawyers.

OE: The process of theater is, by its nature a teaching process, and even outside of Shaker where it was actually a teaching process. When you're in a play and there's a director or a writer, the director and the writer have to teach you their vision, and then you have to sort of work to be in harmony with their vision, and it's when the director stands there talking to you, you learn how to teach that way. You learn the language of teaching, and you learn what a student can sort of – how they can benefit from teaching. And so to me that gives me a tremendous advantage or at least an experience in conveying to young lawyers what I want and how they can grow and how they can accomplish what they want to accomplish in their careers.

OE went on to describe the perceived advantage in working with his professional clients:

OE: And in terms of what I do for my clients too I just, as I say, I think about it constantly, and it helps me. Even sitting here talking to you, or sitting across a conference room table, you know, I'm only 38, and I'm constantly in situations where I'm asked to advise people who are older than me – CEOs of big companies – and I walk in the room and they see

this guy that looks like a kid. And it's up to me to play the part of a very serious advisor in a very serious situation. I know how to do that. I know what they're expecting to hear from somebody that is in those shoes, and I know what tone and quality and how they expect my voice to sound, and the way that speaking to them will make them feel at ease. You don't learn that precisely from studying theater, but you learn the methods for communicating that help you fit into that part and play that part.

Confidence was an ancillary outcome for OE. It existed in the private with public spillover context. It was an instrumental advantage (improved self efficacy).

Table 11 lists the emergent concepts from OE's interview coded in the conceptual framework.

Table 11: OE Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based						
	Theatre Arts Related				Communication		
	Ancillary			Confidence	Communication	Communication	

Research Participant RO

RO graduated from Shaker Heights High School in 1999 and attended an Ivy League university as a theater studies major. After he graduated he did the "Bohemian theater thing" in New York City, acting, producing and directing some of his own work. He taught for Kaplan test prep, at an after school theater

program in the Bronx and in Brooklyn and worked as an administrative assistant in the alumni office of a high school. After two years in New York, RO returned to Shaker Heights, Ohio to teach high school.

The researcher joined RO online via Skype. The researcher was set up in the front room of his house, in a wingback chair. A table housed the researcher's laptop and notebook. RO was set up on his couch with his laptop on the coffee table in directly in front of him. He was sitting, leaning forward for the entire interview.

Significance of Shaker Theatre Arts education

RO remembered his high school experience in a very forthright and direct manner.

RO: I had a stable, supportive family that was not very involved in my life. I was a private kind of person when I came into high school; at first I was a, um, I struggled with depression and anxiety and drug use, to be direct, um, uh I was very active in my youth group, I was Unitarian. That was a place that was very healthy for me as far as a supportive environment, chances for leadership opportunities. I ended up being a president of the youth group. I did a lot of organizational management and directing and delegating within that role. Uh, my interests going into high school were very much in the science/math direction although I liked poetry as well. My whole family is scientists, doctors, scientists, and uh, yeah, that was really it; I was on the track team briefly and got injured and didn't continue with that. But I was involved in the literary magazine a little bit.

Researcher: I remember the science and poetry; so I suspect you remember your shaker theater education pretty well?

RO: Pretty well. You know it may be distorted from having spent nine years in that auditorium again, and what stories I've told over again and again, but yeah, pretty well.

Researcher: So now that you've characterized your high school experience, how would you characterize your Shaker theater experience?

RO: Hmm, well, I was not a... I was sort of surprised. I didn't have a long background in theater, I didn't think of myself as someone who wanted to express themselves or all those kind of things, um, I enjoyed it mostly because I think it was real, I felt. I felt that um, if things didn't go well or we didn't work well together that there would be consequences to that, um, and on the flip side to that you know that when students and adults were working together and really landed on something that worked that you saw the results and you carried it out to an audience. I really appreciated the fact that you know that the group had goal orientation. I hated working in groups in class, ugh, I hated that but in theater, hah, I felt that there was a reason to work in a group because you could do things that you couldn't do otherwise and uh, you know I managed to be one of the most important people in the theater department despite never having a major role in a play, really. At least the big main stage plays. I did act in the New Stages productions a couple times but even then not in a featured sort of way, so the fact that I could be one of the key people in the department as an actor, playwright and things like ensemble member doing devised theater, that was really a surprise to me, um, I think I grew from the experience very much because of the fact that it was an experience. It wasn't a set of lectures, it was experiential and you go through the emotions of, uh, you would go through it. There were times when things weren't going well, there were times when they were amazing, you would have this audience and then you would have this period of reflection afterwards and so at the end of it all things kind of stuck, you know?

Researcher: So, is it fair to say, or let me ask you this way, how significant was the theater arts experience to you during your high school years?

RO: I think very significant, uh, I mean, I think, I could have, I think very significant. I think without it, a lot of the coping strategies I was using were not healthy, as referenced before.

Persistence of Shaker Theatre Concepts

The primary concepts that emerged during the interview with RO included confidence, body as instrument, language emersion, technique, awareness of the moment, self awareness, and pedagogy. Interview data was organized by the emergent conceptual categories.

Confidence

RO spoke about the emphasis that was put on physical work during his high school theater education and the continuing impact it had on him. The Researcher asked what RO felt was uniquely gained from his theatre experience and he responded as follows:

RO: Well, the biggest thing was probably the bodywork. I'm 5'6", and people treat me as if I'm 5'9", and they're surprised when they learn my height. I, uh and uh, you know, the relaxation in front of groups of people and just the fluidity of everything means that I just have a, I walk into a room, people notice me more; I speak at meetings, people notice me more.

At a later point in the interview, the Researcher asked for elaboration on the physical work concept and how it provided confidence:

Researcher: So the, uh, we have the physicality piece, the body work. And it's fair to say that that the way you described it, it just gave you this whole different set of confidence you know in a couple different ways. Is that, am I inferring right on that?

RO: Well, I, yes, but not in the direction that people might assume. I didn't necessary feel more confident, but I looked more confident and people treated me as though I had more confidence, and very slowly that became true. I don't think it was an ego boost, I think it was I was a changed person and people treated me differently and then I gradually became, it was supported. It wasn't like someone telling me, you are so great – you know that doesn't last very long.

Again, at a later point, RO returned to physicality:

RO: That physical stuff that I was talking – yesterday, I can't imagine myself standing in front of a classroom of people without having done it so often before. I would not have been physically relaxed or comfortable, um, to do that. I mean that almost can't be emphasized enough, you know I had never, I had never stood in front of a group of people without sweating bullets before and now I do it for 5-10 hours a day. Um, that never would have been possible without sort of the gradual process of doing that. This program structured so that you wouldn't have to do that all at once. You could perform with a group at first and only as you grew in confidence and stature... you wouldn't be pushed out too soon.

Confidence was an ancillary outcome for RO. The context it existed in was private with public spillover. The advantage in RO's instance was instrumental.

Body as instrument

RO also talked about physicality and how physical exertion was an enjoyable experience. He reflected on why and connected it to his daily habits:

RO: If you're not working on your body you just, you just end up awkward, and you end up walking around with your head down and people treat you like the kind of person who has their head down all the time with your shoulders caved in, so that was unique.

He again returned to the appreciation of physical work at a later point when asked about other advantages he felt he enjoyed at the time of the interview that he specifically linked back to this Shaker Theatre education.

RO: I really appreciate feeling at ease in my body and I do think I have lifelong exercise habits that are healthy. We get a lot of workouts in ensemble... that are actually enjoyable. They're not like gym class, you know? The trick to the travel is all in the company and so we would do workouts and we would enjoy them and so we would learn to associate enjoyment with physical exertion and I think I still have that. And that's a lifelong health habit.

Body as instrument was an ancillary outcome for RO. Body as instrument was in a private context for RO. Body as instrument was an intrinsic advantage to RO (pleasure, captivation).

Literature comprehension

RO was the only of the participants to speak about poetry and literature beyond a mention. He felt the incorporation of poetry into ensemble work and performance provided a tangible benefit when it came to his literary understanding:

RO: I also wanted to mention the poetry thing. Um, although I took English classes at Shaker and they were great, I learned far more about English literature and literature in the theater department than I did, I feel, than I did in the English classes. When I was at Yale, I won a couple of awards for my literary analyses and essays, and I very much feel that that came from James. Um, that uh, he, well two things, he had amazing insight that he got from Pauline (Thornton's wife, an English teacher), and others, but too, he structured our units, or our work so that you would read something in the fall and discuss it in a very free-formed, open way and then again in the spring in a more directed way, because you knew you would perform it, because you know you would perform the poetry, and then you'd cast it, so you'd look at whose voice was more appropriate. So that really gets at the tone of literary pieces; tone and message and themes because you're connecting it to the friends you know intimately, and their voices and then in rehearsal, in order to connect it or communicate it to your audience, you have to know it on a bodily level and you get, I think, just all kind of crazy neurons that don't get connected when you read just on a page, um, so then, and then you do it like eight times, because they're three performances, plus at least a preview and a couple other like first times you do it in front of other students, so by the time you're finished with that, it's memorized and once its memorized you sort of spontaneously recite it ten other times during your Shaker Theater career, you know over the next few months or your senior year, you know the following years, it just forms all kinds of crazy neural connections that I think, um has really shaped my understanding of the English language and literature in a way that an English class could never do. Just never.

Literature comprehension was a theatre arts related outcome for RO. The concept existed in a private context. The advantage for RO was intrinsic (captivation, pleasure, cognitive growth).

