

GIVING VOICE: THE USE OF INTERACTIVE THEATRE AS PROFESSIONAL
DEVELOPMENT IN HIGHER EDUCATION TO REDUCE ALIENATION OF
MARGINALIZED GROUPS

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by

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The undersigned, appointed by the Dean of the Graduate School, have examined the dissertation entitled

GIVING VOICE: THE USE OF INTERACTIVE THEATRE AS PROFESSIONAL
DEVELOPMENT IN HIGHER EDUCATION TO REDUCE ALIENATION OF
MARGINALIZED GROUPS

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DEDICATION

**In honor of my loving parents and sisters
Thank you for the gifts of love, humor, and inspiration**

I was blessed for too brief a time with

My inspiring mother	My magnificent father
Imogene Carroll Maples	Ishmael Worth Maples
December 2, 1932 – July 12, 1979	April 26, 1930 – May 1, 2003

My sweet sister who led the way to being an educator

Deborah Jean Hull
October 1, 1951 – May 22, 1989

And I continue to be blessed with

My amazing sister and educator
Pamela Gail Floyd

who understands the magnitude of our loss and importance of appreciating every moment

My nephews and niece

Debbie's son Jeff and his children Hayden and Cebelle;
Pam's son Justin; Pam's daughter Kelly and her daughter Hannah
and the children yet to come
who all fill my life with joy, awe, and cherished moments

My extended family

Steve, Stephanie, Jeremy, and Sara
who I am thankful has joined us

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Carol J. Maples

Dr. Barbara N. Martin, Dissertation Supervisor

ABSTRACT

"Theatre is a form of knowledge: it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it."

Augusto Boal, Director and Educationalist-Theatre of the Oppressed

This study focused on the use of *Interactive Theatre* as professional development in higher education to give voice to the marginalized. The researcher viewed the study through the lens of Critical Race Theory which emphasizes the power of storytelling to reduce alienation of marginalized groups who find themselves invisible and silent. The guiding question for this investigation centered on how *Interactive Theatre* as professional faculty development gave voice to marginalized individuals or groups in higher education, as viewed through the lens of Critical Race Theory.

The study population consisted of the leader of an *Interactive Theatre* program used for professional development, faculty and graduate teaching assistants who had participated in the program, and members of the *Interactive Theatre* program troupe. The setting was a large Midwest university. Data collection methods included audio-recorded

interviews and observations of individuals and a focus group, observation of an *Interactive Theatre* presentation, and analysis of documents. The study findings articulated the need for innovative professional development, such as *Interactive Theatre*, to address the issues of diversity. What the researcher found particularly striking was the impact not only on the faculty and teaching assistants but on the members of the *Interactive Theatre* troupe. The implications of this inquiry for practice in education could impact both K-12 institutions and higher education institutions as they address the issues of diversity and giving voice to the marginalized, thus creating truly inclusive campus climates.

CHAPTER I

INTRODUCTION TO THE STUDY

University and college faculty members are not systematically prepared either through their graduate education or ongoing on-campus faculty development programs to manage difficult interpersonal situations which are driven by diversity issues (Bell, Washington, Weinstein, & Love, 1997). Through qualitative interviews, Daniel (2007), found African American and Latino/a students' experiences in higher education to be characterized by feelings of marginalization and conflict. Consequently, Daniel contended an inclusive environment is not attained through the selection of students and higher education institutions must look beyond the statistics of racial identification. Recommended changes to alleviate the identified challenges centered on targeting the institutional environment. These recommendations were echoed by Chenoweth (1999), who reported higher education institutions have realized admitting diverse student populations was only the start of building a diverse campus. This realization, as Chenoweth found, did not ensure a prejudice free environment in higher education institutions. Unfortunately, academic campuses are not immune to society's problems of intolerance, discrimination, and ignorance. Faculty and staff must be educated in other cultures and races in order to increase awareness and tolerance.

Critical Race Theory (CRT) provides an established conceptual framework upon which to build a philosophical approach to meeting the challenges of diversity in higher education (Daniel, 2007). Delgado and Stefancic (2001) explained the CRT movement as a "collection of activists and scholars interested in studying and transforming the relationship among race, racism, and power" (p. 2). This movement expanded on the

same issues of the civil rights and ethnic studies discourse to include aspects of “economics, history, context, group- and self-interest, and even feelings and the unconscious” (p. 3). An essential component of CRT is the use of narratives or storytelling to comprehend people’s experiences (Daniel, 2007; Delgado & Stefancic, 2001). Furthermore, CRT theorists utilize common situations to investigate perspective through power of stories, thus giving voice to the marginalized in order to gain a better understanding of how race is viewed (Delgado & Stefancic). Storytelling is the basis for theatre, thus, the voice for many is heard through the art of theatre.

Brazilian theorist Paulo Freire’s (1970) pedagogy of learning evolved from the basis of theatre and was about the action of doing (Freire, 1970). Consequently, Freire viewed students as those oppressed by a hierarchical pedagogical process and suppressed by the educator in charge. In *Pedagogy of the Oppressed*, Freire contended action and reflection were essential components for developing true praxis. Dialogue was necessary for addressing a “world which is to be transformed and humanized” (p. 77). Freire further explained dialogue could not be from only one person delivering opinions, however learned, to others. Even a dialogue exchange for the knowledge of others is too simplistic and risks being an imposition of one truth.

Freire’s (1970) approach to students being actively involved in their education by engaging with their teachers was the inspiration for Boal’s development of *Theatre of the Oppressed*. Similar to Freire, Boal’s (1974, 1985) approach to address oppression has been to actively engage the oppressed in their emancipation process. Theatrically, this stressed play-building and participatory performances rather than a one-sided presentation (Schutzman & Cohen-Cruz, 1994). There was no finished product, rather a

template to establish the dialogue and actions for spectators to use in developing their own voice. Through *Theatre of the Oppressed*, Boal (1985) included the audience members as collaborators. A spectator could interact with characters in the presentation or even take over one of the roles, thus becoming a “spect-actor.”

Applying the premise of the *Theatre of the Oppressed* the *Interactive Theatre* (IT) has evolved. Although used extensively to address social justice issues worldwide since the 1950s, use of IT as professional faculty development in higher education is relatively new.

Moreover, Wlodkowski and Ginsberg (2003) recognized the need for higher education to respect diversity and create a safe, inclusive, and respectful learning environment. The authors, consequently, advocated for a type of *Interactive Theatre* but the programs described were limited to role playing. Although literature on multicultural education and professional development referred to Friere’s (1970) *Pedagogy of the Oppressed*, there is little mention of Boal’s (1985) *Theatre of the Oppressed* much less *Interactive Theatre* (Banks, 2006; Burgoyne et al., 2005; Reybold, Flores, & Riojas-Cortez, 2006)

In 2000, the Center for Research on Learning and Teaching (CRLT) at the University of Michigan utilized theatre to create a sketch addressing multicultural education. The CRLT Players Theatre Program developed from that initial sketch, and, by 2006, expanded their offerings to 20 sketches. During the 2005-2006 academic year, “the Players performed more than 85 times for over 5,000 faculty, graduate students, and administrators” (Center for Research on Learning & Teaching, 2007, p. 2). The CRLT

Players Theatre Program, has now expanded to other locations, will be the unit of analysis for this case study inquiry.

In this chapter a detailed description of the conceptual underpinnings will be provided. Next, the statement of the problem to be addressed will be presented, followed by purpose of the study, and three emerging research questions to be answered. Finally, the limitations and assumptions of the study will be presented and key terms will be defined.

Conceptual Underpinnings of the Study

Creating a learning environment that is safe, inclusive, motivating, and meets the needs of diverse learners, while promoting justice and equity in society are all goals of higher education, according to Wlodkowski and Ginsberg (2003). The authors further explained, in order to meet this moral obligation, marginalized groups must be given a voice. The guiding framework for this study, therefore, is Critical Race Theory (CRT) which advocated the use of storytelling as an effective resource for giving voice to the racially oppressed. The CRT movement emerged during the 1970s to study and transform “the relationship among, race, racism, and power” (Delgado & Stefancic, 2001, p. 2). The themes, consistently identified by scholars (Bernal, 2002; Delgado & Stefancic, 2001; Ladson-Billing & Tate, 1995; Parker & Lynn, 2002), are the following:

1. Critical Race Theory acknowledged race had historically been, and continued to be, a fundamental organizing principle in United States society.
2. Critical Race Theory contended, far from being the exception, racism was endemic to American life.

3. Critical Race Theory emphasized importance of giving voice to racially marginalized members of society.
4. The goal of Critical Race Theory was social justice (Bernal, 2002; Delgado & Stefancic, 2001; Ladson-Billings & Tate, 1995; Parker & Lynn, 2002).

Critical Race Theory Origins

Historically, CRT split from Critical Legal Studies due to impatience with Critical Legal Studies' lack of progress in affecting change in the legal system that concentrated on race and racism, (Delgado & Stefancic, 2001). These researchers argued that Critical Legal Studies neglected to address race and racism in its analysis for social transformation. Exacerbating the effectiveness of Critical Legal Studies even more was the dismissal of lived experiences and histories of those oppressed by institutionalized racism (Delgado & Stefancic; Yosso, 2005). While newly emerged from Critical Legal Studies, CRT members still pursued the goals of Civil Rights legislation (Delgado & Stefancic, 2001). Initially, therefore, CRT framed its critiques in black versus white terms. Now, as the movement has evolved, other people of color and women, who initially felt silenced, have also been included (Brayboy, 2005; Chang, 1993; Chon, 1995; Delgado & Stefancic, 2001; Williams, 1997).

Education through the Lens of Critical Race Theory

The difficulties people of color face in educational institutions have been examined through the lens of CRT (Ladson-Billing & Tate, 1995). In fact, members of CRT have challenged educational institutions' claim to color-blind objectivity, meritocracy, and equal opportunity (Bernal, 2002; Delgado & Stefancic, 2001; Solorzano, 1997; Yosso, 2005). Furthermore, the application of CRT, according to

Solorzano (1997), can be used in education to inform theory, research, pedagogy, curriculum, and policy. Therefore, CRT can be applied as a lens to examine depths of race and racism in higher education and the institutions' dedication to social justice.

Applied to education, Yosso (2005) asserted, CRT was “a theoretical and analytical framework” (p. 74) that confronted the impact of race and racism on institutions, culture, and discourse. The author further described CRT as a “social justice project that works toward the liberatory potential of schooling” (p. 74). Yosso summarized CRT as focusing on the knowledge, skills, and abilities of socially marginalized groups that are not recognized, much less acknowledged, thus, without voice.

Social Justice and Giving Voice

Giving voice to marginalized people through storytelling is essential for CRT in order to achieve social justice (Delgado & Stefancic, 2001). Storytelling is vital to give recognition and acknowledgment to the lived experiences of people of color, according to Delgado and Stefancic. The authors further explained CRT theorists rely on the perspective revealed through stories for people to improve understanding of how Americans view race. Delgado and Stefancic, additionally, argued that analysis of accepted stories and narratives, for presumptions of inferiority which perpetuated marginalized groups to conceal their humanity develops into contradictory narratives or counterstories (Delgado & Stefancic). According to these authors, the use of counterstorytelling was found to be valuable in giving voice to marginalized groups. Also recognized by the authors, is the concept that CRT theorists have found when persons are challenged to imagine being nonwhite in a cultural hegemony, it is difficult to make race

an issue. Compelling stories can be very helpful under those circumstances, in order to understand what life is like for those who are marginalized. Thus the stories give voice to those marginalized groups (Delgado & Stefancic).

Delgado and Stefancic (2001) further contended stories provide a powerful function for minorities. According to the authors, “Stories can name a type of discrimination; once named can be combated” (p. 43). Moreover, storytelling has the power to reduce alienation of marginalized groups who find themselves invisible and silent. Giving voice, therefore, is an essential step in achieving social justice.

Statement of the Problem

Critical race theorists and social scientists contended “racism is pervasive, systemic, and deeply ingrained” (Delgado & Stefancic, 2001, p. 80). Projections in societal demographics show a shift resulting in an increase in diverse students’ college enrollments (Solomon, Solomon, & Schiff, 2002). As of 2005, it is reported that 29% of all college enrollments were minority students, an increase in minority students of 6% over the last 15 years. And the projected growth over the next 20 years, however, is nearly 40% (Solomon et al., 2002). This increase in minority students has brought expectations of educational gains and sensitivity to racial issues at all levels of schooling in America, including higher education. According to Swail (2006), however, minority students are failing to persist due to campus climate and lack of social and academic integration.

And since Critical Race Theory contends marginalized groups, such as students of color, are unacknowledged or silent (Delgado & Stefancic, 2001), these authors further described this lack of voice perpetuating one perspective of race. The need to give voice,

consequently, is an essential element of CRT, and needs to be examined. Therefore, illuminated by the theoretical framework of CRT, giving voice is vital for the continuing and growing presence of oppressed, marginalized groups in higher education.

The failed persistence by minority students is compounded by faculty in higher education who “are not systematically prepared either through their graduate education or ongoing on-campus faculty development programs to manage difficult interpersonal situations which are driven by diversity issues” (Bell et al., 1997, p. 276). Hargrove (2003), furthermore, argued that ongoing professional development created to meet challenges of diverse student populations inadequate. Therefore, there is a need to investigate innovative professional faculty development such as the use of *Interactive Theatre* to address issues of diversity.

Purpose of the Study

The purpose of this study was to examine whether voice was given to marginalized groups through the use of *Interactive Theatre* (IT) as professional development for faculty in higher education. The researcher used a single case study approach by examining the use of *Interactive Theatre* by an established program developed specifically for professional faculty development. The researcher further corroborated the findings through interviews, focus groups, and observations. This researcher chose this program because of the number of years in place and direct connection to what was considered the first *Interactive Theatre* program for professional faculty development at the University of Michigan.

According to Kaplan, Cook, and Steiger (2006), the Center for Research on Learning and Teaching at the University of Michigan “has presented an educational

theatre program for the professional development of faculty and graduate student instructors” (p. 34) since 2000. The researchers contended faculty engagement through *Interactive Theatre* allowed them to make sense of issues presented, related them to personal classroom experiences, and finally strategized regarding how to address the various challenging scenarios. Furthermore, Kaplan et al. “have found that the results can have a profound effect on faculty attitudes and behaviors” (p. 34).

A case study approach was chosen because it is qualitative and hypothesis-generating, rather than quantitative and hypothesis-testing nature (Merriam, 1998). A qualitative approach, furthermore, emphasizes a holistic description of the situation (Franklin & Wallen, 2003). A case study approach, according to Gillham (2000), develops “grounded theory: theory that is grounded in the evidence that is turned up” (p. 12). Grounded theory, Gillham further explained, is the result of the case study researcher, “working inductively from what’s there in the research setting” (p. 12).

The researcher viewed the need to give voice to marginalized groups, through the lens of CRT. This theory, according to Solorzano and Yosso (2002), generated “knowledge by looking to those who have been epistemologically marginalized, silenced, and disempowered” (p. 36). Solorzano and Yosso further argued the following:

Critical race theory advances a strategy to foreground and account for the role of race and racism in education and works toward the elimination of racism as part of a larger goal of opposing or eliminating other forms of subordination based on gender, class, sexual orientation, language, and national origin. (p. 25)

Moreover, this theory focuses on intercentricity of race and racism, the challenge to dominant ideology, commitment to social justice, centrality of experiential knowledge,

and utilization of interdisciplinary approaches (Solorzano, 1997). Specifically, the questions guiding this research focused on disconnect between current professional faculty development approaches to training faculty and approaches that gave voice to the marginalized groups in higher education. This study also focused on the application of *Interactive Theatre* as a means to meet the need to address this disconnect.

Research Questions

This study began with the question, “How does *Interactive Theatre* as professional faculty development give voice to marginalized individuals or groups in higher education, as viewed through the lens of Critical Race Theory?” According to Merriam (1998), “qualitative case study research usually begins with a problem identified from practice” (p. 44). Once the problem was identified, wide-ranging questions concerning the process of *Interactive Theatre* as professional faculty development and understanding the impact on faculty and students by and large guided the case study. In light of the existence of marginalized groups among these diverse students, the literature was reviewed for the need to give voice to these marginalized groups in higher education. The second concentration of the literature review examined the lack of current professional development programs to address this need. Finally, the synthesis of related literature looked at the use of *Interactive Theatre* to give voice to these marginalized groups as examined through the lens of CRT. Observations, in conjunction with collection and analysis of interviews, focus groups, document and artifact analysis, and field notes, led to several questions that emerged and informed this study.

1. Why is *Interactive Theatre* used in professional development for faculty in higher education?

2. How does *Interactive Theatre* give voice to marginalized groups as viewed through the lens of Critical Race Theory?
3. What impact does *Interactive Theatre* have on empowering faculty to address the issues that come from giving students a voice?

Limitations and Assumptions

Limitations

Several limitations within the context of this study were identified. First, due to *Interactive Theatre* as professional faculty development being a new approach, only one case study of a relatively young program was completed. The data, however, was triangulated as posited by Creswell (1994). The researcher used multiple forms of data collection and, when possible, acquired feedback from the research subjects. Also the study focused on only one program using *Interactive Theatre* as professional development in higher education, thus the transferability or external validity was limited. Nevertheless, according to Merriam (1998), qualitative research is not intended to generalize the findings, but to interpret the events. The researcher did, however, identify categories and themes that emerged from the data analysis. The data collected, although limited, could be useful to institutions of higher education in their endeavors to give voice to marginalized groups through new approaches to professional faculty development. Additionally, *Interactive Theatre* could be used to increase other areas of professional faculty development, such as best teaching practices.

Assumptions

The following assumptions, within the context of this study, were also noted:

1. The research subjects who were interviewed were forthright with their answers.
2. *Interactive Theatre* troupe members were trained specifically as interactive theatre actors.
3. Scenarios presented by *Interactive Theatre* troupes were researched based to meet the needs of students and faculty.

Design Controls

The issue of internal validity was addressed through the use of various kinds of evidence (Gillham, 2000). Triangulation of the data was achieved by the researcher using thick, rich information from multiple sources including observations of an IT presentation, interviews, and focus groups with presenters and participants. Additionally, the researcher analyzed documents and field logs and collected artifacts.

The transcription was verified by the researcher from feedback from the research subjects through a process called “member checks” (Creswell, 1994, p. 158).

Transferability of this case study may be determined if future researchers choose to replicate the study. Assumptions of the researcher and information on the selection of the research subjects and biases were clearly delineated, thus the chances of replication of the study, therefore, may be enhanced in another setting (Creswell, 1994).

Definitions of Key Terms

The researcher identified the following terms as important to the understanding of the investigation.

Critical Race Theory. Critical Race Theory (CRT) is “a strategy to foreground and account for the role of race and racism in education and works toward the elimination

of racism as part of a larger goal of opposing or eliminating other forms of subordination based on gender, class, sexual orientation, language, and national origin” (Solorzano & Yosso, 2002, p. 25).

Giving Voice. Giving voice is the telling and hearing of stories of oppressed groups, thus empowering previously unacknowledged, silenced, and marginalized groups (Solorzano & Yosso, 2002).

Interactive Theatre. The use of audience members to intervene throughout a production and create a change is the basis for *Interactive Theatre* (Boal, 1992; Cohen-Cruz & Schutzman, 2006).

Marginalized Groups. The social process of becoming or being relegated to a lower or outer limit or edge, as of social standing is how groups are marginalized (Solorzano & Yosso, 2002).

Professional Development. Professional Development is used assist faculty in transforming their previous notions about teaching and find ways to improve the quality and effectiveness of their instruction for all students, including diverse student populations and ensuring their success (Brancato, 2003).

Race. Race is a socially constructed concept or category, without biological determinants, created to differentiate racial groups and to show the superiority or dominance of one race over another (Delgado & Stefancic, 2001).

Racism. Endemic in American life, racism is a system perpetuating oppression of people on the basis of ethnicity, culture, mannerisms, and color, such as African-Americans, Latinos/Latinas, Asians, Pacific Americans, and American Indians through ignorance, exploitation, and power (Delgado & Stefancic, 2001; Marable, 1992).

Social Justice. The goal of social justice is to empower individuals or groups within society as a whole with equal opportunity to succeed through social equality, acknowledgment, and affirmation (Marshall & Gerstl-Pepin, 2005).

Summary

Research revealed an increase in race/ethnicity in higher education institutions which required an active role be taken in developing positive interaction dynamics (Bell et al., 1997; Chenoweth, 1999; Daniel, 2007). Also identified in the literature is the notion that faculty were not prepared to address the challenges of marginalized groups (Brancato, 2003). Therefore, this investigation, using the lens of Critical Race Theory, addressed the role of *Interactive Theatre* as Professional Faculty Development to give voice to marginalized groups.

In Chapter One an overview of higher education institutions' need to meet the challenges of an ever increasing diverse student population was discussed. A review of the current literature related to the study will be included in Chapter Two. The subjects and the research design implemented in the study are addressed in Chapter Three. Results of the investigation will be discussed in Chapter Four. Finally, included in Chapter Five is the discussion of the findings along with the conclusions and further recommendations for future inquiries.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Introduction

Projections in societal demographics are showing a shift resulting in an increase in diverse students' college enrollments (Solomon et al., 2002). As of 2005, it was reported that 29% of all college enrollments were minority students, an increase in minority students of 6% over the last 15 years. The projected growth over the next 20 years, however, is nearly 40% (Solomon et al., 2002). This increase in minority students has heightened expectations of educational gains and sensitivity to racial issues at all levels of schooling in America (Swail, 2006).

According to Cole (2007), the resulting increase in race/ethnicity has required higher education institutions to take an active role in developing positive interaction dynamics. Further investigating the theory that students' interactions with faculty had significant effects on students' intellectual development by including diversity, Cole (2007) found the following:

The diverse college context requires greater institutional planning and forethought, which should specifically involve faculty inside and outside of the classroom. As key institutional agents, faculty must become more aware of the types of interactions they have with students and the subsequent impact on students' intellectual self-concept. (p. 276)

Additionally, colleges and universities are faced with disproportions between faculty who are 15% minority and 47% male as compared to students who are 30% minority and the

number of female students outgrowing males (National Center for Education, 2003). These disparities are predicted to continue through 2015 (National Center for Education).

Therefore, higher education personnel are facing numerous challenges and, as a result, various stakeholders are demanding institutions find methods to improve the quality and effectiveness of their instruction (Brancato, 2003). Brancato further indicated professional faculty development was the foremost resource for faculty improvement of their skills in the classroom. So, while faculty professional development is identified as an integral component, higher education institutions have been described as stagnant bystanders in an ever changing world (Bolman & Deal, 2003). Thus the purpose of this study was to examine the use of *Interactive Theatre* as a professional faculty development to meet the needs of faculty dealing with an ever increasing diverse student population. Specifically, this study examined the potential for *Interactive Theatre* to give voice to marginalized students through the lens of Critical Race Theory.

The review of literature, therefore, examined the potential of *Interactive Theatre* as professional faculty development to address the immense challenges for higher education to meet the needs of diverse student populations considered marginalized. The review of literature also examined *Interactive Theatre* potential to train faculty to provide an effective and supportive learning environment to give voice to marginalized individuals and groups, thus ensure their success. First, a review of the need for innovative professional faculty development addressing diversity in higher education is examined. Secondly, professional faculty development in higher education is investigated. Thirdly, Critical Race Theory is explored for characteristics specifically related to the challenges of diversity in higher education, including giving voice to the

marginalized. Finally, *Interactive Theatre* is then examined through the lens of Critical Race Theory for characteristics applicable to professional faculty development in higher education. Specifically, *Interactive Theatre* is examined for giving voice to marginalized students through a form of storytelling and for faculty to actively engage in professional development, thus allowing experience before attempting to utilize new training with students.

*Need for Innovative Professional Faculty Development to Address Diversity
Faculty Bias*

As Maher and Tetreault (1993) explained, the growing diversity of students in higher education has created feelings of alienation, which in turn, required an epistemological revolution to meet the challenges of undergraduate education. These authors conducted an ethnographic study of professors responding to those challenges by reevaluating their goals as educators. “They believe that to educate students for a complex, multicultural, multiracial world, they need to include the perspectives and voices of those who have been traditionally excluded from academic discourse” (Maher & Tetreault, 1993, p. 119).

Most professors, according to Speck (1996), pride themselves on being enlightened on various aspects of diversity. This belief was accepted as long as the students were not different from the professor or chose to remain silent in the face of prejudice. The professors may not be erudite when it comes to other cultures or differences, Speck further explained. If professors remained uninformed, “they inadvertently abuse academic freedom by claiming to be open-minded, i.e., willing to listen and learn, but playing the bigot in whatever form” (Speck, p. 396). Unintentional

prejudice is still prejudice and causes a toxic environment for learning. Unfortunately, many professors are unaware of being racist due to their own heritage (Speck).

Racism

As Critical Race Theory recognized “small acts of racism, consciously or unconsciously perpetrated, welling up from the assumptions about racial matters most of us absorb from the cultural heritage in which we come of age in the United States” (Delgado & Stefancic, 2001, p. 2). Consequently, these suppositions perpetuated within higher education institutions. According to Mitchell and Rosiek (2006), racial aspects embodied meaning through the “context of social discourses that organize individual and institutional behavior” (p. 395). Thus, the scholarship of teaching was directly reflective of the institutions’ racial environment, influencing students’ self concepts. Mitchell and Rosiek further investigated what natural understanding needed to be possessed by instructors in higher education to effectively teach students of color.

The research done by Mitchell and Rosiek (2006) found results contrary to popular theories, especially in areas concerning racial identity in classrooms. A shared racial identity did not necessarily perpetuate trust or connection between students and faculty. The contrasting assumption of barriers between students and faculty of racial differences were also found by the authors. Although a more diverse faculty is needed in much of higher education, this alone did not solve the challenge of difficult discourse in the classroom and beyond.

Mitchel and Rosiek (2006) argued that awareness facilitated the understanding necessary to engage diverse students. Since much of the knowledge was brought to the classroom by students who presented a variety of dialogues this requires faculty to

understand the “embodied semiotics of race” (p. 397). Consequently, professors sometimes had knowledge from personal experience and at other times from their training or professional development. As Mitchell and Rosiek explained:

The fact that a professor’s discipline might influence the meaning of racial identity for the pedagogy raises some general questions about the way universities handle professional development for faculty around cultural difference issues. Currently, the most common approach is to require faculty to go through sensitivity training seminars, where they are expected to explore the topic of racism, and institutional racism in general. (p. 407)

Mitchell and Rosiek further suggested diversity training needed to be developed based on the discipline being taught. This approach, furthermore, should be buttressed with a pedagogy that is more responsible and responsive to the needs of diverse students.

Race

Additionally, Mitchell and Rosiek (2006) called for continued examination of the meaning of race in university classes and the affect of those meanings on interactions within the learning community of the classroom. Racial signifiers, according to the authors, were an integral part of the education environment and permeated interactions. The result of not addressing these signifiers is increased cultural differences in the classroom. Mitchell and Rosiek, therefore, called for a scholarship of culturally responsive teaching.