Technique

RO discussed different techniques that he recalled learning as part of his Shaker Theatre education. The first he recalled was "neutral- that was really big, um that it had power you know?" He went on about the power of neutral explaining, "James Dean and the Mona Lisa. Very neutral faces but they're powerful because of that." He then spoke about the Shaker Theater Ensemble

mantra, “ego denying ego for the sake of ensemble” and simply stated, “that was very big.” He then described the concept of stimulus and response as a “heightened sensitivity to things and that connects ion with neutral that you um, you don’t’ just let things go past you, you respond. But it’s not a judgment, it’s a response.” RO punctuated his point, “That was a big thing too, was not to really like judge things, but just kind of just to respond to them.” He then explained:

RO: I only got that a little bit in high school, but it was like a little key that, because I had gotten it then, started me on a path towards getting it more and more. You know the looking at things without judgment but descriptively, what’s happening here.

He described the listed techniques as “enduring philosophies and best practices at work” and then concluded his thoughts when he shared,

RO: I think that um one of the key elements was repetition – doing the same thing for four years, or doing the same project for four years and seeing it from different angles, but that a lot of the enduring learning came from that.

RO finished, “That it was a depth and not a breadth of coverage you know, you hit the same thing, you hit ego denying ego from 80 different angles...”

Technique for RO was a theatre arts related outcome. It existed within the public context. The instrumental advantage was based in his improved self-efficacy and learning skills.

Observation

RO, when asked if there were concepts from his high school theatre education he felt continued to impact his personal life he shared the following:

RO: I think often in my relationship with my wife about time; the fact that time is limited. Um, this was another of James’ big themes was that you don’t get a million shots at things, uh, yeah you can try things again, but uh... two years ago, my wife and a girlfriend were gonna go to an indoor

water park, and I was like, oh I don't know if I want to go, there was all kinds of other things then I thought you know, I'm never going to be like a young married man in a Cleveland winter without children again - it might not happen again. You know it might not happen again, and so I think that thought process kind of stems from Mr. Thornton in that, you know, that was the whole concept behind the poof - you stop and you recognize this moment for a moment, celebrate it, and then you let it go but you try to take advantage of it while it's there... um, so I think about that often. That sense of fleeting time in my personal life.

Observation as a concept was an ancillary outcome. It existed in the private with public spillover context. The advantage to RO was intrinsic (cognitive growth).

Self Awareness

RO shared his thoughts on how the environment of Shaker Theatre shaped his self-awareness and provided him a grounded sense of coping when it came to experiencing disappointment. The following was also part of a lengthy answer to a question about concepts he recalled from his Shaker Theatre education that still impacted him in his personal and social life:

RO: This is something I did not get very well in high school, but he really encouraged an objectivity towards looking at yourself. Um, especially in auditions that it's not necessarily about you, it's about the supply and the demand, you know the percentages. Just that basic stuff, what you're ready for, um, I think that helped me cope with a few disappointments; jobs I applied for and didn't get, um, just a sense that, I'll just say this that at Shaker High School there are very few places... these kids are amazing. They win all kinds of awards and stuff – Shaker Theatre is one of the places that they didn't get what they wanted. There would be 20 people applying to direct something and 20 plays submitted, and ah, everyone wanted to sing a song in the ensemble show or play you know a play a leading role in Shakespeare or *Guys and Dolls* or whatever and they didn't all get it, and so that was like, you know that experience of not getting it but not being like blacklisted or having any emotional baggage associated with that without consciously getting that. I experienced that and that helped in college and beyond, that kind of being turned down for something that doesn't mean you're permanently blacklisted, it doesn't mean you're unskilled or a bad person or that people don't like you, that's just sort of how that happens sometimes. It's a numbers game. Again, I don't think I would have been able to say that out loud in high school, but I

did experience that and it did help later. And theater, theater – and again I would mention sports teams, but theater for a lot of kids who would never consider sports, that was the only place where that was happening to them cause in Latin class they got 98% and that 2% they were mad at their teacher about and they thought it was unfair. But theater was the fair place where you didn't always get what you want and so that's a big learning experience, you know. I carried that with me.

RO also elaborated on having the awareness of something larger than oneself and how it helped in his teaching relationship within his department:

RO: There's an approach that means, that I think, without being able to articulate it when I was there that deals... that it's about the work, it's not about you. And you may play a major role in that work or a minor one and you have to be aware of which one you are, but again it's about the work, not you fundamentally. Um, you uh, you know um, I think about that as far as casting myself, like I can step back from myself and say am I going to be good for this or can I find someone else. Or RO, you chose yourself to do this job and now you have to do it and not overthink this, um and uh, I don't think I was necessarily good at appreciating the skill sets of others and you know, deferring to them but I think I'm better than I would have been. And I now have a long, I have essentially a nine year partnership with a woman who is a decade older than me at Shaker and we both are leaders within this department and we both resolve conflict daily and we resolve major conflicts and have stayed together as a team. We value the work we do together more than our differences of opinion.

Self-awareness was an ancillary outcome for RO. It existed within a private with public spillover context. The advantage to RO was instrumental (improved self-efficacy).

Pedagogy

RO connected his theatre education to an aspect in his approach to teaching. He recalled that “one of the big parts of the program was that older students would work with younger.” He spent a considerable amount of time working with younger students while in high school. Alongside Thornton, he “assistant directed and worked a lot with a bunch of 8th graders one year, when

the high school also produced a show at the middle school.” His experience working with the younger students left him with one major takeaway, “no condescension.” He explained he had learned “to meet people where they are” and the approach was, “not like you’re talking to kids, you’re working with everyone as a human being and, to some extent, treating them a little bit towards what they might become, not just what they currently are.” RO recalled watching Thornton interact with students and how Thornton “expected the most from people” and how Thornton’s students “would just keep rising to the occasion of being a little bit better than what they were.” He paused and finished with “I certainly use that a lot as a teacher.”

Pedagogy as a concept persisted for RO as a theatre arts related outcome. It existed within the public context. The advantage to RO was instrumental (economic growth, development of social capital).

Table 12 lists the emergent concepts from RO’s interview coded in the conceptual framework.

Table 12: RO Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based						
	Theatre Arts Related		Literature Comprehension			Technique Pedagogy	
	Ancillary		Body as Instrument	Self Awareness Confidence	Observation		

Research Participant HA

The researcher coordinated an interview time with HA during a family visit back to Ohio. We agreed to meet and conduct the interview at Thornton's farm in Ravenna, Ohio. For HA, it was a reunion of sorts with fellow Shaker Theatre graduates who had also converged on Thornton's farm. During a break from farm work, HA and the researcher met in the dining room of the large farm house. We sat on the same side of a very long dining table that would later in the evening be the center of an abundant and large dinner gathering.

HA graduated from Shaker Heights High School in 1992 and went on to college in the mid-west where he graduated with a degree in Russian Studies. After graduating, HA lived abroad for a year and found a job as a computer support specialist upon his return to the United States. After three years, HA went to graduate school briefly in Montana and dropped the program after discovering it was not what he was expecting it to be. A company that imported finished carpentry goods out of Siberia hired him, which allowed him to travel back and forth from Russia. The next role was assistant director of a summer camp and education center in Northern Michigan that HA attended as a high school student. HA left Northern Michigan for Los Angeles hoping to teach, but was unable to receive emergency certification with the passing of No Child Left Behind, as he only held a Bachelors Degree. He then took a job with Country Wide Home Loans while applying to schools and getting acquainted with private school leaders. HA received an opportunity to work for a private school as a "jack of all trades" with a focus on leadership development, social development, and

character development. After two years the experience allowed him to make connection with another pre-K through sixth grade private school, where he was hired as the Director of Experiential Education.

Significance of Shaker Theatre Arts education

HA found it difficult separating the high school experience from his Shaker Theatre experience. He found his high school years to be very enjoyable even if the academics of high school were not enjoyable.

HA: ...it's an interesting question in that, it might be... it might be hard to separate the two to some degree. Because, um, I think I am only becoming more and more aware of how the involvement in the theatre program influenced my other experiences at Shaker, but, um, I mean for me you know my time in high school was, was fantastic. You know, you know... Its amazing how many people you meet and they, they are like ... junior high and high school were just the pits." And, and for me, um, high school especially, um, I.... it's actually quite a bit of a contradiction. I really enjoyed my high school experience, but I think the reason I have those feelings it's mainly social. I have very close friends and dear friends which are very valuable to me. And, um, I think, whenever anyone would ask me, would say, "All I hated high school, did you?" I would say, "All I loved high school." But that answer wasn't necessarily about the whole high school. Because I hated school (laughs). I mean, so, I was one of those students that I never liked elementary school. Um, I never liked... I never liked the academic side of school – ever. And, so, the only thing I... so if I think back and the answer to my question is, that yeah, I loved high school and really the only thing I loved about high school was being in the theatre program, then you can't really extract one from the other. That overall, the more I think about it, the more I'm aware that that shaped and impacted the entire high school experience because I know that all the time I spent in a regular classroom – I practically detested almost every single minute of it. So, that's, uh, so other than that, I mean I always... I still do... I love learning. You know, but I uh, just.... you know, class work just bored me to tears. I didn't see the relevancy to my own life. I didn't see - I didn't feel like there was any purpose to what I was learning. Um, I felt like I was, you know, it was just information that didn't seem applicable and that I would never have a use for. And there was no buy-in at all on my part in the terms of the relevancy, of, you know, the relevance of being a "good student." Just never made sense to me.

HA continued to describe the Shaker Theatre experience:

HA: I think the experience of being a part of Shaker Theatre was, um, I think it was about shaping, it shaped my high school identity. And I think, at that age, you know, everyone, especially right coming out of junior high, um, seems like there is such a yearning for a sense of identity, of a sense of belonging, and kind of a place to call home and for me all of those things were encapsulated in the theatre program. That sense of identity, that sense of belonging, that sense of having a home, that sense of having, you know, you're walking around a sterile high school with metal lockers, you know, and in every classroom you're a guest, you know. But in the auditorium you're home. Or in 129 you're home. And to have that sense of security and that sense of it being your space and your time and your, um, your experience, um, I think, was really palpable. And, um, so, that definitely shaped my time at the high school.