Harlow (2003) argued that opinions concerning groups and individuals are often formed with race as one of the main considerations. In fact, frequently students and professors coped with a racial stigma, which took an emotional toll, thus affecting

academic achievement (Harlow, 2003). The “identity theory” was used by Harlow to examine the affect of various interactions on self concept. Harlow further explained the presence of “multiple identities that are arranged hierarchically” (p. 349). These identities became more germane than others, depending on the situation. If interactions were not confirming, then a negative emotional effect may have been the outcome. Specifically, Harlow’s study examined the influence of people’s preconceptions on a societal level, finding the affect on life chances. It was argued that the power of established bias is fundamentally relevant to the achievement of people. The study revealed evidence where “blackness is discrediting and devalued” (p. 362). The findings also suggested the cultural and structural perceptions of blackness and whiteness influence on the atmosphere of the classroom in higher education.

Other studies (Chavous, Harris, Rivas, Helaire, & Green, 2004) have found relationships between racial stereotyping expectations and academic self-concept with resulting performances of African American students. The results of the study by Chavous, et al., in particular, showed evidence of institutional interactions, influencing academic outcomes. The study examined the impact predominately white college institutions had on African American students. This impact included social isolation and institutional and person discrimination. A plethora of evidence was cited by the authors demonstrating the academic development of minority students’ in predominantly white colleges was a result of race-related experiences. These influences were greatly influenced by interactions within the classroom, between faculty and other students, as well as the perceived climate of the institution. Furthermore, the influence of the environment on student achievement has been researched extensively (Chavous et al;

Cokley, 2000; Flowers & Pascarella, 1999) revealing the need that a classroom atmosphere conducive to learning must put all students at ease for contributing as well as receiving in the cycle of learning.

Safe Space

Numerous authors (Blum, 2000; Hyde & Ruth, 2002; Van Soest & Garcia, 2003) from various fields of study agreed on the benefits of a classroom climate where students feel free to share their feelings, as well as ideas, especially in regards to difficult topics such as diversity, the propensity of a culture, and oppression. This climate is referred to by Boostrom (1998) as a safe space. A safe space is where students are willing to contribute and truthfully struggle with difficult issues. This type of academic environment is conducive to participation and the honest sharing. As Holloy and Steiner (2005) explained:

The metaphor of the classroom as a “safe space” has emerged as a description of a classroom climate that allows students to feel secure enough to take risks, honestly express their views, and share and explore their knowledge, attitudes, and behaviors. Safety in this sense does not refer to physical safety. Instead, classroom safe space refers to protection from psychological or emotional harm.

(p. 50)

A considerable amount of literature (Fernandez, 2002; Holloy & Steiner, 2005; Tisdell, Hanley, & Taylor, 2000) has focused on the concept of safe space from the perspective of the educator. Consequently, educators should be working to create these safe classrooms based on the perception of academic colleagues. However, Holloy and Steiner (2005) found there was little literature that considered students’ perspective of a safe space. The

authors further recognized without this knowledge, “instructors may create classroom environments they believe support honest dialogue and participation, but from a students’ perspectives, actually to not” (p. 49). The authors, therefore, examined students’ views of what constitutes a safe space environment for a classroom.

One of the major components of a safe space, as examined by Holloy and Steiner (2005), was instructor characteristics. Among 387 descriptors the majority of students named the following characteristics: “nonjudgmental or unbiased; modeling how to participate; comfortable with conflict or raising controversial ideas; respectful or supportive of others’ opinions; encouraging or requiring active participation in class; and as demonstrating caring” (p. 57). The researchers also found students of color more liable to include instructors’ attention to cultural issues as an important aspect of a safe space. Although the authors examined other characteristics of a safe classroom, including peers, themselves, and the physical environment, the number of characteristics students identified for instructors was by far the greater. The researchers concluded, according to the students, the greater responsibility in creating a safe space belonged to the instructor. Although, the idea of a safe space being the model classroom setting is widely accepted, little guidance can be found on how to create such a space (Fernandez, 2002; Holloy & Steiner, 2005).

Academic Culture

The significant increase of cultural diversity in student population in recent years has scholars in the field of multicultural education challenging the melting pot allegory (Cobb & Hodge, 2002). Assuming that members of cultural minorities are being assimilated into the dominant culture, no longer applies in higher education.

Unfortunately, until recently it was assumed that a mainstream perspective on cultural values established the norms by which all other cultures would be compared, both in a positive and negative determination. Cobb and Hodge further asserted “the challenge facing educators is not that of ensuring the efficient assimilation of minority students into mainstream perspectives” (p. 253). Rather, the authors insisted, it was imperative to value and recognize the cultures and knowledge of diverse students. The challenge for higher education is to create an institution that will cultivate a “just and inclusive pluralistic” (p. 257) academic culture that all students and groups will recognize as genuine. Resources to meet the challenges of transforming the classroom climate appeared to be in place with the presence of Professional Faculty Development centers throughout higher education institutions. Professional development in higher education institutions, however, must develop new strategies to meet the demands for faculty to improve the quality and effectiveness of their instruction, especially for diverse, marginalized groups (Cobb & Hodge).

Professional Development

In order to develop a diverse framework for education, it is essential for sincere unreserved commitment of the institution and its faculty (Brancato, 2003; Hargrove, 2003). Consequently, an institution is obligated to support such commitment with both funding and time allocation to provide effective training in issues of diversity, according to Lovell (2006). In addition to the responsibility of the institution, faculty and students must contribute to a campus that struggles against discrimination. Furthermore, “faculty must be willing to wrestle with difficult issues such as race when they present in the classroom and other situations related to the educational mission” (Lovell, p. 3).

Subsequently, faculty must scrutinize and confront their biases, themselves. Faculty simply cannot serve as role models for students, without being honest about their own racial attitudes (Lovell, 2006; Rich & Cargile, 2004).

So, while faculty commitment to improving the climate of their institution is well intentioned, application of diversity training often results in unintended consequences (Rich & Cargile, 2004). Faculty can be successful with initiating honest dialogue, whereas, they are often unprepared for the “great deal of pain, frustration and anger that is invoked” (Rich & Cargile, p. 352). Therefore, faculty development must change to meet the needs of transforming a diverse institution. Rich and Cargile further argued for a break in the usual mainstream norms. These authors maintained faculty should encourage conflict and the resulting social dramas. Thus, according to Rich and Cargile, educating students on race can result in sustainable transformation.

Jakubowski (2001) supported the findings of Rich and Cargile (2004) when she asserted that while faculty may be trained through some form of professional development, nevertheless, their experiences applied, in actual classroom situations, were often met with disappointing results. In an earlier study, Brookfield (1995) found professors were actually resistant to implementing knowledge gained from diversity training “because of the associated cultural and political risks” (p. 62). Particularly, teachers feared appearing incompetent should their attempts at new pedagogy prove unsuccessful.

And the need for a pedagogical model for addressing the difficult topics of race and racism was the impetus for Jakubowski (2001) to study traditional approaches to multicultural education. Jakubowski’s study led to the development of an action-oriented

strategy to deal with uncomfortable topics. The inquiry's results indicated "effective, critically responsive pedagogy can be realized by utilizing a conceptual framework into which is incorporated collective responsibility, dialogue... the dialectic and praxis" (p. 76). Jakubowski further cautioned that continuing to be unresponsive to the need for transformation increases the likelihood of some students continuing to be marginalized.

Analysis of the experiences of women of color faculty, in a predominately white institute of higher education, revealed opposition from many areas and levels. According to Grahame (2004), "even well intentioned institutions must engage in more radical efforts at transformation" (p. 54). Grahame's study followed the 1990s movement to transform campuses and programs to meet the requirements of multiculturalism by creating an "environment that was inclusive and welcoming of historically excluded groups" (p. 60). Grahame, however, found the presence of women of color was perceived as a threat to white male hegemony. While Grahame did find improvement by individual faculty members as a result of strategies they tried in their classes, evaluating the effectiveness, and consequently, retaining, modifying or abandoning the strategies. As a result, the researcher asserted responsibility still lay with institutions to develop successful approaches to diversity and inclusion. In light of the numerous studies (Brancato, 2003; Grahame, 2004; Hargrove, 2003; Jakubowski, 2001; Rich & Cargile, 2004) illuminating the need to better prepare faculty for the challenges of diversity, professional faculty development programs must, as Grahame asserted, employ more radical strategies for transforming faculty. In order to meet these challenges, it is argued in this inquiry that professional development should strive to meet the tenets of Critical Race Theory.

Critical Race Theory

White college students reported racial diversity to be disparate to their education, according to a study by Cleeton and Gross (2004). Conversely, the same students reported “participation in class discussions to be difficult, and the presence of students of color in the classroom to make discussions of race difficult, if not impossible” (p. 7). The researchers asserted, therefore, that college experience, complete with diversity, required professors to work collaboratively with students, to develop students’ interactive skills, in order to participate in dialogues about racism. Cleeton and Gross also found students wished to share personal experiences in class and wanted professors to facilitate these personal stories. The researchers also acknowledged racism was reinforced by traditional lecture/test pedagogy and students need to be encouraged to voice diverse stories. This concept were reinforced by hooks (1994), earlier on when it was asserted “the everyday practice of teaching, when undertaken in collaboration with students, can stimulate critical thinking, address the needs of diverse groups of students and make visible the knowledges and histories of traditionally marginalized groups” (p. 12).

Critical Race Theory (CRT), a movement composed of activists and scholars “interested in studying and transforming the relationship among, race, racism, and power” (Delgado & Stefancic, 2001, p. 2) is one such way to give voice to the marginalized groups. Historically, Critical Race Theory examined several issues addressed by civil rights and ethnic studies, subsequently expanding the lens to include “economics, context, group- and self-interest, and even feelings and the unconscious” (Delgado & Stefancic, 2001, p. 3). Thus, this study used CRT as a theoretical framework

to examine faculty professional development implementation of interactive theatre as a means to address issues of race in the classroom.

Basic Tenets of CRT

Although there is not a set of agreed upon tenets of CRT, numerous scholars have identified consistent themes (Bernal, 2002; Delgado & Stefancic, 2001; Ladson-Billings & Tate, 1995; Parker & Lynn, 2002). The following themes have been consistently recognized as relevant to the CRT movement:

1. Critical race theory acknowledges that race has historically been, and continues to be, a fundamental organizing principle in United States society.
2. Critical race theory contends that, far from being the exception, racism is endemic to American life.
3. Critical race theory emphasizes the importance of racially marginalized members of society telling their stories.
4. The ultimate goal of Critical race theory is social justice (Bernal, 2002; Delgado & Stefancic, 2001; Ladson-Billings & Tate, 1995; Parker & Lynn, 2002).

Critical Race Theory contends that race is important to policies of the United States and it was naïve to think racism will disappear as we do away with ignorance or encourage people to be socially polite (Delgado & Stefancic, 2001).

The first theme of CRT emphasizes skepticism of claims of a color-blind approach to race. McDowell and Jeris (2004) explained CRT's concept of equal but different invokes a system of meritocracy that take for granted common circumstances as it ignores discrimination. The authors further indicated CRT's position of viewing race

from a “liberal, pluralist, multicultural perspective fails to examine critically the historic and contemporary significance of race/racism as well as the significance of the processes of immigration, acculturation, and colonization” (p. 84). Critical Race Theory, furthermore, calls into question the belief that any one person has a solitary, inert identity or that racial groups are monolithic. Critical Race Theory recognizes our numerous and frequently overlapping (or even contradictory) attachments and identities are socially situated and relative.

As manifested from the first theme, the second theme argues racism was the norm in America. According to Delgado and Stefancic (2001), racism is normal or ordinary in that it is "the usual way society does business, the common, everyday experience of most people of color in this country" (p. 7). Moreover, McDowell and Jeris (2004) contended CRT critiques the viewpoint that racism was, for the most part, an individual, psychological problem, stating the case this perspective masked the more considerable problem of systemic racism. Whereas white superiority was so embedded in American institutions and cultural actions, often it was unnoticed, thus allowing an indiscernible norm against which all other races were compared. “Critical race theorists challenge White-dominated ‘truth’ and support revisionist history, which accounts for the experiences of those who have been silenced in the original telling” (McDowell & Jeris, p. 83). Subsequently, CRT advocates for giving voice to not only those who have been silenced, but to those that continued to be silenced.

The concept of giving voice is emphasized throughout the third theme of CRT. The idea of being politically neutral is by CRT standard impossible. Critical Race Theory does not claim to be politically neutrally and advocates theories were never neutral much

less objective (Delgado & Stefancic, 2001). Consequently, Critical Race Theory advocates also admit theories are reflective of the interests of the theorist. Consequently, CRT relies on the social construction position to understand “that race and racism are products of social thought and relations. Not objective, inherent, or fixed, they correspond to no biological or genetic reality; rather, races are categories that society invents, manipulates, or retires when convenient” (Delgado & Stefancic, 2001, p. 7). Former theories about race, once accepted as neutral and objective, have been proven to be in direct relation to created ideas of the prevailing society. In light of these reflected theories, it has also been found to benefit whites over those of color. Throughout the history of the United States, different minorities have been racialized by the prevailing culture at various times for various reasons (McDowell & Jeris, 2004). Telling their stories, consequently, becomes very important for the racially marginalized of society. Under the circumstances depicted through the first three themes, the broader goal of CRT is to end all forms of oppression.

The fourth theme of CRT, to be utilized in this study’s framework, is the need for social justice. CRT contends that people of color have a unique voice in racial matters because of their social position and experiences with oppression. Through the use of counter stories, existing narratives are deconstructed. The accepted histories that have caused prejudices to be embedded have resulted in people being marginalized or concealing their humanity (Delgado & Stefancic, 2001). Advancing these themes, CRT draws from many fields of study including history, philosophy, law, anthropology, sociology, economics, and political science to analyze the complexities of race relations and encourage change.

CRT Origins

In the mid-1970s, CRT, led by lawyers, activists, and legal scholars, evolved in response to what was perceived as a stalled civil rights movement (Delgado & Stefancic, 2001). It was determined that new theories and strategies were needed to combat the subtler forms of racism that were occurring. The prior movements of Critical Legal Studies (CLS) and Radical Feminism became the basis for CRT (Delgado & Stefancic, 2001). The Critical Legal Studies movement worked to shed light on the contradictions in the law, thus exposing how laws generate and uphold society's hierarchical structure. Although CRT evolved from Critical Legal Studies, it was mainly from dissatisfaction with the rate Critical Legal Studies was critically assessing and changing the structures that concentrated on race and racism. Delgado and Stefancic supported the position that Critical Legal Studies did not address race and racism because it neglected to incorporate these in its analysis for social transformation. This position was later substantiated by Yosso (2005) who asserted the scholarship of Critical Legal Studies was diminished by dismissing lived experiences and histories of those oppressed by institutionalized racism. Yosso further cited these limitations as instrumental in CRT's decision to split from Critical Legal Studies in order to pursue the goals of Civil Rights legislation.

Initially, CRT critiques were considered to be framed in terms of black versus white (Yosso, 2005). CRT would later evolve to include in the movement "women and people of color who felt their gendered, classed, sexual, immigrant and language experiences and histories were being silenced" (Yosso, 2005, p. 70). New subgroups have emerged to represent the oppression and racism in regard to Asian American, Latino/a, and Native American communities. These subgroups are known as AsianCrit, LatCrit,

and TribalCrit, respectively. These movements' scholars have studied topics such as immigration theory and policy, language rights and prejudice based on accent or national origin (Brayboy, 2005; Chang, 1993; Chon, 1995; Delgado & Stefancic, 2001; Williams, 1997). Next FemCrit theory followed to address issues of racism and classism experienced by women of color (Caldwell, 1995; Wing, 2000). And according to Delgado and Stefancic (1997), the most recent expansion of CRT by white scholars includes WhiteCrit, which exposes white privilege and challenges racism.

Education through the Lens of CRT

As CRT expanded to address various subgroups, its application to education was inevitable. CRT has been used as a lens to examine the difficulties people of color face in educational institutions (Ladson-Billing & Tate, 1995). While educational institutions have proclaimed color-blind objectivity, meritocracy, and equal opportunity, these proclamations have been challenged by CRT (Bernal, 2002; Delgado & Stefancic, 2001; Solorzano, 1997; Yosso, 2005). Solorzano further explained that the application of CRT can be used in education to inform theory, research, pedagogy, curriculum, and policy. CRT also serves as a lens in higher education to examine the intercentricity of race and racism, challenge prevailing beliefs, the crucial role of experiential knowledge, interdisciplinary approaches, and dedication to social justice (Bernal, 2002).

Yosso (2005) elucidated, CRT, as applied to education, is “a theoretical and analytical framework that challenges the ways race and racism impact educational structures, practices, and discourses. Critical Race Theory is conceived as a social justice project that works toward the liberatory potential of schooling” (p. 74). Yosso concluded CRT illuminates incongruous nature of education, “wherein schools most often oppress

and marginalize while they maintain the potential to emancipate and empower” (p. 74). Yosso further maintained CRT in education disproves leading ideology even as it confirmed and centered the histories of people of color. Basically, CRT moved research from a pessimistic and needful perspective of people of color to focusing on knowledge, skills, and abilities of socially marginalized groups that are typically not recognized much less acknowledged.

Social Justice and Giving Voice

Social justice as the ultimate goal of CRT requires stories of marginalized people be told and heard. In light of this goal, another essential attribute of CRT is storytelling, which is used to give recognition and acknowledgment to the lived experiences of people of color. According to Delgado and Stefancic (2001), CRT theorists “have built on everyday experiences with perspective, viewpoint, and the power of stories and persuasion to come to a better understanding of how Americans see race” (p. 38). Critical Race Theory proponents have also utilized counterstorytelling to give voice to marginalized groups. The authors recognized the challenge for persons to imagine being nonwhite in a cultural hegemony thereby making it difficult to make race an issue. Under the circumstances, engaging stories can be helpful for people to understand what life is like for those who are marginalized. The stories give voice to those marginalized groups. Voice is defined by Delgado and Stefancic (2001) as the “ability of a group, such as African Americans or women, to articulate experience in ways unique to it” (p. 156).

Moreover, people of color challenge the dominant culture by constructing their own reality through counterstorytelling. This style of giving voice is essential to validating who individuals are as humans (Chavez & Haynes, 2007; Ladson-Billing &

Tate, 1995). This concept of validation is buttressed by Delgado and Stefancic (2001), who maintained stories provide a powerful function for minorities. Many victims of racial prejudice endure the damage in silence, or they fault themselves for their dilemma.

Delgado and Stefancic further explained:

Stories can give them voice and reveal that others have similar experiences.

Stories can name a type of discrimination; once named, it can be combated. If race is not real or objective, but constructed, racism and prejudice should be capable of deconstruction; the pernicious beliefs and categories are, after all, our own. (p. 43)

Thus CRT allows for counter-stories to emerge providing alternative visions of knowing, thus deconstructing dominant subordinating narratives and stories. Storytelling has the power to reduce alienation of marginalized groups who find themselves invisible and silent. This type of giving voice is an important step in achieving CRT's goal of social justice.

Consequently, critical race theorists and social scientists hold that "racism is pervasive, systemic, and deeply ingrained" (Delgado & Stefancic, 2001, p. 80).

Furthermore, the continuing presence of oppressed, marginalized groups, as illuminated by the theoretical framework of CRT, must be addressed in a new light. The hierarchical pedagogical process whereby students were oppressed by their teacher, first recognized by Freire (1970), has led to a new approach to meet the challenges of giving voice to marginalized groups in higher education.

Interactive Theatre

Pedagogy of the Oppressed

Similar to CRT's opposition to a social hierarchical structure, Freire (1970) recognized the oppression of students by teachers in a hierarchical pedagogical process. In response to this realization, Freire developed a pedagogical system that was vehemently opposed to what he described as a banking method of education, where the student is forced to reside in a hierarchical status being suppressed by the educator in charge. This hierarchical system was due to a teacher student relationship that focused on the teacher imparting all the knowledge to the student. Contrariwise to this hierarchical system, Freire posited a dialectical method of instruction where student could instruct teacher and teacher could instruct student. Based on his realization that action and reflection are essential components for developing true praxis, Freire developed the *Pedagogy of the Oppressed*. Essential to this pedagogy is dialogue for addressing a "world which is to be transformed and humanized" (p. 77). Critical Race Theory's use of storytelling has been criticized as "stifling discussion and debate when the storyteller claims to be in a better position to understand the issue at hand" (Delgado & Stefancic, 2001, p. 91). Freire (1970) explained dialogue cannot be from only one person delivering her opinions, however learned, to others. Even a dialogue exchange for the knowledge of others is too simplistic and risks being an imposition of one truth.

Theatre of the Oppressed

The challenge of one perspective in storytelling was addressed by Boal (1985), who developed a type of interactive theatre to address social justice and bring about change. Influenced by Freire (1970), Boal recognized traditional theatre presented the

same challenge of what is basically a monologue from the stage directed toward the audience. Boal further recognized the oppression this caused for an audience who must sit in silence. Advocating for a style of theatre to bring audience and stage together, Boal changed monologue into dialogue by breaking with theatre convention by adding the spectator on the stage. By allowing the spectator to act on stage, Boal created a unique system of theatre in which the spectator gets to physically participate in the dialogue onstage with the actors. Boal introduced the “spect-actor,” a person in the audience that was able to intervene throughout the production, and created a change. (Babbage, 2004; Boal, 1992; Cohen-Cruz & Schutzman, 2006)

Theatre for Social Change

Throughout the span of his career, Boal (1992) developed various theories for theatre for social change. These theatres for social change were *Image Theatre*, *Legislative Theatre*, and *Forum Theatre*.

Image Theatre. In order to integrate theatre into the educational process of acquiring language, Boal (1985) developed *Image Theatre*, a way in which increased language acquisition utilizing information peasants already knew. *Image Theatre*, subsequently, developed out of a necessity for people that possessed underdeveloped language skills to communicate with each other, therefore, creating the necessary dialogue for audiences (Cohen-Cruz & Schutzman, 2006). This form of theatre developed out of a necessity for people that were marginalized, due to underdeveloped language skills, to have a voice. Essentially, Boal created a system where the audience could practice change.

Legislative Theatre. While the Critical Legal Studies movement worked to shed light on the contradictions in the law, thus exposing how laws generate and uphold society's hierarchical structure, Boal (1992) response was to develop *Legislative Theatre*. However, dissimilar to Critical Legal Studies, *Legislative Theatre* incorporated all important experiences of the marginalized oppressed. *Legislative Theatre* consisted of developing laws based on needs of people. People in communities would develop productions and then bring those productions to the legislature where Boal would enact the laws. Multiple laws were passed due to this participatory type of theatre (Boal, 1985; Cohen-Cruz & Schutzman, 2006; Schutzman & Cohen-Cruz, 1994). Currently, the most commonly used form of theatre, developed by Boal (1985), is called *Forum Theatre*. This style of theatre is the basis for the type of Interactive Theatre used in professional faculty development.

Forum Theatre. The most widely practiced form of theatre developed by Boal (2006) is the *Forum Theatre*. Based directly on challenges faced by individual audience members, *Forum Theatre* begins with an improvisation. After the improvisation takes place, the actors onstage create a scene with a climax. Once the production reached the climax, the audience is invited on the stage to act out different changes suggested for the scene. After participating in the Forum production, the audience is able to make changes in their own lives because they have already practiced on stage how to overcome oppression (Boal, 2006). Boal developed a system of theatre that creates the necessary dialogue for audiences today, including a system where the audience can practice for change with the ultimate goal of transformation. This type of theatre directly addresses the challenges of oppressed, marginalized groups.

Theatre of the Oppressed Current Applications

According to Schutzman and Cohen-Cruz (1994), Boal's techniques, "have been applied to every conceivable community context to address oppression of all kinds, and have been adapted and reinvented in ways Boal could never have anticipated" (p. 25).

Theatre of the Oppressed (TO) takes on multiple forms in current society. One of the advantages of TO is flexibility to be transformed by practitioners based on the needs of the group. *Theatre of the Oppressed* not only differs by group, but also differs among countries around the world. The main difference is found between Latin America, the United States, and Europe. *Theatre of the Oppressed* in Latin America is still primarily focused on political and social dilemmas, while TO in North America and Europe is more focused on the individual having moved from social to more individual and psychological. Practitioners have modified some of the methodologies to fit their specific needs. *Theatre of the Oppressed* is utilized in pedagogical environments for practitioners to develop practical methods with which to handle challenges in the classroom.

Professional Faculty Development

The Center for Research and Learning at the University of Michigan developed *Forum Theatre* style productions which used interactive theatre to deal with classroom issues such as diversity and racism. Considered the first program to fully develop interactive theatre for professional development, Center for Research and Learning has since 2000, presented an educational theatre program for the professional development of faculty and graduate student instructors (Kaplan et al., 2006). Through the opportunity of *Interactive Theatre*, faculty experiences stories of marginalized people and develop strategies to address challenges of diverse classrooms. True to the Freire's (1970)

contention people learn through doing, *Interactive Theatre* allows faculty to try strategies they are presented with through professional faculty development.

Theatre has long been utilized as a potent resource for education. The essence of modeling, which teachers are encouraged to integrate into their teaching, is itself a form of theatre. At higher education institutes, theatre is often used to facilitate student development: sketches on various topics are commonplace during student orientations. Kaplan et al. (2006) have been perplexed by the lateness of faculty and consultants who were finally engaging theatre in professional development to consider its effectiveness as a teaching resource. Typical Professional Faculty Development workshops share research on improving instruction and concentrate on problems instructors currently facing (Brancato, 2003). This is generally followed by consultants working with faculty on how to apply knowledge to their own classroom situations. Center for Research and Learning's Theatre Program replaces typical Professional Faculty Development scenarios with interactive sketches that meet the same objectives, only better. Utilizing live stories, these programs give voice to marginalized groups and allow for teachers to try strategies in the safe space of theatre rather than spontaneously in their classrooms (Kaplan et al., 2006).

The Center for Research and Learning Theatre Program has developed sketches focusing on diversity issues. According to Kaplan et al. (2006), "all faculty development workshops can seem didactic if done poorly, faculty often approach multicultural programs with special suspicion. Those who identify multiculturalism as a recognizable and worthy goal generally benefit from these programs" (p. 35). The Center for Research and Learning sketches has developed in two categories related to diversity topics. One

category is centered on the improvement of teaching and learning, with an emphasis on strategies an instructor can use to better serve “underrepresented students and teach better by creating a classroom environment where all students feel safe and can achieve their full potential” (p. 35). According to the authors:

The second topic is the transformation of the faculty work world — for instance, faculty meetings, hiring, mentoring, and the tenure and promotion process — so that women and faculty of color, who may be marginalized in their departments, are more likely to succeed. The latter topic has developed out of a collaboration between Center for Research and Learning and the ADVANCE project at UM, funded by the National Science Foundation, to improve recruitment and retention of women faculty in the sciences. Thus, the Theatre Program is working on both multicultural instructional development and multicultural organizational development — with the ambitious objective of both personal and institutional transformation. (2006, p. 35)

As of 2006, Kaplan et al. further described the Center for Research and Learning Theatre Program as having 15 sketches available. The group has created numerous formats, all based on some level of interactivity. Kaplan et al., further described example sketches that were followed by sessions with audience members involved in an open discussion of the issues presented. Additionally, the audience may interact with the actors, asking questions, who in turn answer in character. Another program format goes beyond dialogue interaction and encourages audience members to become the “spect-actor” of Boal’s (1985) *Theatre of the Oppressed*, and join actors on stage to try their own interaction for the particular situation presented. A third format begins with the

sketch, followed by audience discourse with the character still being portrayed by the actors. The difference occurred with incorporation of suggestions audience members give to the actors for improving their interactions. The actors then present the sketch again, integrating the audience suggestions and demonstrating improved results over the original sketch.