Persistence of Shaker Theatre Concepts

Confidence

HA recalled an experience that occurred in his sophomore year that he formulated as the basis for his confidence in taking on "projects."

HA: I, um, dropped out of the show and became Mr. Thornton's assistant to the director, which was, um, you know, kind of in retrospect, maybe one of the most valuable experiences I had in the theater program, as we look at those, back at what it meant, you know there was all that time on stage, but I think that time off stage had a huge impact on me as well because it was the first time that an adult ever trusted me with anything, or gave me a sense of responsibility, or interacted with me in a way that kind of make me feel like I had something valuable to contribute. And as the director's right hand guy, it, you know, it's like, you know, you feel like you've got this big job to do and all these things to take care of, and you rise to the responsibility... and to this day, I'm a kind of a project guy, I'm like, give me something, I want to sink my teeth into it, but I wouldn't have known it at the time...

He shared another experience from his theatre education time that continued to impact his social life at the time of the interview and years after he graduated from high school.

HA: ...one of the biggest things I was grateful for, as far as those kind of things that were I think directly impacted by the theater program, was I didn't drink, and neither did my best friend, and I can remember going to our first cast party as freshman and seeing all the upperclassmen, just

dancing, and of course there's no alcohol permitted at the cast party, and you know, like, you're a freshman, and had no idea, like, you're totally out of touch with your body, and I mean that's one thing that the theater program I think, there's so much to learn there, like, I think, if someone asked me as a freshman to dance, I'd be like, oh no, like that's embarrassing, I'd never do that, and I love, like, fast-forwarding to four years, and it's just like woohoo, we're there, like all of us, I mean, it takes a little time, and I mean, like, to this day, I'll go to a wedding or something, and I'll be the first one on the dance floor, and it's like, I don't need to be lubricated to get out there, and the sense of like, just comfort with moving my own body and not really giving a damn, you know, like, those cast parties, it's amazing, like also contributed to that experience.

The researcher noted during the interview the connection to the physical nature of HA's example. In order to further understand HA's perspective, the researcher asked for more specific learned examples.

Researcher: If I heard correctly, the Shaker theater program gave you a place to call home, helped shape your identity, self confidence, comfort level; what do you think it was that was being taught or within the realm of theater arts, the education that was going on, I mean you're in the environment, and you said yourself that high school was more a social thing, not necessarily an academic thing, but obviously you're still going to classes, you're still learning, what part of the theater program itself helped build that identity, give you that confidence?

HA: Well, definitely being on stage, you know, becoming comfortable with my body as an instrument, as a tool, was um, was hugely significant, and I even, even to this day which I think is significant even when I stand or I stand still or I stand straight, even my posture to this day goes back to what I learned about posture in high school. Um, when I, when I'm around any kind of, uh, large group meeting, or maybe someone speaking at the front of the room, my awareness of action taking focus, and um, where to be and where to not be always comes back to um, the technical side of what we were learning. Certainly developing a comfort of speaking in public. You know, um since high school, I did, never really did any public speaking, per se, but I had a lot of positions, especially in the last couple of years, you know in my mid 30's where I've now had to start addressing people in sort of really large groups, and um, you know, my comfort level with that hasn't developed anywhere else except standing on a stage as a young man, feeling totally exposed, learning to be ok with that, wearing a leotard, just learning how to be comfortable in that situation. I'm a big advocate of the idea that you've got to be willing to step out of your comfort zone in order to kind of become more comfortable, and as a

freshman in high school, none of that would have been comfortable, you know, putting, having guys like, touching people, and touching each other, and that wouldn't have been a comfort zone, and you know, we're in the, you look at all the photographs over the last 20 years, and who's got their hands all over people, and it's me, you know, I'm the one making connections, you know, and nobody else is, everyone else there is standing straight as a board, and you know, that's part of who I am, that comfort level with physical contact, with making connections, you know with the theater concept that was really endorsed in ensemble was that, denying ego for the sake of ensemble, that has always resonated with me...

As HA continued recollecting, he transitioned in to what the researcher categorized as a new concept, awareness of the other continued in the next subsection.

Confidence for HA was an ancillary outcome. It existed within the private with public context. The advantage to HA was instrumental (improved self-efficacy).

Awareness of the other

HA continued his discussion of the physical nature of what he had learned and introduced how his physical self-awareness, awareness of physical space, linked to awareness of others and their physical space.

HA: Not only are we out there, you know, we put ourselves at the front of the stage, but we do so with the constant awareness of everything that's going on around you, and I think that it's things like that that have totally permeated, I mean like I said, the way I carry my body, the way I stand in a room, just having special awareness and awareness of how you're standing affects others, how being here is putting yourself, are you almost in a dominant position, or are you upstaging someone, is someone standing in your shadow when you perform, and all of those things, you know, are lessons that sometimes come to me really tangibly, like, well, that's another Shaker theater lesson, or like, completely unconsciously as I'm putting my hands on people in a picture, or I'm just, I'm, you know, if I'm in front of a group, just making a more interesting line, to that if it's more theatrical, and those are things that I think just become a part of who you are.

HA recalled Thornton teaching actors that if they dropped something on stage during a performance to pick it up lest the dropped item would be a distraction.

HA described the concept as “action taking focus” and he explained how he still thinks of that concept in his current context.

HA: I feel that to some degree the way we were exposed to those concepts weren't always - some of them had tidy and concise descriptive names - action takes focus was one of those - you know, denying ego for the sake of ensemble was one of those. And I feel that there's a lot of things that don't have those labels. Another one was, while it would never be applicable in any kind of performance situation for me, but another one is kind of the idea of the like, there wouldn't be a tight name for it but like, the whole being sneaky in front of people, like, you know, just learning about spatial awareness, and this happens to me all the time, like, I'll walk into the auditorium and someone is speaking, like, sneaking, like tip-toeing around the edge of the theater, that I know, is a lot more distracting than someone in a neutral that had a direction and a sense of purpose... is much less distracting than someone who is trying to not be distracting.

Awareness of the other was an ancillary outcome for HA. It existed within the public context. The advantage to HA was intrinsic (creation and expression of social and communal bonds).

Self Awareness

HA spoke about self-awareness in the same manner he spoke about self-confidence – contextualized in a physical manner. Specifically, he recalled learning about the concept of breathing and how he still noted the concept in his current life:

HA: I think about a lot of the things that we learned about when I say that that's a Shaker Theater thing, um, breathing. I'm always like, the heavy breather, you know the importance of breathing in as you're coming up and exhaling and almost like, settling into that neutral, and I do that every day, you know, I'm always like the loudest person in the room even when it's like, I'm taking a psychology degree and we're doing a relaxation, as

part of the course work, and who feels really comfortable and knows the importance of the breath, and it's me, oh, why do I feel comfortable breathing loud? Oh, it's a Shaker Theater thing.

HA discussed how he was aware of his physical habits and their connection to what he had learned at Shaker Theatre as part of his ensemble training.

HA: When I exercise, you know, I, these days, like, I'll run and then I'll go into pushups, and I don't just do pushups you know, I do pushups that are kind of like the cat stretch position, and work my, cause I'm stretching out my calves, all the things that I learned physically in Shaker Theater, and, um, as I grow older - you know I'm in my mid-30's - those are things that I become more and more grateful for, especially the ideas of like posture and centering, and things that are good for my body. These are habits that I developed during high school. As I roll off the floor after doing sit-ups, do I like, turn over and like wrench my back? No, what I do is like lift my legs and do a little rock and I breathe up and it's, you know, why do I do that? It's what I learned in theater. And you know, you learn this economy of movement, I've learned this, I've learned how the body works with itself and I've learned how to stretch it, how to relax it, how to center it.

Continuing, HA remembered learning about an actor's "facial mask" and how he continues to use this concept as he interacts with others.

HA: ...like facial mask, lifting you know just this whole [HA physically lifted his eyebrows and the corners of his mouth to widened his mask], and I remember we would do suspended animation for hours. You know, it would seem like hours, but he always talked about how you had your face. And you would never be aware of it. I mean I can remember like, as a freshman, you'd think like no one can see your eyes moving around, like, no duh, you learn that. But just the idea and constantly, I'll be, I'll either be talking to somebody or I'll be a speaker and I feel like my facial mask just like totally boring or dropping off, and I will very regularly will just lift it and like brighten it and that's something I'm always aware that I'm doing it. I mean like I'm kind of doing it, and it's a habit, and um, like you know you might be talking to somebody and they're just boring the socks off of you but it's someone you gotta impress and someone you want to look interested in and it's just, how do you really do it, and I always in the back of my head it takes me right back to suspended animation and really having, just an amazing amount of awareness for your body and what the different parts of it are communicating at different times and how they're balancing and how their positioned and how, and it's amazing just how those little things in my every day interactions, and all those physical

components are Shaker Theater that keep popping into the back of my mind.

HA wrapped up his discussion with a short story of how a sore back echoed back to theatre education and training.

HA: I was having a really sore back about a year ago and I just started doing the warm-up you know and I haven't done the warm up for about 20 years and all of a sudden I, as best I could remember it, I'm like doing Pilobolus and I'm doing like harveys and I'm like, cause I was just yearning for that sense of feeling very centered and flexible and stretched out, and the time I could recall that in my life where I felt that, the only other time was in our daily warm-up in the theater program. So, those are some of the things that really stand out to me when I think of those bits of Shaker Theater moments that I've had.

Self-awareness was an ancillary outcome for HA. It existed within the private with public spillover context. The advantage for HA was instrumental (health, social capital).

Pedagogy

HA, during a back and forth with the researcher about his current role as a teacher, made the statement, "having such a positive experience in the theater program had totally tainted my ability to be an average educator." The researcher responded, "What do you mean by that?" What follows is HA's response as it related to his emerging pedagogy as an educator.