Based on research performed specifically for individual situations, the sketch is performed after a Center for Research and Learning facilitator shares results with the audience. Following the sketch, the facilitator moderates the dialogue among the audience and the actors. The facilitator makes note of implicit assumptions and helps the audience discover the subtext behind the characters' dialogue. Additionally, the facilitator emphasizes key points for the audience and concludes with any supplementary research findings and strategies for using the knowledge presented in the sketch. A distinct advantage of IAT is its ability to build community among the faculty audience.

Concerning faculty reaction, Kaplan et al. (2006) found the following:

As they share dismay at the challenges presented by the theatre scenarios, faculty recognize the barriers to being inclusive. As they engage in the group problem-solving sessions that follow the sketch, faculty learn from each other about ways they can transform the climate in their own classrooms and departments. The academy has long wanted to transform our campuses into inclusive learning communities, and interactive theatre is one important step toward that end. (p. 3)

Finally, Kaplan et al. (2006) contended as faculty “engage with the sketch, the characters, and each other they are drawn into making sense of the issues portrayed, relating them to personal experience and strategizing about how to transform a difficult

situation” (p. 39). As a result, Kaplan et al. (2006) concluded the outcome can have a profound affect on faculty attitudes and behaviors. The Center for Research and Learning Theatre Program is in demand, performing not only for their university’s PFD, but also departmental retreats and faculty meetings. Additionally, the Center for Research and Learning’s Theatre Program has expanded to other universities and national conferences. Thus interactive theatre as professional development has potential to emancipate and empower marginalized groups while simultaneously preparing faculty to better resolve issues of race.

Summary

Based on the research, the literature review revealed the need to address the challenges of a growing diverse student population in higher education that is marginalized by racism endemic to the institutions. Several researchers focused on the growing concern and need to address educational institutions power to oppress and marginalize as well as their potential to liberate and empower. Other researchers called for a change in Professional Faculty Development programs in order to meet the latter potential.

Further examination of the literature showed when racism was examined and people engaged in difficult dialogues victims of racism find their voice. Additionally, oppressed individuals and groups find they are not alone in their marginality. Research further revealed, CRT emphasized the need to give voice to marginalized individuals and groups in striving for social justice within higher education. Several researchers advocated for the use of CRT as a lens for educational research to illuminate the challenges of a growing diverse student population in higher education.

Giving voice to marginalized individuals or groups was found as a common tenet to address the oppression of these groups. Evidence demonstrated CRT used storytelling as a primary tenet for social justice. Research further revealed a similar use of storytelling in Interactive Theatre which was based on *Theatre of the Oppressed*, which evolved from *Pedagogy of the Oppressed*. Based in the literature reviewed in this inquiry this research study focused on whether the use of Interactive Theatre as Professional Faculty Development in higher education gave voice as seen through the lens of CRT.

In Chapter Three, the research design and methodology will be presented along with the research questions, population sample, data collection methods, and data analysis. In Chapter Four, the analysis and results of the data collected are presented. The findings, conclusions, recommendations and implications for future research are discussed in Chapter Five.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

Introduction

Higher education has been facing numerous challenges and, as a result, a myriad of stakeholders are demanding institutions find methods to improve the quality and effectiveness of their instruction (Brancato, 2003). Although faculty professional development is an integral component, higher education institutions are being described as stagnant bystanders in an ever changing world (Bolman & Deal, 2003). Faculty professional development, however, has been identified as the most fitting technique to meet the challenges to transform current ideas about teaching and learning in higher education. This study focused on an emerging use of interactive theatre for professional faculty development to give voice to diverse student populations as illuminated through the lens of Critical Race Theory. Although there was extensive research on faculty professional development, research on the use of interactive theatre was limited. This study was proposed as research to add to the available knowledge in professional faculty development in higher education and to develop knowledge in interactive theatre as faculty professional development. Using a qualitative, case study approach, this study was intended to address the guiding question: How does *Interactive Theatre* as professional faculty development give voice to marginalized individuals or groups in higher education, as viewed through the lens of Critical Race Theory?

Problem and Purpose Overview

There has been unrelenting and radical change in universities' student populations over the past two decades. Professional developers have felt increased pressure to meet

the learning challenges of diverse student populations in order to ensure their success (Roche, 2001). The diversity of current classrooms has required higher education faculty to reflect on their current teaching practices and improve their pedagogical knowledge and skills so student learning would be enhanced. Thus, the purpose of this inquiry was to examine the components of an *Interactive Theatre* program as professional faculty development in higher education through the lens of Critical Race Theory.

Research Questions

Within the context of this study, the following research questions were addressed:

1. Why is *Interactive Theatre* used in professional development for faculty in higher education?
2. How does *Interactive Theatre* give voice to marginalized groups as viewed through the lens of Critical Race Theory?
3. What impact does *Interactive Theatre* have on empowering faculty to address the issues that come from giving students a voice?

Rationale for Use of a Case Study

“Qualitative researchers are interested in understanding the meaning people have constructed, that is, how they make sense of their world and the experiences they have in the world” (Merriam, 1998, p. 6). Merriam also asserted case study gives a rich and holistic picture of an occurrence. This new understanding, subsequently, can be developed as provisional hypotheses for future research. Case study, consequently, is essential to moving a field’s knowledge base forward (Merriam). According to Creswell (2003), an additional benefit of case study research is that it grants the researcher opportunity to obtain the language, or voice, of the participants.

The emphasis on the participant's personal voice is important since the empirical goal is to understand the actual experiences and beliefs of the participants. Since this study was viewed through the lens of Critical Race Theory which has storytelling as an essential component, the use of a case study was most apposite. When the purpose of research is to improve and generate new practice, a case study methodology is valuable to examine the potential of *Interactive Theatre* as used in professional faculty development in higher education. Furthermore, case study research is ideal if a goal of the study was to effect change, as case studies are more receptive to change than survey or experimental research (Collins & Noblit, 1978).

Whether observations, interviews, or focus groups are used by qualitative researchers, the goal for this in-depth approach is for the researcher to be able to describe, explain, compare, and understand the meaning of social phenomena (Merriam, 1998). The qualitative case study, furthermore, seeks to answer "how" and "why" questions (Yin, 1993). This researcher chose a case study approach to answer the question of "why" *Interactive Theatre* is being used as professional faculty development and "how" does *Interactive Theatre* give voice to marginalized individuals or groups in higher education. A secondary question focused on "how" *Interactive Theatre* empowered faculty to address issues that come from giving students a voice.

Creswell (2003) explained the role of change and empowerment in critical research and critical theory perspective focuses on empowering people to overcome the limitations placed on them due to their race, gender, or class. Creswell posited, [Critical] researchers believe that inquiry needs to be intertwined with politics and a political agenda. Thus the research should contain an action

agenda for reform that may change the lives of the participants, the institutions in which individuals work or live, and the researcher's life. Moreover, specific issues needed to be addressed that speak to important social issues of the day, issues such as empowerment, inequality, oppression, domination, suppression, and alienation...[T]he "voice" for the participants becomes a united voice for reform and change...[which may] mean providing a voice for these participants, raising their consciousness, or advancing an agenda for change to improve the lives of the participants. (p. 10)

Using a case study approach, then, was necessary since research goals included empowering faculty and giving voice to improve the culture of institutions of higher education. There are, however, limitations of case study methodology (Merriam, 1998).

Due to the emphasis on rich, thick data, data collection and analysis required considerable time. Bound by time frames of both participants and researcher, case studies have potential for a time-related limitation (Merriam, 1998; Yin, 1993). Another limitation for case studies is that the needed documents for analysis might be difficult to find or are considered protected information, not available to the public. This researcher was able to overcome this limitation due to public availability of many of the documents, such as the university's diversity policy, literature and websites of the *Interactive Theatre* program and the program called *Difficult Dialogues*. Documents were also available because of participants' willingness to provide necessary information.

Because the research occurred in a natural setting, another limitation is the researcher being seen as intrusive. Additionally, participants being observed may behave

differently than normally. Researcher bias may also negatively impact the study. The researcher's biases and assumptions, or personal attitudes, must not interfere with the processes involved in qualitative research (Bogdan & Biklen, 1998). A prominent belief of this researcher is that theatre is a powerful means to change. Additionally, this researcher is considering implementing *Interactive Theatre* for professional faculty development in her home higher education institution. Although it is the duty of researchers to "transcend some of their own biases" (Bogdan & Biklen, p. 33), the question of bias in a qualitative study remains a concern. In this study, the primary task of the researcher is to seek the insights and perceptions of others, thus broadening the understanding of the potential for use of *Interactive Theatre* for professional faculty development. Biases and assumptions, therefore, must remain at bay for accurate findings to emerge. Furthermore, the identified protocol, data management procedures, and triangulation of data assist in diminishing any existing biases and assumptions of the researcher.

This researcher, therefore, to address these limitations, used multiple methods of data collection such as observations, interviews, focus groups, and document analysis in order to assure validity and reliability of the data (Creswell, 2003) and to triangulate the data. Additionally, member-checking, which is reviewing of final report or descriptions by participants for feedback, was used to determine the accuracy of the qualitative findings (Creswell, 2003).

Therefore, this descriptive study utilized observations, interviews, focus groups and document analysis to examine *Interactive Theatre* as Professional Faculty Development. Often referred to as ethnography, qualitative research examines the reality

of individuals interacting in their constructed world. The researcher examined the phenomena in its natural setting, and if needed, over an extended amount of time. Thus, the resulting data had considerably more details than found in the statistics of a quantitative approach (Fink, 2006; Merriam, 1998; Pan, 2004; Seidman, 2006).

Additionally, this study was framed through the lens of Critical Race Theory. Data collection and analysis allowed the researcher to investigate the emerging use of *Interactive Theatre* for professional faculty development to give voice to marginalized individuals and groups. Furthermore, qualitative data gathered through interviews buttressed the findings gathered from observations, focus groups, and documentation.

The inductiveness of qualitative approach may gather initial data to inform later research activities. According to Patten (2004), this subjective approach to research generally used a smaller sample from which to gather data. The qualitative researcher tends to spend more time interacting with subjects. Also a qualitative researcher utilizes instruments such as literature review, observations, and unstructured interviewing (Patten). Seidman (2006) buttressed the importance of interviewing as used to understand a person's experience and the meaning that person finds in the experience. Depending on results during the research, the questions are therefore adjusted to better solicit appropriate information (Seidman, 2006).

Participants

The participants for this single case study was comprised of: (a) graduate students serving as teaching assistants participating in an interactive theatre professional faculty development workshop ($n= 3$), (b) faculty participating in an *Interactive Theatre* faculty professional development workshop ($n=5$), (c) the program leader for an *Interactive*

Theatre faculty professional development program ($n=1$), and (d) randomly selected troupe members of an *Interactive Theatre* program ($n=6$).

The researcher purposefully selected (Creswell, 2003) a Midwest university which had an *Interactive Theatre* as professional faculty development program in place for four years. The program researched was developed from direct collaboration with the University of Michigan, which is regarded as the leader in using *Interactive Theatre* as professional faculty development and was identified by the University of Michigan faculty as an outstanding program. Additionally, the program researched was one of a multi-campus program sponsored by the Carnegie Academy for the Scholarship of Teaching and Learning, led by the University of Michigan. Merriam (1998) based purposeful sampling on the premise of wanting “to discover, understand, and gain insight . . . [to] select a sample from which the most can be learned” (p. 61), Snowball sampling was noted by Merriam (1998) as the most common form of purposeful sampling and was the selected form utilized by this researcher. Snowball sampling strategy involved empowering the *Interactive Theatre* program leader, faculty, and graduate teaching assistants study participants to recommend others as good subjects for interview (Bogdan & Biklen, 1998). The focus group was selected randomly from troupe members of an *Interactive Theatre* program used for professional development. The goal was to develop a sample rich in insight, perception, and information in order to guide the study.

Data Collection and Instrumentation

Inclusion of informed consent was the first ethical guideline that drove this study (Seidman, 2006). The consent form included the following elements: right to participate voluntarily, purpose of the research study, procedures of the study, length, potential risks,

rights, including withdrawal from the study, possible benefits, confidentiality, dissemination, researcher's contact information, and signatures of participants and researcher (Seidman). The researcher incorporated other ethical considerations such as obtaining permission from the university administration to conduct the research on site. The researcher, additionally, was cognizant to minimize intrusion and actively sought the inclusion of research participants throughout the process of the research (Creswell, 2003).

The leader of the *Interactive Theatre* program studied was first contacted via email to find out if she would be interested in participating in the study. This was done to ensure her rights would not be violated. The program leader was provided a basic description of the research project which included purpose of the study and description of how she and her participants would be involved. After the program leader expressed an interest, the researcher contacted the university's Office of Research to find out the institution's research policies and procedures. The researcher learned prior to conducting research, an Institutional Review Board application had to be completed. Research materials were submitted, including informed consent forms and interview protocols.

The researcher conducted two semi-structured face-to-face audio-recorded interviews with the *Interactive Theatre* program leader. The leader was given an informed consent form (see Appendix A) which explained the purpose of the study and her role as voluntary. The leader was not compensated for participation in the study. Documentation for review and member checking analysis was provided to the program leader.

Additionally, faculty and graduate assistants who had participated in *Interactive Theatre* as professional development were given an informed consent form (see

Appendix B) which explained the purpose of the study and their role as voluntary. These participants were not compensated for participation in the study. Documentation for review and member checking analysis was provided to the participants.

Informed consent (see Appendix C) was also obtained from the troupe members of an *Interactive Theatre* program used for professional development involved in the focus group. Interviews were useful as they allowed participants to use their own voice. The protocol for the focus group was the same as for the leader with some modification. Noted limitations of the interviews with the faculty were the time-delays between participating in *Interactive Theatre* as professional development and the actual interview. Another limitation of the interviews was the presence of the researcher, which may have biased the responses (Creswell, 2003). The researcher, therefore, reviewed the interview transcripts, observation field logs, diary and field notes, and documents and artifacts, to look for patterns to emerge in order to triangulate the data (Creswell). Participants were provided with transcripts for review to ensure accuracy.

Appropriate measures were also taken to protect the rights of the participants, including privacy. Approval from the Institutional Review Board of the University of Missouri was acquired for the study. Since giving voice to the marginalized and empowering faculty were overarching purposes of the study of *Interactive Theatre* as professional development, interview questions were developed to examine the success in both areas.

Interview Protocols

Semi-structured interviews were conducted to gain deeper insight and triangulate the data gathered from observations, and document analysis. Two face-to-face audio-

recorded interviews with the *Interactive Theatre* program leader were conducted. The first interview protocol was developed in regards to Critical Race Theory concepts (see Appendix D). The second interview protocol was developed from the results of analyzing the faculty, graduate assistants, and focus group interviews (see Appendix E). The interview guide for faculty and graduate assistants followed a protocol of questions (see Appendix F) related to the characteristics of giving voice as seen through the lens of Critical Race Theory. These semi-structured interviews were conducted consisting of experience and opinion open-ended questions (Fraenkel & Wallen, 2003) relating to the *Interactive Theatre* as a professional development vehicle.

Each interview was audio-recorded and later transcribed by the researcher. Member checking was conducted to verify the accuracy of the transcripts and confirm for each participant that their stories were portrayed as intended (Fraenkel & Wallen). Participants were instructed to contact the researcher to make necessary corrections. Changes were made to comply with the requirements delineated in the letter of informed consent. Field notes were taken by the researcher during the interview process to record information not reflected on the audio-tapes. Triangulation of the data occurred through the use of rich, thick descriptions provided from the interviews, field notes, document analysis, and observations during interviews. (Creswell, 2003; Fraenkel & Wallen; Merriam, 1998).

Focus Group Protocol

The researcher also facilitated one focus group meeting to gather data from the troupe members of an *Interactive Theatre* program used for professional development. The focus group protocol (see Appendix G) was selected because, as noted by Krueger

and Casey (2000), “a range of ideas or feelings that people have” (p. 24) was necessary. The focus group consisted of a random sampling of troupe members involved in the *Interactive Theatre* program being studied. These students were selected based on being determined as information-rich participants (Krueger & Casey, 2000). The focus groups’ conversations were audio-recorded and transcribed by the researcher at a later date. The focus group took place at the research site lasting less than one hour. The facilitator used slightly modified questions based on the same focus of questions as used in the interview protocol for faculty and graduate assistants. Additional questions for the leader’s second interview were developed from the faculty, graduate assistants’, and focus group interviews.

Data Analysis

Qualitative data collection and analysis, according to Merriam (1998) must be a simultaneous process. The researcher gathered and analyzed data concurrently, pausing periodically to fill in gaps, in order to get the most holistic picture possible. The researcher ended the official data collection process with occurrence of duplication and repeats of data. The constant comparative method was utilized for further data analysis (Bogdan & Biklen, 1998; Merriam, 1998).

In order to triangulate the data, semi-structured interviews were conducted with some participants. The semi-structured interviews provided acquisition to comparable data from other participants of the study. This information was used in tandem with the field observation data and the focus group data compiled in order to gain a greater understanding of the phenomena being studied. In order to maintain consistency of direction, the researcher was the only interviewer in this study (Wiersma, 2000). Each of

the interviews was audio-recorded, then transcribed verbatim. The transcriptions were then coded for themes among the participant's responses. The themes from the coding were based on the Critical Race Theory concepts found in the review of related literature. The CRT concepts used to guide the development of themes focused on giving voice to marginalized groups and empowering faculty to address issues that develop from giving marginalized students a voice.

Additionally, in order to frame the themes for giving voice to marginalized students, categories in regard to empowering faculty to address resulting issues were used. The individual review of the transcripts, field observations, logs, notes, diary, and document analysis and patterns of responses elucidated by the coding categories allowed the researcher to look for consistency and triangulation (Creswell, 2003). The process was iterative in nature. Saturation was determined by the level of redundancy in participant responses.

Document Analysis

The analysis of documents was based on the themes developed from the coding of the interview transcripts. The documents that were included in the analysis involved literature and a website describing the *Interactive Theatre* program, including uses, and goals. The university's policy on diversity was examined for alignment with the goals of the *Interactive Theatre* program, in addition to the themes developed through interview coding. Additionally, the *Interactive Theatre* program is part of the university's *Difficult Dialogues* program, a project to promote academic freedom and constructive dialogue on campus. Documents were, therefore, analyzed from the *Difficult Dialogues* program including literature and the website. Other documents were analyzed as suggested by the

leaders of the *Interactive Theatre* and *Difficult Dialogues* programs, respectively, utilizing the developed protocol (see Appendix H).

Observation Analysis

Observation (see Appendix I) was also used in order to develop thick, rich descriptions of the phenomenon of using *Interactive Theatre* as professional faculty development. Observation was utilized to obtain detailed evidence as to how social situations appeared to participants in the focus group and what meanings various factors have for participants. Observation was also employed during individual interviews of the *Interactive Theatre* program leader, faculty, and graduate assistants. The observation categories included setting, interactions, activities, language, nonverbal communication, what was not happening, and the researcher's own feelings. The observations were then analyzed in conjunction with the themes developed from the coding of the transcripts of the interviews and focus group.

Credibility and Consistency

In a case study, reliability, internal validity, and external validity of procedures are viewed through the following corresponding terms: (a) auditability, (b) credibility, and (c) fittingness (Rudestam & Newton, 2001). Bogdan and Biklen (1998) contended that qualitative researchers measure reliability by “the fit between what they record as data and what actually occurs in the setting under study, rather than the literal consistency across different observations” (p. 36). Yin (2003) suggested three important principles vital to a case study investigation which will enhance auditability, credibility and quality [fittingness]. These principals included the use of : (a) various evidentiary sources which are similar with the same set of specifics, results, and conclusions; (b) a data base

detached from the research report; and (c) an evidentiary sequence which denotes linkages between research questions asked, collected data, and drawn conclusions.

Merriam (1998) further supported the enhancement of consistency by thorough use of multiple sources of evidence. In order to enhance reliability the researcher must: (a) explain theoretical underpinnings and assumptions underlying the study; (b) triangulate data; (c) develop an audit trail; (d) code raw data clearly and consistently in order for replication to arrive at similar conclusions (Merriam, 1998; Yin, 2003). Rudestam and Newton (2001) introduced three procedures for enhancing credibility of the study: (a) prolonged engagement, (b) persistent observation, and (c) triangulation.

The researcher maintained a journal of the qualitative process that established an audit trail or data base separate from the study report. Credibility was enhanced through the use of multiple data sources which permitted the process of triangulation. Participants reviewed data [member check] for congruency of fit between what was the intended stakeholder response in relation to what was reported by the researcher. Interviews were conducted exclusively by this researcher in order to encourage consistency. Individual interviews were semi-structured, open-ended, and transcribed verbatim. Data were coded clearly and consistently into themes and were further analyzed through the constant comparative method. Analysis was ongoing throughout each stage of the data collection process.

Summary

The need for more effective faculty professional development in higher education has gained momentum over the past several years, especially in regard to giving voice to diverse student populations. The literature review established the need for innovative

approaches to professional faculty development, especially to give voice to the marginalized student. A discussion of storytelling, as a key element in Critical Race Theory, used as a framework for this study was then presented. This review of research provided a framework in which to examine this phenomenon of *Interactive Theatre* as professional development. Furthermore, provided in this chapter was the rationale for a case study to investigate the use of *Interactive Theatre* as professional faculty development in order to meet this challenge. The next section in this chapter included the research questions, followed by a rationale for the use of a case study. The researcher then discussed research design and methodology for the investigation of *Interactive Theatre* as Professional Faculty Development.

In summation, this was a qualitative descriptive case study, utilizing field observations, interviews, focus groups, and document analysis to examine the use of *Interactive Theatre* as professional faculty development. Faculty, graduate assistants, and undergraduate students from a major university served as the population sample. The qualitative data was examined through the lens of Critical Race Theory to establish patterns and themes with emphasis placed on giving voice to marginalized individuals and groups. The presentation and analysis of the data will be included in chapter four of this study. A summary of the study, discussion of the findings, conclusions, implications and recommendations for further research will be presented in chapter five.

CHAPTER FOUR

Presentation and Analysis of Data

Introduction

Creating a learning environment that is safe, inclusive, motivating, and meets the needs of diverse learners are all goals of higher education (Wlodkowski & Ginsberg, 2003). Therefore, the purpose of this investigation was to add to the knowledge base an understanding of the role of *Interactive Theatre* in professional development in higher education and its impact on empowering faculty and giving voice to marginalized groups. Presented in this chapter is a review of the study design, data collection methods, conceptual underpinnings, research questions and process of data analysis. In addition, a description of the campus setting and the participants will also be discussed.

The study was viewed through the lens of Critical Race Theory (Delgado and Stefancic, 2001) which has as a key element the use of storytelling as an effective resource for giving voice to the oppressed. Therefore, in keeping with that concept, the researcher will present the data, when possible, using the participant's own words.

Study Design

The single case qualitative study, conducted at a Midwest university, examined the use of *Interactive Theatre* for professional development of faculty and graduate teaching assistants. The faculty and graduate assistants participants were purposefully selected (Creswell, 2003) because of their participation in one or more *Interactive Theatre* programs. In addition, the leader of the *Interactive Theatre* program was chosen because of her knowledge of the components and use of the program. Lastly, members of the *Interactive Theatre* troupe were chosen for a focus group because of their unique

program insights. Not only did the troupe members present publicly for faculty, graduate teaching assistants and students, they had the additional responsibility to research the various diversity issues addressed. Through this research the troupe members developed characters with full biographies. These biographies gave a rich descriptive background for each of the characters portrayed. This account of the character's life gave a perspective from which the actors could realistically answer questions during the talkbacks. Being able to speak from their character's viewpoint enabled the actors to give voice to various individuals. Those various individuals represented marginalized groups, who are often alienated and remain silent.

Data Collection Methods

Before beginning the onsite interviews, the researcher secured permission from the *Interactive Theatre* program leader to conduct research and to have access to her troupe members and faculty and graduate assistants who were audience members. The researcher then completed the formal University institutional review board application which included providing information about the purpose and extent of the study. Following approval, the researcher traveled to the University to begin collecting data. Informed consents were signed by the program leader (Appendix A), faculty and graduate teaching assistants participants (Appendix B), and focus group participants (Appendix C), prior to observations and interviews. Following the interview, participants received a verbatim transcript of their interview and were provided the opportunity to modify and/or clarify their recorded responses following member check protocol.

The data were triangulated through interviews of the faculty and graduate assistants participants which were member checked, audio-recorded interview of a focus group consisting of *Interactive Theatre* troupe members, field observation of an *Interactive Theatre* presentation, which was recorded in a field log and research journal (Appendix H), and examination of documents such as descriptions of the four main scripts (Appendix J) utilized by the *Interactive Theatre* program, website description of the program (Appendix K), and materials used by the Michigan *Interactive Theatre* program (Appendix L).

Invitations for one-on-one audio-recorded interviews, as part of the study, were sent to 10 faculty members and six graduate assistants. Of the 10 faculty members invited to participate, three agreed to be interviewed prior to the researcher traveling to the site and two agreed to be interviewed after the researcher arrived on site (N=5). Of the six graduate assistants invited to be interviewed four agreed to participate (N=4). Six out of twenty members of the *Interactive Theatre* troupe invited, were chosen to participate in the focus group (N=6).

Conceptual Underpinnings

During the study, themes and categories emerged through the conceptual framework of the basic tenets of Critical Race Theory, as established previously in Chapter Two:

1. Critical race theory acknowledges that race has historically been, and continues to be, a fundamental organizing principle in United States society.
2. Critical race theory contends that, far from being the exception, racism is endemic to American life.

3. Critical race theory emphasizes the importance of racially marginalized members of society telling their stories.
4. The ultimate goal of Critical race theory is social justice (Bernal, 2002; Delgado & Stefancic, 2001; Ladson-Billings & Tate, 1995; Parker & Lynn, 2002).

Describing CRT, as applied to education, Yosso (2005) wrote:

CRT in education [is] a theoretical and analytical framework that challenges the ways race and racism impact educational structures, practices, and discourses. CRT is conceived as a social justice project that works toward the liberatory potential of schooling. This acknowledges the contradictory nature of education, wherein schools most often oppress and marginalize while they maintain the potential to emancipate and empower (p. 74).

Research questions

Based on the conceptual underpinning, the following research questions were formulated:

1. Why is *Interactive Theatre* used in professional development for faculty in higher education?
2. How does *Interactive Theatre* give voice to marginalized groups as viewed through the lens of Critical Race Theory?
3. What impact does *Interactive Theatre* have on empowering faculty to address the issues that come from giving students a voice?

After the participant interviews, focus group, document analysis and field observations, the data were analyzed to determine themes and categories.