HA: I can't just be satisfied just presenting information you know and I am, I am acutely aware that in order to, I think, in order to be a really successful educator and to really, um, propel your students to learn what I would just call more important lessons, and we can have a discussion of what more important lessons are, you need to have um, like a unique, positive, intentional culture. And when I look back at any of my academic experiences, the only ones I remember are the ones with the unique, positive, intentional culture. And, as an educator, I'm always thinking about what is the culture that I'm creating here, because my bag isn't theater, you know, and so, you know, there was a certain point in my life where I would say, gosh, like if I was only in the theater, I could go like

make a little mini ensemble somewhere, I could do, like recreate the Shaker Theater department. It's like, but that's not my, that's not my venue. And I, and I think what I began to get a flavor for in Shaker Theater is that the subject matter isn't what's being taught. The subject matter is a vehicle to learn those more important lessons, and for me that gets into character development, that gets into social development, um, it gets into like all these other things we're talking about. Um, but it's not learning how to put on a great play. It's not about you know, learning what 2 plus 2 is, it's not about just reading this piece of literature, it's about how those subjects can be used as a vehicle for a much more necessary and important and tangible education that's going to include, you know, ideas of, of, of, of service, and of, of empathy, and one thing I was talking to Mr. Thornton the other – yesterday about that I put this premium on in my program is developing a culture of capability. I think we need to be getting students an opportunity for them to know that they are capable of making a hugely significant contribution to the world. And, and, and feeding them facts and asking them to regurgitate them back to you is never gonna instill that belief in them.

Researcher: How, how did theater do that for you? Besides when you say, it engrains in a student, and I'm not trying to suggest that theater is the only experience that can do this – you did, because you're somebody that it did do that for, how did you figure out this could help – you know, I have a contribution to make?

HA: ...that aspect of the theater program – it wasn't just you know, it wasn't just straight plays and straight musicals when you were told exactly what your blocking was at every moment. Um, having this outlet for a much more abstract creative process, you know, especially if you don't think of yourself as a really artsy person. Like I never thought of myself as like a painter or the you know, but, all of a sudden to have this, this outlet for you know, abstract creativity that I feel is something of substance and that's another really common yearning that I feel like, you know, gets kind of the short shake in education it's like, well, they'll contribute something to society when they're older. Well we hope. You know? But how are they gonna know that they're gonna have anything to contribute if we're not going to empower them in any way shape or form? You know, making them feel like they're capable. And so, to, you know, I, we, took an immense amount of pride in what I felt was, you know, a, an, a, what I felt was a dynamic, unique program.

Later in the interview HA echoed his thoughts on being an educator as it related to his past theatre education.

HA: I feel like I, I've been given a really um, you know unique vantage point in terms of, um, what really outstanding education can be, and that um, you know, when I came full circle and you know, eventually wanted to be in education, you know, the only thing that, once again when you look back at all the school that I hated, the only thing that I didn't hate was really, was the theater program. And um, and, and so, even though you know, I'm not a theater guy, and in my profession, I'm not looking to create theater opportunities, um, you know, I've been since you know, for almost ten years, I've been trying to find opportunities to create, you know, really unique and effective education.

Pedagogy for HA was an ancillary outcome. It existed within the private with public spillover context. The advantage to HA was instrumental.

Social Development

The researcher explored the idea of social advantages with HA, and he discussed his own social development as it grew out of his theatre education.

HA: Uh, well when you say social advantages, to me, that, you know, that connects with, um, a num – you know I think that connects with a number of things that, that I've talked about as well as other things, I mean, when you say social I think, um, I think network of friends, building that, you know, reliable network of friends, of, you know, who are still some of the closest friends that I have today, they wouldn't be there if it wasn't for the theater program. The, um, you know developing, you know, a sense of just, like, physical comfort, that's just something I really remember, you know, it's just like, you know, you feel so awkward in your body, you know, coming to high school, and I think that idea of being comfortable in your own, um, in your own skeleton, in your own skin is a tremendous social advantage, um that is applicable all through high school and beyond.

HA continued and introduced the idea of having a “sense of care” for another that he felt was unique to the theatre education experience.

HA: I've used the kind of, the athletics metaphor a couple of times in comparing it, but athletics, you don't, you don't have, not only, in athletics you get the team concept, but you don't get the sense of, um, of care that you would in, what, what I think about in the theater program, and that sense of, so you get that, you get that sense of we're a team, and we're working together, but also, just an intimate sense of care for other people your own age. That, as we're sitting all there on the stage, either listening

to stage direction or Mr. Thornton talk, or you know, this, this sense of care for the person that was on your left and the person that was on your right...

I think is something that, um, has benefitted me socially through high school and through college and all the way on and that, you know, and that, um and that, that's not only just, that ability to kind of have that sense of caring for someone, you know, I think that, I think that's something that's remarkable. I think that's, I think it's for, for a young, you know for a 14-year old adolescent male to develop like an intimate sense of like, you know, platonic care for a group of their peers I think is a really unusual situation. You know, in that extent, not only as I said in the spiritual and even in that, that physical comfort, you know that, of care, like, you know, being able to sit there and lean back to back with somebody, you know, supporting each other's weight, you know, and you're both there, and you're listening, you're breathing, it's casual, but, but what is it that you've learned that's enabled you to do that, to feel that comfort and that sense of care, that, that sense of place, you know?

HA revealed a personal aspect of his past and how his social development matured during his time in high school.

HA: Um, so socially, those are things that um, you know, that I know I took, I took out and for me, you know, there are few different – one of the really, interesting, one of the things that I find interesting about my own social development was, I was a real bully in school. In elementary school, and in junior high, and in high school, uh, probably about tenth grade, into eleventh grade, like, I totally shed that, you know, and I, and I, and I, I don't think that the theater program was the only part of that, but I know it was a huge part of that. Um, and once again when you think about the whole, like that whole high school situation and how is it generally characterized, it's characterized as such a, it's a protective, it's like you're protecting your privates, you're protecting your, your physicality, you're protecting your ideas, you're protecting, and how, you know, and how can you protect – you know, for me, protecting it was that pushing out, it was like bumping other people, you know, it's like, you know, I'm protecting this area by, by, by keeping people at a distance in that way, and, and for that to slowly, because it didn't happen overnight, but to have that slowly kind of dissipate, and, into this idea of, of care and comfort with that space, and in taking care of people and where, one of the things that upset me most in, in high school was the stu – my friends who did not go through the theater program with me, I can remember as a senior um, having like, uh, parties at the end of our senior year, and a lot of our friends, some of our mutual friends were in the band, you know, and so a lot of like, the big, whatever our clique was, and like, these girls would be

like worried that I would hurt them, and I can remember like, how that affected me deeply, and I was like, no, like, I'm not that person anymore. I'm not that guy who hurt you, and none of the, none of the theater people would have been worried about that, because, they, this whole side of me developed in the theater program and was most obvious in the theater program and the people, you know, it's like, you're, you're lifting, you're lifting – I remember when we would like, lift people. You know, it's like, like you get that. It's not like, ahhh you're gonna like let your hands go and let someone hit the floor, or I mean, it's like, you've been trusted to take care of another person, so here you are in the theater program where you're used to supporting each other and balancing each other and it's never about like, you know, who's gonna push someone or who's gonna trip someone, and yet, the people who were outside of my theater experience you know, you know, even four years later, were like worried that I would like, be too rough with them or something you know, where, where, where, my social development as, as, as, like a, as a caring like, you know, cohort, you know, that, that, you know, the theater program was, I feel, in a lot of ways, what allowed that to, what allowed that to surface and be demonstrated and I think there were some other contributions of, um to that, in terms of um, wanting to, you know, I think at certain points, I made some conscious decisions to not do that, but, but that, but that constant, that lineage of going through that theater department and, and, and developing that kind of social um, connection with those around you, I don't think you can really put a price on that. Especially if you think about a high school experience.

Social development was an ancillary outcome for HA. It existed within the private with public spillover context. The advantage was an intrinsic one.

Table 13 (next page) lists the emergent concepts from HA's interview coded in the conceptual framework.

Table 13: HA Emergent concepts within the conceptual framework

Participant		CONTEXTS					
		Private		Private w/ Public		Public	
		<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>	<i>Instrumental</i>	<i>Intrinsic</i>
OUTCOMES	Theatre Arts Based						
	Theatre Arts Related						
	Ancillary			Self Awareness Confidence Pedagogy	Social Development		Awareness of the other

Summary of emergent concepts of non-arts career based participants

All five of the non-arts based participants reported confidence as a concept learned as part of their Shaker Theatre education that has continued to impact their lives in some manner. Three of the five participants reported communication as a persistent concept first learned during their theatre education. Two of the participants reported observation has continued to impact their lives and two of the participants reported technique has continued to impact their lives. Table 14 shows the breakdown of the emergent concepts; concepts in bold are shared with other research participants.

Table 14: Emergent concepts, non-arts based career participants

<i>IS</i>	<i>OE</i>	<i>RO</i>	<i>HI</i>	<i>HA</i>
Confidence	Confidence	Confidence	Confidence	Confidence
Communication	Communication		Communication	
Technique		Technique		
		Observation	Observation	
		Self Awareness		Self Awareness
		Pedagogy		Pedagogy
		Literature comprehension	Passion for Theatre	Social Development
		Body as Instrument		Awareness of the other

Summary of emergent concepts of all participants

Five concepts emerged in the interviews from both groups: confidence, technique, observation, self awareness, and body as instrument. Seven of the ten participants reported confidence as a concept learned as part of their Shaker Theatre education that has continued to impact their lives. Six of the ten participants reported technique has persisted from their Shaker Theatre education. Three of the participants reported observation has continued to impact their lives. Three participants reported body as instrument has continued to impact their lives. Three of the participants reported self awareness has continued to impact their lives. Figure 5 (next page) displays the breakdown of the emergent concepts; concepts in bold are shared with other research participants and the five concepts that emerged from both groups are illustrated in the center.