Process of Data Analysis

All data were examined and assigned the following codes (Appendix J): program leader (PL), faculty participant 1 (F1), faculty participant 2 (F2), faculty participant 3 (F3), faculty participant 4 (F4), faculty participant 5 (F5), graduate assistant 1 (G1), graduate assistant 2 (G2), graduate assistant 3 (G3), troupe member participant 1 (T1), troupe member participant 2 (T2), troupe member participant 3 (T3), troupe member participant 4 (T4), troupe member participant 5 (T5), troupe member participant 6 (T6), script document (scriptdoc), website document (webdoc), Michigan document (michdoc), and field observation (FO).

Setting

This case study was conducted at a large Midwest university which will be referred to as University for the purposes of this study. The University's faculty and students are predominantly Caucasian. According to interviews with the program leader and documents (Appendix J) examined, the *Interactive Theatre* troupe was founded in 2003, when the University joined a three-year multi-campus program sponsored by the *Carnegie Academy for the Advancement of Teaching and Learning* and the *American Association for Higher Education*. The *Interactive Theatre* troupe borrowed a script called *Stats 101* from the University of Michigan's Center for Research on Learning and Teaching, which houses an interactive theatre program for faculty development. The University troupe has performed for faculty, graduate assistants, and classes.

When the University troupe performed for the Association for General and Liberal Studies conference in Fall 2004, a conference participant called the session, "one of the best faculty development exercises I have ever experienced," noting, "I learned a

lot about my own teaching as a result of temporarily playing the role of teacher in this staged diverse classroom. . . . the student actors were superb, so one really did think of them as real students and not as actors playing a part."

Campus interest in the interactive theatre program has been growing steadily. In addition to the Ford grant, funding for the group has been provided by a number of campus sources, including such areas as diversity initiatives, international programs, faculty development, undergraduate studies, student affairs, excellence in teaching, and various colleges and departments across the university. After the first year, the group was invited to perform for Freshman Interest Groups, as well as faculty and graduate teaching assistants. In 2005, the troupe developed a new piece on heterosexism, which draws on data gathered during the Campus Climate Study done at the University.

Campus Diversity

Most participants interviewed described the campus as having a lack of diversity, especially in terms of race or ethnicity. However, many noted other forms of diversity that are not always apparent. According to GA Angela, the university "is not the most diverse campus to be on. It's a fairly homogenous sea of people." GA Angela continued to clarify, citing students in her class who felt comfortable disclosing their sexual orientation. She mentioned diversity of religion and political backgrounds. GA Angela also stated she had students of color, "who unfortunately can't hide." When asked about describing their inability to hide their diversity as unfortunate she explained,

as a teacher of color, sometimes--as I often tell my students, when I'm teaching about diversity, one of the reasons that we talk it about it so much, is because, unlike the majority of you, and them being the white middle class, if there is

anything about you that may be a little outside the norm, it's much easier to hide, and to not acknowledge that things may affect you by virtue of fitting into X category. And so it's trying to get them to understand that the person sitting next to you, who may be an Asian American, or an Arab American, or an African American, doesn't have that luxury of not being affected because you can't change the color of your skin. You can't change the ethnic markings that call you out.

Dr. Sommers, a faculty participant, stated “This is a remarkably homogenous, white bread campus.” Another faculty member, Dr. Reyna spoke about the socio-economic diversity that reflects differences within her classes. Dr. Reyna stated, “We talk a lot about poverty and stereotypes.” GA Charles also noted, “There is not a great deal of racial diversity.” Although all the participants interviewed indicated a lack of diversity such as racial and ethnic, many did speak about other types of diversity. The most common diversity to which the participants referred was religion.

Participants

The program leader is a faculty member of the Theatre Department. The faculty and graduate assistants, who were interviewed, consisted of three males and six females. The departments they represented were Biomedical Science, Communication, Philosophy, Psychological Sciences, Religious Studies, Respiratory Therapy, Occupational Therapy and Occupational Science, and Women's and Gender Studies. The Interactive Theatre troupe members that participated in the focus group consisted of three females and three males with majors in Biology, Magazine Journalism, Print Journalism, Sociology, and Theatre.

Program Leader: Professor Sarah Hepburn

For the purposes of this study, the program leader will be referred to as Professor Sarah Hepburn. Professor Hepburn described herself starting as an idealistic college student who believed theatre could be as political and spiritual as anything else that could change the world. She decided to “make it my life's work to prove it.” Professor Hepburn believes strongly:

Theater can be a transformative experience for people but maybe more so for the people who do it even than for the people who are audience members. That actually doing, embodying this world on the stage, that you've researched and then you embody are exploring, you know, human nature. Why do human beings do the things they do?”

Selected for the Kellogg National Fellowship program, Professor Hepburn became interested in leadership and interdisciplinary research. During her time in the program she studied psychodrama. This was followed, as a teacher, developing a theatre company based on socio-drama which she explains as a socially-oriented form of psychodrama that could have been described as interactive theatre. Later she would become involved in Pedagogy Theatre of the Oppressed and took workshops with Augusto Boal, founder of Theatre of the Oppressed. Professor Hepburn has also been interested in Theatre for Social Justice for a long time.

Faculty Member 1: Assistant Professor Gail Lawson

For the purposes of this study, Faculty member 1 will be referred to as Ms. Lawson. As a clinical Assistant Professor in the School of Health Professions, Cardiopulmonary and Diagnostic Sciences Department, Respiratory Therapy program,

Ms. Lawson described her responsibilities as mostly teaching professional classes within the respiratory therapy program. She mostly works with juniors and seniors in their undergraduate career. Ms. Lawson also teaches pre-professional courses in ethics, medical ethics, and healthcare ethics to students of various backgrounds and professional focus.

Faculty Member 2: Assistant Professor April Pender

Dr. Pender (pseudonym) is an Assistant Professor of Occupational Therapy in the School of Health Professions and a Core Faculty member of the Women's and Gender Studies Department. She earned her PhD in Sociology and Demography and teaching includes courses on Research Methods and Women's Empowerment.

Faculty Member 3: Assistant Professor Bill Greer

Dr. Greer (pseudonym) is a Visiting Assistant Professor in the Department of Religious Studies. He earned a Ph.D. in anthropology and is a scholar of South Asian religions, Dr. Greer describes himself as "...a tainted cultural anthropologist. I'm more of a scholar of society and culture than I am a textual scholar."

Faculty Member 4: Associate Professor Anne Sommers

Dr. Sommers (pseudonym) is an associate professor in the Department of Communication. In reference to particular courses taught by Dr. Sommers, she shared the following:

... invariably bring out issues about which people have understandable and inevitable differences of opinion. So, the dialogues can very quickly become difficult to the point of words in the sense that someone will say something, perhaps unintentionally, provocative, sometimes openly and overtly to stick their

finger in someone's eye or puncture an opinion that they disagree with. These little outbursts occur fairly frequently and one of the things I consider my responsibility and challenge is to maintain an open environment for those kinds of dialogues. And yet provide some protection and support for everybody's opinion and keep the discourse civil.

Faculty Member 5: Assistant Professor Olivia Reyna

Dr. Reyna (pseudonym) is Visiting Assistant Professor in Psychological Sciences and directs a multicultural program for the College of Arts and Sciences at the university. Dr. Reyna addresses issues of privilege and poverty in some of her courses. She is conscious of many of her student's lack of awareness when it comes to poverty issues. She points out many of her students have an image of a white middle or upper-class woman when talking about available opportunities. She finds very few of her students realize "that two thirds of the world's women on this planet live in poverty."

Graduate Assistant 1: Drake

For the purposes of this study, Graduate Assistant 1 will be referred to as GA Drake. GA Drake is a graduate student in the Biomedical Sciences Department at the College of Veterinary Medicine. He explained his interest in the *Interactive Theatre* program stating,

As an undergraduate you're dealing more with volatile issues in those survey courses than you are the graduate level. More about discussing and voicing your opinions and even in the sciences even though it's not so much about issues, there are issues that arise. You know, in terms of how science is used in society or

evolution or things of that nature. I wanted to know how to equip myself to deal with conflicts that might arise in the classroom.

Graduate Assistant 2: Charles

GA Charles (pseudonym) is a doctoral student in Philosophy. He has sought opportunities to grow as a teacher including a program with several other graduate students that included a series of “seminars and other activities over the course of the year that prepares you for faculty work.” He not only teaches an Introduction to Philosophy course but also Introduction to Logic, Ethics and Contemporary Moral Issues course.

Graduate Assistant 3: Angela

GA Angela is a Ph.D. student in the Department of Communication. Though she teaches public speaking, her main research interests are in culture and communication. She also studies narratives that people use to form the basis of interpersonal identity. She explained, “I study cultural scripts, kind of master narrative and interpersonal communications. Although she'd never heard of it, her initial reaction to the *Interactive Theatre* program was very positive. She explained, “I was really intrigued and excited about the possibilities of using this medium to help understand some of the issues that are facing minority students on campus. I was immediately captivated by this possibility, the teaching tool that this really presents for us.”

Troupe Member 1: Judd

For the purposes of this study, Troupe Member 1 will be referred to as Judd. He is a Ph.D. candidate in Theatre Department and serves as the assistant director for the *Interactive Theatre* Troupe. Judd was initially skeptical of becoming a member of the

Interactive Theatre Troupe, because as he explains he was not a big fan of improvisation.

He related:

I've been with the troupe 4 years, my entire length of time here. Professor Hepburn, the head of the *Interactive Theatre* program, [said] there was an instructor role. All we had was one sketch at the time and she needed an actor to replace the instructor. She really coerced me to join the troop because I didn't like improvisation at all at the time. I'm the assistant director, so I do all the coordinating, scheduling, and I also facilitate.

Troupe Member 2: Andrew

Andrew is a senior theatre major and journalism minor. Andrew stated, "Originally I began working with Judd, writing a Forum Theater script and have been with the troupe as an actor since then, about three years."

Troupe Member 3: Michelle

Michelle is a Ph.D. candidate in the Theatre Department and described her history with the *Interactive Theatre* program:

I've been with the interactive theatre since August, 2007 when Professor Hepburn asked me to join as a facilitator. And so I started facilitating and one day I got an e-mail that said, "We need to fill in an actor. Can you play this part?" I said sure. So that's how I got involved in the acting end of the theatre.

Troupe Member 4: Mandy

Mandy is a junior, majoring in Magazine Journalism. She is also pursuing minors in Theatre and Sociology. She explained how she came to be involved with the *Interactive Theatre* Troupe:

I was asked to audition by Professor Hepburn at the end of my freshman year; I had taken theater classes with her and she invited me to audition. Before that I had not really heard about the program. I have been acting with the group since the beginning of my sophomore year.

Troupe Member 5: Jason

Jason is a senior theatre major and original troupe member. According to Jason, he “was invited to be a part of the original troupe in 2003 and have worked as an actor and collaborator ever since. I was recently asked to try to write a new piece for the group.”

Troupe Member 6: Nawal

A junior at the University, Nawal is both a Print Journalism and Biology major. She described her recruitment for the program:

I first was introduced to the program when I was in the Muslim Student Organization, and I received an email from Professor Hepburn who was looking for a Muslim student to play the role. I dabbled in theatre when I was in high school, and this program sounded quite interesting.

Interactive Theatre program

There are 20 members involved with the *Interactive Theatre* Troupe. Several of the roles are played by more than one actor depending on who is available. Some of the troupe members also contribute as the facilitator for some of the presentations. Judd described the four main scripts used in the *Interactive Theatre* program.

1. *Conflict in the Classroom* is set in a statistics course. The characters include one instructor and four students. The script deals with issues of race, gender, and

socio-economic status and can be performed for either students or faculty.

2) *Heterosexism* is set among a biology study group. The characters include five students. The script deals primarily with issues of heterosexism and homophobia. It also addresses, to a lesser extent, socio-economic status and gender. It can be performed for either faculty or students.

3) *Parts of Speech* is set in an English composition course. The characters include one instructor, one teaching assistant, and four students. The script deals primarily with religious tolerance and freedom of speech. It can be performed for either faculty or students.

4) *InHumanities* is set in a religious studies honors course. The characters include one instructor and four students. The script deals with religious tolerance and diversity issues. Although this can, with some modifications, be performed for students. It is recommended for faculty.

During the focus group interview the troupe members shared their views on the issues addressed by the sketches. Mandy stated, “I think we deal with important issues like homophobia, overt racism, etc. I think we could push things a little further and write some new sketches on issues like transgender individuals and ‘subtle’ racism. Jason described the sketches as presenting “several perspectives in terms of gender, race, religion and sexuality. They are represented and contrasted with one another in a fairly realistic way.” Michelle also mentioned, “Favoritism-professors favoring one student’s perspective over another’s.” She felt some of the sketches addressed faculty bias in regard to acceptance of the various views shared by their students which contributes to alienation and students staying silent.

As described by the program leader, focus group, documents, and from the researcher's observation, there are four main phases to an *Interactive Theatre* presentation. After an introduction by the facilitator, who briefly explains what the audience is about to see, the sketch is presented in its entirety. A typical performance includes a 10-minute sketch in which a class or student study group encounters diversity issues they don't know how to handle. After the brief scene has been performed, the actors leave the room while the facilitator explains the next phase of the presentation. Basically, the actors will return and begin to re-enact the scene. However, at any point during the repeated presentation at the sketch, audience members are encouraged to say "stop" and step into the sketch in some capacity. The volunteer may replace the instructor, a student, or become an additional student and try out their own ideas to improve the situation. The interactive theatre methods employed draw upon the techniques of Augusto Boal's *Theatre of the Oppressed*, a social-action theatre form building upon Paulo Freire's *Pedagogy of the Oppressed*. The audience member entering the scene then becomes what Boal (1985) described as the spect-actor. The program refers to these spect-actors as interveners. The interveners may replace one of the actors in order to take over the role of one of the characters. This intervener may also choose to become an additional character in the sketch. Once the audience member has entered the sketch in some manner they may try various tactics to address the issues brought up in the sketch. At any point the audience member who stepped into the sketch may stop and leave the sketch. The facilitator then asks for feedback for the intervener from the rest of the audience. The sketch resumes until another audience member stops the sketch to step in and the process is then repeated. Another feature of the program is the talkback aspect.