Figure 5: Emergent concepts, all participants

Emergent Concepts: Non-arts participants				
<i>IS</i>	<i>OE</i>	<i>RO</i>	<i>HI</i>	<i>HA</i>
Confidence	Confidence	Confidence	Confidence	Confidence
Communication	Communication		Communication	
Technique		Technique		
		Observation	Observation	
		Self Awareness		Self Awareness
		Pedagogy		Pedagogy
		Literature Comprehension	Passion for Theatre	Social Development
		Body as Instrument		Awareness Of Other

CONFIDENCE **OBSERVATION** **TECHNIQUE**

BODY AS INSTRUMENT **SELF AWARENESS**

AWARENESS OF OTHER

Emergent Concepts: Arts based participants				
<i>NO</i>	<i>IC</i>	<i>ES</i>	<i>UO</i>	<i>TU</i>
Technique	Technique	Technique	Technique	Technique
Confidence		Confidence	Confidence	
Body as Instrument	Body as Instrument			
	Self Awareness		Self Awareness	Self Awareness
	Collaboration			Collaboration
Expectation of Professionalism	Process	Observation	Role of Theatre in society	
Flexible Purposing		Identity		
		Awareness of other		

Chapter 5

Conclusion

Chapter Five includes a brief summary of the data findings, a discussion of the findings, a discussion of the limitations of the study, and recommendations for future research.

Summary of findings

The purpose of this study was to identify what concepts learned as part of theatre arts education at a suburban high school persisted in the lives of ten graduates, to describe the contexts in which those concepts were being applied in the graduates' post-secondary lives, and to discover if any perceived social advantages were gained that have continued to impact their lives. The following research questions were asked:

1. What concepts learned during theatre arts education persisted since graduation from high school?
2. In what context(s) are the learned concepts being applied?
3. What social advantages perceived to be gained from a theatre arts education continue to impact the lives of high school graduates?

Figure 6 (next page) presents a summary of the findings.

Figure 6: Persistent concepts learned by Shaker Theatre Arts graduates by participant, career, outcome, context and advantage

Confidence				
Participant	Career	Outcome	Context	Advantage
NO	A/B	TA Based	Pvt w/ Pub	Instrumental
UO	A/B	TA Based	Pvt w/ Pub	Instrumental
ES	A/B	Ancillary	Private	Instrumental
HI	N/A	Ancillary	Public	Instrumental
IS	N/A	TA Related	Pvt w/ Pub	Instrumental
OE	N/A	Ancillary	Pvt w/ Pub	Instrumental
RO	N/A	Ancillary	Pvt w/ Pub	Instrumental
HA	N/A	Ancillary	Pvt w/ Pub	Instrumental

Technique				
Participant	Career	Outcome	Context	Advantage
IC	A/B	TA Based	Pvt w/ Pub	Instrumental
NO	A/B	TA Based	Pvt w/ Pub	Instrumental
UO	A/B	TA Based	Pvt w/ Pub	Instrumental
TU	A/B	TA Related	Pvt w/ Pub	Instrumental
ES	A/B	TA Based	Pvt w/ Pub	Instrumental
IS	N/A	TA Related	Pvt w/ Pub	Instrumental
RO	N/A	TA Related	Public	Instrumental

Self Awareness				
Participant	Career	Outcome	Context	Advantage
IC	A/B	Ancillary	Private	Intrinsic
UO	A/B	Ancillary	Pvt w/ Pub	Intrinsic
TU	A/B	TA Related	Pvt w/ Pub	Both
RO	N/A	Ancillary	Pvt w/ Pub	Instrumental
HA	N/A	Ancillary	Pvt w/ Pub	Instrumental

Communication				
Participant	Career	Outcome	Context	Advantage
HI	N/A	Ancillary	Public	Instrumental
IS	N/A	Ancillary	Pvt w/ Pub	Instrumental
OE	N/A	Ancillary	Public	Instrumental
		TA Related	Pvt w/ Pub	Intrinsic
		Ancillary	Pvt w/ Pub	Intrinsic

Observation				
Participant	Career	Outcome	Context	Advantage
ES	A/B	TA Related	Pvt w/ Pub	Intrinsic
HI	N/A	Ancillary	Pvt w/ Pub	Intrinsic
RO	N/A	Ancillary	Pvt w/ Pub	Intrinsic

Body as Instrument				
Participant	Career	Outcome	Context	Advantage
IC	A/B	TA Based	Pvt w/ Pub	Instrumental
NO	A/B	TA Based	Pvt w/ Pub	Instrumental
RO	N/A	Ancillary	Private	Intrinsic

Pedagogy				
Participant	Career	Outcome	Context	Advantage
RO	N/A	TA Related	Public	Instrumental
HA	N/A	Ancillary	Pvt w/ Pub	Instrumental

Collaboration				
Participant	Career	Outcome	Context	Advantage
IC	A/B	TA Based	Public	Instrumental
TU	A/B	Ancillary	Public	Both

Awareness of the Other				
Participant	Career	Outcome	Context	Advantage
ES	A/B	TA Related	Public	Intrinsic
HA	N/A	Ancillary	Public	Intrinsic

Literature Emersion				
Participant	Career	Outcome	Context	Advantage
RO	N/A	TA Related	Private	Intrinsic

Passion for theatre				
Participant	Career	Outcome	Context	Advantage
HI	N/A	TA Based	Pvt w/ Pub	Instrumental

Flexible Purposing				
Participant	Career	Outcome	Context	Advantage
NO	A/B	TA Related	Pvt w/ Pub	Instrumental

Expectation of professionalism				
Participant	Career	Outcome	Context	Advantage
NO	A/B	TA Based	Pvt w/ Pub	Instrumental

Process				
Participant	Career	Outcome	Context	Advantage
IC	A/B	TA Based	Private	Intrinsic

Identity				
Participant	Career	Outcome	Context	Advantage
ES	A/B	Ancillary	Private	Intrinsic

Role of theatre				
Participant	Career	Outcome	Context	Advantage
UO	A/B	TA Based	Public	Intrinsic

Social Development				
Participant	Career	Outcome	Context	Advantage
HA	N/A	Ancillary	Pvt w/ Pub	Intrinsic

Summary of Contexts	
Private	13.3%
Private w/ Public	64.4%
Public	22.2%

Summary of Benefits	
Intrinsic	36.2%
Instrumental	63.8%

Summary of Contexts	
TA Based	28.9%
TA Related	24.4%
Ancillary	46.7%

A/B = Arts Based Career
N/A = Non-arts based Career

The first research question asked - what concepts learned during theatre arts education persisted since graduation? Several themes emerged during the interview process. Three themes – self-confidence, technique, and self-awareness – emerged for the majority of the participants. Self-confidence emerged for eight of the ten participants; it persisted for all five non-arts based participants and for three of the five arts-based participants. Technique also emerged for seven of the ten participants; it persisted for all five arts-based participants and for two of the five non-arts based participants. Self-awareness emerged for five of the ten participants; it persisted for three of the arts-based participants and for two of the non-arts based participants.

Communication, observation, and body as instrument emerged as themes for three of the ten participants. Communication persisted with three of the non-arts based participants. Observation persisted for two of the non-arts based participants and one of the arts-based participants. Body as instrument persisted for one of the non-arts based participants and for two of the arts based participants.

The themes of pedagogy, collaboration, and awareness of the other each emerged for two of the ten participants. Pedagogy persisted for two non-arts participants. Collaboration persisted for two arts-based participants. Awareness of the other persisted for one of the non-arts based participants and for one of the arts-based participants.

Individual themes that emerged in single interviews and not repeated by others included: literature comprehension (non-arts based participant), passion

for the theatre (non-arts based participant), flexible purposing (arts-based participant), expectation of professionalism (arts-based participant), process (arts-based participant), identity (arts-based participant), and role of theatre (arts-based theatre).

The second research question asked – in what context were the learned concepts being applied? The conceptual framework created for this research built upon three defined contexts in which concepts would exist: private, private with public spillover, and public (McCarthy et al, 2004). Generally, most of the concepts of this study were being applied in the private with public spillover context. Of the forty-five considerations of concepts, twenty nine of the concepts were reported to exist in the private with public spillover context. Of the forty-five considerations of concepts, ten were reported to exist in the public context while six of the forty-five considered concepts were reported to exist in the private context.

The third research question asked – what social advantages perceived to be gained from a theatre arts education continued to impact the lives of high school graduates? The conceptual framework created for this research built upon two benefits as contextualized by McCarthy et al (2004), in which perceived advantages would either be instrumental or intrinsic. The researcher intended to define reported advantages as either instrumental or intrinsic. In most cases a specific determination that an advantage was either instrumental or intrinsic was formed. In two instances the researcher decided to apply both the instrumental and intrinsic label to a concept, as the participants reported rationale supporting

the dual labeling. The dual labeling inflated the number of iterations by two duplicate considerations; forty-five instances occurred with forty-seven total determinations of instrumental or intrinsic.

The majority of perceived social advantages were determined to be instrumental. Thirty of the forty-seven advantages (64%) were found to be instrumental in nature. Seventeen of the forty-seven advantages (37%) were found to be intrinsic in nature. The conceptual framework designed for this study proved effective in the analysis of the results.

Discussion

Not surprisingly, all ten research participants reported concepts learned during their theatre education had persisted in their professional, personal, and social lives. Further study may establish a more defined link of the concepts to the participants' theatre education; however, the participants were compelling in their belief that their theatre education was the foundational experience on which the continuing impacts of the learned concepts have persisted. Consideration of the value of offering theatre arts education opportunities to children, especially secondary students, can be seen in new light as long term impacts of theatre education become clear. The findings of this study establish a baseline for further research into the long term impacts of theatre arts education.

Of the concepts reported to persist by the research participants, the two least surprising were technique and body as instrument. Both conceptual themes were comprised of skills necessary for theatre based and theatre related performance. The persistence of theatre techniques, especially as reported by

the theatre arts-based career participants was to be expected. It was not particularly noteworthy, in terms of adding to the research, that theatre skills learned from theatre arts education persisted over time and were being applied in theatre or in theatre related careers. Likewise, the concept of the role of theatre in society as reported by UO, was not surprising. That UO, an acclaimed, award winning actor of the stage reported the concept of theatre's role in society was a persistent concept linked back to his high school theatre education was not unexpected.

While the researcher did not find any specific theatre arts education research on the persistent concept of passion for theatre as reported by HI, it was noted that McCarthy et al (2004) argued as their key policy implication in *The Gifts of the Muse* report that "attention and resources be shifted away from maintaining the supply of the arts and toward cultivating demand." HI is a worthwhile single case study for McCarthy et al (2004) in regard to a cultivation of demand effort. HI's passion for theatre was not only appreciative in the sense of pleasure and captivation, but also in the sense of connoisseur as Eisner (1976) described. HI had a discerning eye when it came to viewing, appreciating and criticizing theatrical performances. The wish of McCarthy et al (2004) to cultivate demand could possibly be realized by theatre arts education curriculum of the like that stoked the passion in HI.

It was a surprise that a theme of empathy was not a reported concept by the research participants. While past research has shown that increased empathy is an outcome of theatre arts education (McCarthy et al, 2004), the topic

did not emerge as a theme, at least directly, as part of the interviews. The closest concept to empathy that did emerge was awareness of the other. The researcher believed awareness of the other was similar to empathy, however, in the manner the participants reported their experience, concluded something different from empathy had occurred, theory of mind. Empathy and theory of mind are two similar cognitive skills. Goldstein and Winner (2012) stated, "Social cognitive skills such as empathy (matching the emotional state of another) and theory of mind (understanding others' mental states) are crucial for everyday interactions, cooperation, and cultural learning." ES and HA both reported an awareness of others' mental states. For ES, it was guiding philosophy in her professional capacity and in her social life. ES's example of how to fold a letter in a manner that would enhance the experience of the letter by the recipient was ES not only signifying an awareness of the presence of the other, but also purposefully attempting to positively influence the "experience" enjoyed by the recipient of the letter. In similar fashion to the letter example, ES's discussion of hosting a Thanksgiving dinner, rationale for baskets in her theater's restrooms, intent behind stage movement, and interactions with other all linked to ES's theory of mind. Theory of mind as related to ES, as a professional actor, supported the findings of Nettles (2006) in his study of actors' personality profiles and cognitive styles.

HA, a non-arts career participant, discussed examples that spoke to an awareness of the other as a concept in a more physical manner. HA's theory of mind was grounded in how his physical choices impacted others. The concept

persisted for HA to the point that he was actively cognizant of how he chose to stand or enter an auditorium during a presentation. The influence of acting training to theory of mind can be linked to research findings. Jackson, Brunet, Meltzoff, & Decety (2006) and Meltzoff and Decety, (2003) found “imitation, the embodiment of an actual person (like the embodiment of an imagined person in acting), is critical for the emergence of empathy and theory of mind” (as found in Goldstein and Winner, 2012). Goldstein and Winner (2012) also found in their study of high school students that “actors gained in theory-of-mind acuity on a naturalistic and true-to-life task over and above other arts students by becoming more adept at detecting real mental states in others.”

The researcher noted the concepts of awareness of other and observation emerged with HI, however, they emerged under the larger theme of communication. For HI, theory of mind was a critical aspect in her role as physician communicating with patients. HI described the aspect in her interview:

I think that's one of the hardest things in medicine, is connecting with your patients... Some people want to hear everything you know, very bluntly, very matter-of-factly; some people can only handle so much information, some people do better with silence, and I think to, um, effectively communicate and support a patient and family, you have to be very good at picking up on cues and communication and see what's needed and see what people are responding to.

HI perceived herself to be an effective communicator; a fact that was confirmed by her advisors as part of her evaluations. Theory of mind was an integral aspect of communication in her role of physician. The fact that HI attributed this communicative ability to her theatre arts education (“I excel at that and I do think that it is absolutely due to my training at Shaker”) has merit in that HI also spoke

about how medical schools were providing training in observation skills and empathy building. Reilly, Trial, Piver and Schaff (2012) stated that “empathy is critical to patient care” and “clinical empathy is critical to effective clinical encounters.” Research aimed at finding whether theatrical training is an effective tool that can be used to teach clinical empathy has already begun (Reilly, Trial, Piver, and Schaff, 2012). In HI’s perspective, her theatre arts education provided her an advantage as an effective communicator in the clinical context. To this end, it is reasonable to study further implications of theatre arts education on effective communication and how it influences theory of mind and empathy capability.

For OE, theatre arts education taught him “how to communicate and how to tell stories.” OE specifically stated what he learned from his theatre arts education was “the vocabulary of storytelling of how to piece together a narrative and then a way to communicate it to an audience on a stage and to do it effectively by making an audience feel drawn into the story, to laugh, to feel emotion, to connect with the characters who are part of the story.” OE was very specific in describing how storytelling impacted his work as a criminal defense attorney, a prosecutor, a friend and a father. The end goal for OE in all of his roles was effectively communicating the story in a manner that impacted the audience, whether client, jury, colleague or child. OE perceived himself to be a very compelling storyteller, and hence a very strong communicator. He attributed his storytelling ability to his theatre arts education. Like Pellegrini and Galda (1982), who found that kindergartners and first graders that participated in

theatre play scored better on story comprehension and story recall, and like Pellegrini (1984) again found that dramatic play treatment provided students a better ability to retell previous stories, OE's theatre arts education provided him with the similar gains in story comprehension, story recall and story retelling skills as a high school student, and the skills persisted in to his adult life professionally, socially, and privately. OE's perception of his theatre arts education as being linked to his storytelling abilities can also be supported by research findings of Bidwell (1990), Williamson and Silvern (1992), Catterall, Chapleau, and Iwanaga (1999), Podlozny (2000), and Catterall (as found in Deazy, 2002). Research was not found on theatre arts education and storytelling with participants in their post-secondary lives; however, it is not likely that gains would only be limited to elementary students.

For IS, communication was more theatre arts related than ancillary, as was the case for HI and OE. While IS was in a non-arts based career as a law professor, he found himself applying many theatre arts based techniques and skills he learned as part of his theatre arts education in order to be an effective communicator to classrooms, TV audiences, and presentation halls. The application of relaxation and breathing prior to speaking, how to adjust his vocal tone for the medium, how to read a space to support his spoken words, and how to use physical gestures for emphasis were all examples IS provided. The advantage of being an effective communicator impacted his teaching and his speaking career and he attributed it to part innate ability and "part learned, and a lot of that learning started at Shaker." Unlike empathy, theory of mind, and

storytelling, research was not found that had examined long term implications of communication techniques learned during theatre arts education on individuals who chose non-arts based careers.

Identity as reported by ES was likely a unique response of a persistent concept, due to the personal nature of the legal name change. It is not impossible that another Shaker Theatre Arts Department graduate has also legally changed their name based on an element of their educational experience in the department, but it is unlikely. From a research perspective, while a curious occurrence, the nature of this persistent concept is not one that will likely be reproduced in many instances necessitating further study.

Research has not been found on the relationship of theatre arts education to pedagogy. RO and HA were both employed as teachers at the time of the interview. The fact that RO's and HA's teaching philosophies and approaches were similar in approach to James Thornton, a teacher they held in high regard, was to be expected. Given that RO was a student of Thornton and was hired as his replacement, it is not surprising he continued Thornton's theatre education approach. HA also was highly influenced by Thornton as a teacher and, while not teaching theatre, he modeled his teaching goals ("developing a culture of capability") after Thornton's educational legacy.

The link of confidence to a theatre arts education experience was not without supporting research. Confidence was the most reported concept by eight of the ten participants. Catterall, Chapleau, and Iwanaga (1999) found that "sustained student involvement in theatre arts" provided "gains in self concept

and motivation” for low SES youth. Likewise, Tett et al (2012), in a study with over two hundred prisoners as participants of an intervention program that included music, opera, and theatre, found that increased confidence was reported as an outcome. The increased confidence referred to “psychological aspects of confidence that related to their growing sense of their potential and ability to achieve” (Tett et al, 2012). The growing self efficacy of the prisoners was not unlike the reported instrumental, self efficacy based benefits of the research participants of this study, including variations reported by NO, UO, ES, HI, IS, OE, RO and HA. Another aspect related to the prisoners’ feeling of increased confidence was from “others believing in” them and caring what the prisoners did (Tett et al, 2012). Similarly, HA spoke about his experience being named assistant director and recalled it as “the first time that an adult ever trusted me with anything, or gave me a sense of responsibility.” The close working relationship with his adult teacher enhanced his confidence. Self confidence and self-esteem was also enhanced for the prisoners from the positive experience “of the public performances.” As NO confided:

Just to have something you’re good at. I was good at something, which is not nothing. To be able to step off stage and go, ‘Yeah, I did that really well,’ gives you a confidence that you could take into the rest of your life.

Jorgensen and Speidel (1994) also found increased confidence for college students who were engaged in theatre arts education. Participants in the study reported gaining confidence “in themselves and their own abilities” and Jorgensen and Speidel (1994) concluded that “it can be argued that, with a

moderate degree of confidence, theatre involvement has a positive effect upon self-regard and self-acceptance of its participants.”

Similar to the reality of confidence, many of the reported concepts and their relationship to theatre arts education have not been widely researched. This was the case with self awareness. In some regard, the body of work on theatre arts education and confidence overlapped with aspects of self awareness. For instance, the “gains in self concept” as reported by Catterall, Chapleau, and Iwanaga (1999) with low SES youth can be associated with gains in self awareness as personal attitudes and values about school and community changed. Gervais (2006) completed research that involved enabling young adolescents “to identify and articulate their moral values” through process drama. Gervais (2006) found that research participants who experienced process drama and also “engaged in the process of cognitive dissonance” began to scrutinize what they believed their values to be compared to the values they acted on in their lives. Jorgensen and Speidel (1994) found inner growth as an emergent theme in their research as study participants reported “that they learned a great deal about themselves from theatrical activities.”

The participants in this study were older, further removed from their theatre education experiences and appeared to have a more developed sense of self-awareness than a discovery stage as the research participants in the Catterall, Chapleau, and Iwanaga (1999), Jorgensen and Speidel (1994), and Gervais (2006) studies. TU was the closest to her high school theatre education and she had moved considerably from her high school days of being introduced

to being “awake” to her pondering her “universal self” as it pertained to her Yoga instruction. IC, UO, TU, RO, and HA were further along in the stage Adler (2000) stated was necessary for the actor, building their skills of “critical seeing, self awareness, discipline, and self control.” Self awareness, according to Adler (2000) was a necessary skill in order to be a good actor. Interestingly, of the two non-arts based participants to report self awareness, RO and HA, both were in teaching roles and one, RO, a theatre teacher.

The concepts of observation and flexible purposing, reported by ES (“there might be more than just what meets the eye”), HI (“active observer”), RO (“recognize this moment for a moment”), and NO (“there isn’t necessarily a right or wrong”), echoed Dewey’s (1934) “sensitive observer,” Reimer’s (1992) “feelingful” individual, Eisner’s (1975) “perceptive eye,” and Heathcote’s (1975) “feeling and expression capacity.”

The research of Jorgensen and Speidel (1999) also identified the concepts of expectation of professionalism as reported by NO and social development as reported by HA. Jorgensen and Speidel’s (1999) college aged participants reported gains in organizational, supervisory, and leadership skills. One participant in the Jorgensen and Speidel (1999) study stated, “Theatre has instilled in me a work ethic and a sense of discipline.” NO’s expectation of professionalism was also instilled by his theatre education and he continued to apply it as a professional stage actor. In regard to social development, participants in the Jorgensen and Speidel study (1999) reported gaining “valuable social skills” and felt they were “more adept at not only reading other

people, but working with others.” The communal nature of the theatre experience for the Jorgensen and Speidel (1999) participants provided them with a “caring group” from which they drew support and felt the group membership gave them advantage in the beginning of their college careers. Likewise, HA discussed how he grew as part of his theatre experience as he developed a “sense of care” for others and ultimately a social connection with others.

Process, as was reported by IC, corroborated what Eisner (2002) defined as lesson four of what the arts should teach – “learning in the arts requires the ability and willingness to surrender to the unanticipated possibilities of the work as it unfolds.” As IC reported, he had learned “to appreciate and to when there’s a situation to kind of go with it, to kind of allow yourself to be open to things.” IC also corroborated Eisner’s (2002) lesson nine – “the arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.” IC spoke passionately about how he loved the process; he explained, “if the process isn’t that great, yeah, the performance can be amazing but it’s not the same thing for me. I like the build of what it can be... the possibilities are limitless.”

RO reported how his theatre arts education helped him gain a deeper understanding of poetry and literature (“I learned far more about English literature and literature in the theatre department than I did ... in the English classes”). Past research, while limited, has indicated theatre arts education enhanced children’s comprehension of literature, provided gains in story and sequence recall, and improved their reading and writing ability (Pellegrini and Galda, 1982;

Page, 1983; DuPont, 1992; Williamson and Silvern, 1992; Parks and Rose, 1997 as found in Deasy, 2002; Adomat, 2012). Many times the research focused on struggling readers and how theatre arts education as a treatment provided students a means to comprehend on a deeper level (Adomat, 2012). RO, as a high level learner and not a struggling reader, indicated that theatre arts education provided gains in comprehension and enhanced his ability to communicate his understanding via different modalities. The focus on the use of theatre arts education as a treatment for struggling or at-risk students while important is not the only area in which research should attend; the impact, both short-term and long-term, on all levels of learners is a worthwhile endeavor.

It was not surprising to find that the concept of collaboration was reported as a persistent concept by arts-based career participants IC and TU. The social and communal nature of theatre in general requires collaboration. Tett et al (2012) found enablement of people to work collaboratively and responsibly as an emergent theme in their study of adult prisoners who participated in the study. Tett et al (2012) found the prisoners took responsibility for the group and “supported each other because they had an overall goal.” The collaboration led to prisoners “being aware of their own abilities and taking a back seat if that would help to encourage others” (Tett et al, 2012). IC’s theatre education experience was what “set things up” for him in regard to his understanding of and his ease in working collaboratively in different performance ensembles over his professional career. Jorgensen and Speidel (1994) reported that college students found that theatre activities opened their minds to other people and other points

of view leading to an enhanced collaborative environment that carried over into other non-theatre aspects of their lives. TU, like IC, linked her theatre arts education experience as a collaborative one and she certainly applied her collaborative abilities in her work with a professional movement company, and with other performance ensembles. TU also reported how her collaboration experience, rooted in her theatre arts education, transferred to her yoga teaching - specifically her ability to listen to and watch her students, meeting them “where they are” in order to “bring them beyond that point” in a collaborative process.

Contexts

The vast majority of the reported advantages were being applied in the private with public spillover context (64%) and the public context (22%). The findings of this study support a conclusion made by McCarthy et al that “although one can debate the position of specific benefits along this continuum from private to public value, this basic framework helps illustrate that many instrumental and intrinsic benefits create not only personal but public benefits” (2004).

McCarthy et al also claimed “the traditional view assumes that all intrinsic benefits of the arts are purely private and thus ignores their wide-reaching public value” (2004). The findings of this study reported that seven of the seventeen intrinsic benefits occurred most often in the private with public spillover context (41.2%), five instances (29.4%) occurred in the public context, and five instances (29.4%) occurred in the private context. As the majority of instances existed in the private with public spillover and the public (70.4%) realms, the claim by McCarthy et al (2004) that the arts “generate private benefits that have indirect,

spillover effects on the public sphere, as well as direct effects on the public sphere” was supported by this study’s findings. The overwhelming majority of advantages as reported by the participants were identified by the researcher as instrumental benefits (64%). McCarthy et al (2004) defined instrumental benefits as “indirect outcomes of arts experiences” and they are a “means to achieving benefits in non-arts areas.” Arts advocates have been uneasy using instrumental benefits as justification for the arts, as instrumental benefits can be found through other means - not just the arts; the value of the intrinsic benefits of the arts should not be overlooked (McCarthy et al, 2004). While the researcher made a purposeful effort in this study to identify the advantages reported by the participants as either instrumental or intrinsic, McCarthy et al (2004) proposed broad view of the benefits was agreed with; the research should seek to understand both instrumental and intrinsic benefits of the arts, theatre arts education in this instance, and how they “affect the public welfare.” One type of benefit is not more or less equal to the other; for the learner and for society at large.

The two instances in which the researcher chose to not make a final determination of instrumental or intrinsic benefit (both instances with TU, self-awareness and collaboration) pointed to the often fine line that existed between a determination of instrumental or intrinsic. It was recognized that a case could be made for both labels. The final determination was based on the end benefit as conceptualized by the participants. For example, NO’s adherence to the concept “expectation of professionalism” likely enhanced his professional reputation with

his colleagues and employers which afforded him the instrumental benefit of remaining employed and may also influence future casting agents and directors. While the instrumental benefit for NO was clear, it was sensed he held personal pride (pleasure) in his work ethic. Based on the amount of fellow production members stopping by to interact with him during the interview, none of whom were surprised he was there well ahead of call, NO had created social bonds; two examples of intrinsic benefits.

The interview data confirmed that the learned concepts participants attributed to their theatre arts education did persistently impact their lives since graduation from high school. The transformative nature of what was learned during high school continued to transform the participants in their post-secondary lives in a variety of ways over time and continued to do so at the time the interviews were conducted. It was interesting that the learned concepts were not forgotten about and simply recalled by the participants. Evidenced in the thick description of the interview data, participants believed the learned concepts had continuing impacts in their personal, social, and professional lives. The manner in which the learned concepts were understood and applied by the participants also transformed over the years since graduation. The researcher appreciated the ongoing nature of the learning and growth exhibited by the research participants as it related to the concepts they learned during their theatre arts education.

Limitations

The first limitation was participant selection. The database included participants from one theatre arts department from one, diverse, suburban, public

high school. Not all graduates from that department were interviewed. The participants selected were not representative of all graduates. Included as part of the selection process of participants were convenient factors such as availability, ease of travel to their location, and current contact information.

A second limitation, connected to the method of data collection, was the reliance on participants' responses to be accurate and honest. The researcher assumed that the responses of the participants, although limited to the time period of the interview, were reflective of reality even in their retrospective responses. In the instances when participants recollected high school experiences, the accuracy of their memories were able to be corroborated as the researcher had access, for a time period, to their instructor, James Thornton, for fact checking. The accuracy of their responses as it related to their careers and accomplishments was fairly easy to confirm via triangulation of public information. The results of this research are only applicable to this particular group of participants selected for involvement.

The third limitation was the descriptive characteristics of the findings, specifically the emergent concepts. The researcher did not introduce concepts to the participants, rather recorded the concepts each participant chose to report. While many of the concepts that emerged from one participant also emerged for others, no determination was made to the significance of a repeated emergent concept (confidence) over a non-repeated emergent concept (role of theatre in society).

A final limitation was the nature of the relationship each participant had with the specific instructor who taught the participants, James Thornton. The participants spoke about the influence Thornton and his teaching had on their educational experience. During the interview process, the researcher focused questions on the theatre education experience and what was gained as part of the experience. While the participants did answer in the terms of the total experience, one constant presence was the regard that they held for Thornton and the manner in which he taught. The findings of this research study are limited to the specific nature of the theatre education experience and as predominantly delivered by Thornton as the lead instructor. The findings are not necessarily representative of students who participated in the Shaker Theatre Arts Department with another individual as their lead instructor.

Recommendations for future research

This study set out to fill a gap that existed in theatre arts education research, namely research of the persistent impacts of theatre arts education in the long term. While the research gained from the ten graduates found that concepts learned as part of theatre education persisted over time, identified the contexts in which they persisted, and identified the type of social advantages that were being enjoyed, the prospects for future research are many.

A follow up study to include the same research participants is recommended for future research. The key difference in a follow-up study would be to discuss with the participants the seventeen concepts that emerged in this initial study (confidence, self-awareness, etc.) as well as concepts that were

reviewed in the literature (qualitative sensibility, emotionally toned, etc.), versus allowing the concepts to emerge from their own recollections. The intent would be to identify whether other concepts persisted even if not originally recalled by the participant, to determine the significance of the advantages to their current lives, to scrutinize the impact their theatre education had on the persistence of these defined concepts versus other experiences, and to learn if there is greater consistency of learned concepts as perceived by the participants. Did the Shaker Theatre Arts Department send out these ten graduates with the same toolbox of learned concepts?

Study of the significance of the specific teacher, Thornton in this instance, to the persistence of concepts of what was learned by these ten graduates would be worthwhile. It is apparent that Thornton had an impact on these ten graduates, and deciphering what was specific to the teacher and specific to the curriculum is a worthwhile research area to explore. What qualities, as perceived by his students, did Thornton possess that allowed him as a theatre arts educator to have influence on their lives? Implications for the staffing of primary and secondary theatre arts education classes are possible.

Research, conducted in the same manner as this study, to include a representative sample of the Shaker Theatre Department's student population from 1979 until present, will produce findings that can be generalized to all Shaker Theatre Arts Department students. Furthermore, the emergent themes may yield descriptive and summary data of research significance. For example, confidence emerged as a concept in eight of the ten interviews. If a specific

concept, such as confidence, consistently emerged in a greater number of interviews conducted with a representative sample of the population, then a research conclusion as to the nature of Shaker Theatre Arts education and its relationship to long term confidence can possibly be made. Greater understanding of long term outcomes of theatre arts education has policy implications for Shaker City Schools and other school divisions that offer, are considering to offer, or are considering to discontinue offering theatre arts education opportunities.

The participants in this study were purposefully selected for participation as they were identified as students for whom theatre arts education was the predominant high school experience. If learned concepts did not persist for the group used in the current study, then it was presumed concepts would not persist for students who had a less predominant theatre education experience.

Research conducted to include the broader, representative sample of students will allow analysis of findings by demographic information (race, gender, SES, etc.), time of theatre education experience (1 semester, 8 semesters), and influence of lead instructors among other possible iterations that will add to the body of theatre arts education knowledge.

The Shaker Theatre Arts Department education curriculum is unique. Research that sought to identify the persistence of concepts learned from a wide range of different theatre education experiences and any related social advantages could have wide ranging policy implications for all institutions of primary and secondary education that offer theatre arts education. A study that

described the characteristics of theatre arts education offerings from a larger perspective – statewide, region wide, and/or nationwide – would be a worthwhile undertaking. Research that aimed to determine what concepts persisted from a wide array of primary and secondary theatre arts education experiences would yield data of interest to theatre arts and arts education researchers, advocates and educators as well as local, state, and federal policymakers. In addition to the basic descriptive nature of the general state of theatre education, more in depth analysis could yield findings based on areas such as program effectiveness and program valuation determinations.

Conclusion

This study aimed to identify what concepts learned by ten graduates of the Shaker Theatre Arts Department had persisted over time, and if so, in what context were the learned concepts being applied, and what, if any, type of social advantages existed. To that end the study was successful. More than a dozen concepts emerged as persistent in the post-secondary lives of the research participants. The contexts in which the concepts were being applied were identified, and the perceived social advantages were defined. The conceptual framework developed by the researcher proved to be effective in understanding the responses of the participants. The body of research literature on the long term, post-secondary implications of secondary theatre arts education was not extensive. This study was conducted to add to that growing body of work. Theatre arts education, like education in the other fine and performing arts, is a critical component to a comprehensive education. It has both short-term and

long-term impacts for students who pursue both arts-based and non-arts based careers. Future research with an emphasis on understanding the long-term, persistent nature of what is learned from vigorous theatre arts education curriculum and co-curricular experiences will yield information of relevance to our education policy makers, education practitioners, and education consumers.

Appendix A

A framework for understanding the benefits of the arts

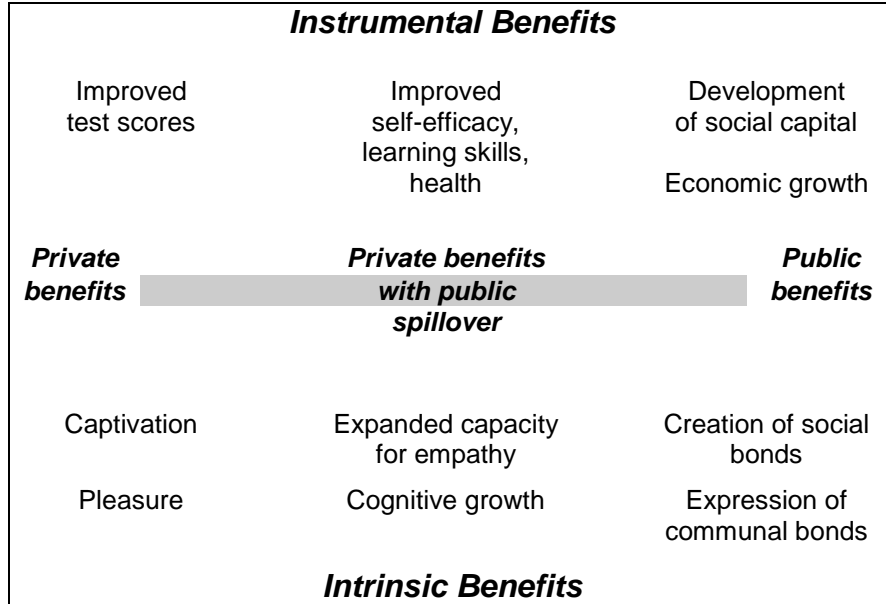


Figure recreated with permission, RAND document MG-218, McCarthy et al, 2004

Appendix B

A framework for understanding the persistence of concepts learned as part
of theatre arts education

		<i>CONTEXTS</i>					
		Private		Private with public spillover		Public	
<i>O U T C O M E S</i>	Theatre arts based	<i>I N S T R</i>	<i>I N T</i>	<i>I N S T R</i>	<i>I N T</i>	<i>I N S T R</i>	<i>I N T</i>
	Theatre arts related	<i>U M E N</i>	<i>R I N S</i>	<i>U M E N</i>	<i>R I N S</i>	<i>U M E N</i>	<i>R I N S</i>
	Ancillary	<i>T A L</i>	<i>I C</i>	<i>T A L</i>	<i>I C</i>	<i>T A L</i>	<i>I C</i>

Appendix C

Sample Interview Questions

Post-Secondary Experiences

Tell me about your life after graduation? Where did you go to school? Where have you worked? Where have you lived?

What is your current occupation? How do you like it?

Are you still active in theatre in some capacity (for non-arts career participants)? In what way?

Significance of Shaker Theatre Arts education:

How would you characterize your time at Shaker Heights High School?

How well do you remember your Shaker Theatre education?

How would you characterize your time being involved with the Shaker Theatre Arts Department?

How significant was theatre arts participation to your high school experience?

Outcomes, Contexts, and Benefits

In regard to your all of your learning experiences – what do you feel was uniquely gained from your Shaker theatre arts education?

During your high school experience do you believe that your theatre arts education provided you any advantages?

What are the major concepts you recall learning as part of your theatre arts education?

Are you applying those concepts in your private life? In your public life? In your career?

How often do you find yourself making personal connections to what you learned from your theatre arts education?

Do you find that your theatre arts experience continues to impact your life? How? In what ways? Can you provide an example?

Do you feel as if you have gained advantages from your theatre arts education that you continue to benefit from today? In what ways?

Can you specifically describe how your theatre experience has prepared you or is still assisting you in your day to day life?

Appendix D

Data Coding Key

<p><u>Outcomes</u> 1 = Theatre Arts Based 2 = Theatre Arts Related 3 = Ancillary</p>	<p><u>Contexts</u> A = Private B = Private w/ public spillover C = Public</p>
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IL = Instrumental Benefits	IC = Intrinsic Benefits
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1AIL	Theatre Arts Based	Private	Instrumental
1AIC	Theatre Arts Based	Private	Intrinsic
1BIL	Theatre Arts Based	Private with public spillover	Instrumental
1BIC	Theatre Arts Based	Private with public spillover	Intrinsic
1CIL	Theatre Arts Based	Public	Instrumental
1CIC	Theatre Arts Based	Public	Intrinsic
2AIL	Theatre Arts Related	Private	Instrumental
2AIC	Theatre Arts Related	Private	Intrinsic
2BIL	Theatre Arts Related	Private with public spillover	Instrumental
2BIC	Theatre Arts Related	Private with public spillover	Intrinsic
2CIL	Theatre Arts Related	Public	Instrumental
2CIC	Theatre Arts Related	Public	Intrinsic
3AIL	Ancillary	Private	Instrumental
3AIC	Ancillary	Private	Intrinsic
3BIL	Ancillary	Private with public spillover	Instrumental
3BIC	Ancillary	Private with public spillover	Intrinsic
3CIL	Ancillary	Public	Instrumental
3CIC	Ancillary	Public	Intrinsic

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