This is when audience members may question the characters themselves. The actors remain in character and engage in dialogue with the audience.

The actors, having developed full characters complete with a biography, answer the questions as the characters themselves. This phase of the presentation also incorporates what is referred to as timeouts. An audience member or character can call a timeout. During a timeout the character answers without the other characters hearing what is being said. The talkback session furthers the ability to give voice to insights from individuals that would otherwise remain silent. Many of the faculty members and graduate assistants interviewed commented on the effectiveness of this part of the program. They explained this as an opportunity to ask questions that would otherwise be avoided. This opportunity also brought about an awakening, derived from the voice given to those marginalized individuals during the program.

Using the data set and the predetermined codes, the following themes emerged:

A) Awakening to diversity and the need to acknowledge and incorporate the ramifications; and B) Empowerment of the participants to address diversity. These two themes related to the influence of participating in the *Interactive Theatre* programs as audience and troupe members are depicted in Figure 1.

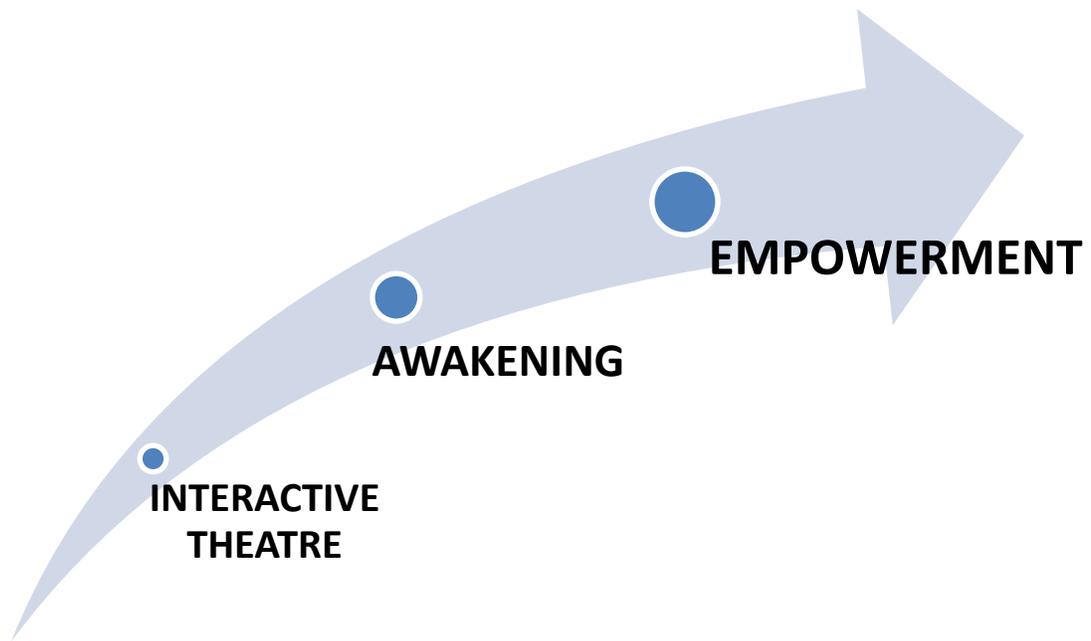


Figure 1. Path to empowerment.

In its most archaic sense, theatre is the capacity possessed by human beings to observe themselves in the act of seeing, of thinking their emotions, of being moved by their thoughts, they can see themselves here and imagine themselves there, they can see themselves today and imagine themselves tomorrow.

Augusto Boal

Awakening

The first theme to emerge from the data was the role of awakening to effect change in the classroom. The faculty and graduate assistants recognized their own blindness to issues of diversity. This was exemplified through awakening to the participants' a) avoidance of diversity issues that might result in conflict or uncomfortable discourse; b) unseen or not easily recognized diversity; c) relevance to curriculum; and d) the need for a safe space to discuss issues derived from diversity. As shown in Figure 2 these themes are illustrated.



Figure 2. Awakening to issues of giving voice.

Dr. Greer described his own realization, “Awareness is a great tool, sensitivity and awareness. You know, my ears are little more perked up for it—a little more [he snapped his fingers twice] quick to react so to speak.” According to Judd, “It’s in the script but it’s not really in your face. It’s more subtle. And then in the talkback session we try to bring out those points. We have a specific agenda to make it clear—the points we are trying to make.” Jason shared how the process of the *Interactive Theatre* presentations brought about his awakening. He stated, “The scripts make the cultural conflicts apparent but the talkback sessions further evoke the differences and motivations. By the end of these performances, the diverse perspectives couldn’t be clearer.” As GA

Charles succinctly stated, “So, now I would like to think I am better aware.” GA Charles went on to explain:

There is a sense in which, I think having attended, seen these [presentations] you are just more attuned to the differences [in people]. And I think I would say half of the ability of dealing with these situations is knowing that they’re there and being, as best you can, prepared for them.

GA Angela explained,

It helped me a great deal, like I said, to see that there are many places of diversity that I wasn't even aware of; many faces of diversity that I need to acknowledge, which allowed me to look at my own bias some. What I did get again, and this completely goes to the actors, was a clear image of some of the ways I don't see.

Ms. Lawson confirmed, “It's something that is not in the back of my mind anymore. It's something now, as I witness a situation I can kind of pick out the elements a little bit better. I guess it's raised my consciousness.” Ms. Lawson further stated, “I think if I were to compare myself to the people in this building, I might be a little more conscious just because I've been through the training....*Interactive Theatre* made me think about how I would approach it. Michelle further explained how awakening is brought about not only by the originally developed sketch, but also by the diversity of the actors themselves:

Well you know, typically the scripts, but for certain scenes it has a lot to do with the performers. I mean, when you have some of the best conversations I've had in, or we have, these talkbacks have been because, okay let's say, David, who's the homophobic character in one of the skits is played by a black man. Well then, often it seems, you know people are afraid to talk about race, but when he plays

that role, when a black man plays that role they will say, “As a black man, don’t you think prejudice is wrong?” And sometimes really interesting dialogue comes out of just simply the actors themselves. It’s not written into the scripts.

Ironically, one of the categories that developed under the theme of awakening was that of avoidance.

Avoidance: Choosing Blindness and Moving On

Many of the participants interviewed shared the realization they tended to handle difficult diversity issues by avoiding them. Various reasons were given for this, including feeling ill prepared, not being relevant to the class, and the need to get the course material covered. Professor Hepburn shared the initial response of most interveners.

We found out that when we first started out a lot of people would think that the solution to a classroom upset would be to go in and prevent it from happening as a faculty member; to keep it from happening, to shut it down before it gets started, to keep peace rather than using that conflict as a teachable moment or using it as a way to get into discussing with your class, helping your class discuss. Our troupe members, including the facilitator, are not shy about calling them an out. Once, I can’t remember exactly how he said it, but he said, “Well, basically, you just didn’t address the problem.” Basically, laid it on them [faculty intervener], but, you know, what they did was just avoid the problem.

GA Drake shared the following:

I wanted to know how to equip myself to deal with conflicts that might arise in the classroom. Better than just ignoring the problem and trying to move on to “We have to cover this.” “We need to cover the next step in the lecture.” I want to

intellectually approach the issues, maybe have a stimulating conversation rather than just avoiding the conflict at hand. Rather than just trying to cover the next point in a lecture was one of the most important things I think I learned from those interactive theaters and then maybe some basic classroom management skills.

Dr. Sommers shared her struggles with avoidance stating, “The one thing that I am always reminding myself is even on days that I don’t feel particularly inspired to live up to that role, I am still not supposed to squelch discussion just because it would be more convenient to keep on schedule and move ahead.” Becoming more sensitive to diversity issues is how Ms. Lawson described her experience with *Interactive Theater*. She described how she managed some diversity issues before her involvement with the *Interactive Theatre* programs, “I wouldn't have even attempted to approach that conversation with those students, you know, that was a little taboo. I don't want to talk about that.” In reference to a presentation where a student audience member intervened Dr. Reyna confessed, “Before actually seeing the *Interactive Theater*, I would try to do more of what the young man did yesterday, which was very admiral, of him trying to ignore the stereotypical comments. And like ‘okay, let's move on.’” In addition to recognizing they were avoiding discussions that might be controversial, many of the participants shared the realization of their own intolerance to their mostly homogeneous students.

Recognition: Diversity Unseen and Understanding of Backgrounds

Through their participation in the *Interactive Theatre* programs, many of the participants recognized their impatience with students who lacked experience with

diversity. In reference to her students, Dr. Sommers explained, “Typically, people with their experience level-they refuse to believe that their own experience might be in any way limited by the absence of exposure to an experience with other people. Dr. Pender shared the realization of “thinking about the importance and being reminded of the importance of meeting students where they are.” GA Drake explained, “Even though you might know the issue, but you might not know why the student feels so strongly about it.” Professor Hepburn reiterated what some faculty have shared after witnessing an *Interactive Theatre* program. She stated that people have said things like, “I could recognize every one of those students in that classroom. I’ve had every one of those students in my class.”

In reference to the new tolerance for some of her students, Dr. Reyna shared the following:

I mean, just the whole ability to empathize with the character that, you might not want to empathize with right off the bat. And so to understand, you get students that, you know, are human beings and there are sometimes students that rub you the wrong way or say things. And you've got to realize it's a new experience for them. The type of class that I teach, we cover sexism, classism, racism, heterosexism. These are very emotional kinds of issues. People have different investments in them and feel very uncomfortable talking about these issues, because they feel like you might be pointing a finger or blaming them or these kinds of things. And so, I think the fact that you really have to learn how to take that side that you normally might not empathize with and put yourself in that student’s shoes and understand the fear and anxiety that might be provoking with

things that they are saying or lack of knowledge they might have about the topic. I think it has to do with even myself empathizing with these students and putting myself in their shoes, the fact that they may not be exposed to so many things. I think it's become more visible to me, the religious diversity, and other ways of looking at the world. It can be very frightening. But I've come to appreciate that now.

Dr. Pender further acknowledged the following:

... kind of sad, but you know for some of them, this is the first time that they have been asked to look at, you know, to kind of live outside or look outside of their little, very sheltered world. One of the things that the *Interactive Theater* piece did was remind me where, where some students are. For some students, these are really eye opening and new issues they haven't had to think about and they really don't want to think about. I think to be a little bit more empathetic and patient and know that just because they are at a certain point now doesn't mean they have to stay at that point. But to kind of see students for where they are instead of where I am.

In reference to the multi-levels of her students diversity, Dr. Lawson simply expressed, "Do I have much more appreciation now? Absolutely."

Recognizing the diversity among their students, many of the participants interviewed also realized the relevance of diversity to their course and more importantly to their students.

Relevance: Addressing Diversity in Any Course

GA Charles quoted the philosopher, Wittgenstein, who said, “I will teach you differences.” The graduate assistant further revealed, “Sometimes I think that that’s my job-is to awaken people to those differences.” GA Angela indicated, “We just assume diversity will happen by the virtue of being on the college campus.” As Dr. Pender explained the power of

Interactive Theater to see more of the nuance, between, you know, what our expectations are as western people, or whatever, or middle class, or whatever the identities are that the students hold and bring to the issue--to kind of talk about what those are and how those help or hurt in their ability to see how someone else experiences the world. And I think there is a lot of unacknowledged privilege that both the students and faculty, who haven't thought about it, experience. It's very different with the Women's Studies' faculty who clearly... These are topics that we talk about a lot in Women's Studies and so those... the sort of more seasoned students and faculty I think have more of an awareness. But it's often shocking to me how little awareness there is. But that, you know, as white people we have privilege or as men, that men have privilege.

GA Drake became aware of the relevance of intellectual diversity. He explained,

...how we all come with a different background knowledge in our fields. Just because someone majored in biology from China doesn't mean they have the same exact background that I do, who also majored in biology here in the states. So, just that sort of intellectual diversity-that our nationalities might have taught us differently.

Dr. Greer explained, “You can't really re-create a classroom. I still think it's good. I think peoples' exposure to the kinds of tensions that can develop is real and they should be aware of it at least. And it's something that the program made me more aware.”

Armed with a better understanding, or tolerance, for their students' diverse backgrounds, many participants indicated increased patience with their students. Some even recognize they were part of the problem of students not speaking up in class.

Safe Space: Classroom Climate

Dr. Reyna reflected, “I think before actually having seen the *Interactive Theatre*, I was probably a little more harsh because I really want them to empathize with, you know-the other.” Andrew recalled an even stronger realization for some faculty stating,

We did a sexual harassment [sketch] where the teacher touches one of the female students inappropriately, just kind of on the shoulder and occasionally on the knee. And the male faculty members admitted to doing this and not realizing it was wrong and there was a female faculty member in there who was like, “no you can't do that” I mean, they're just kind of completely clueless for some reason.

Sharing her awakening to the need of a safe space, Dr. Sommers revealed,

There are always so many students, even in the small classes like the ones I teach that remain silent. Voluntarily. But I worry about providing an environment which enables them, if they choose to, participate and least not feel under assault from the opinions of others. That is something that is important.

GA Angela explained,

We deal with students who, for all of their political correctness, hold some very traditional views about things and about the ways that things should go. And it's

been very helpful for me to remember to create a safe space for our students to wrestle with those things, which this is what I believe what college is suppose to be about, wrestling with those things.

Dr. Sommers talked about using *Interactive Theatre* presentations for her students, stating,

The nice part about *Interactive Theatre* is that this allows students to simulate experiences they are quite familiar with like watching a television program or going to a movie. It's sufficiently outside of themselves that it's not as threatening as having to confront something like a face-to-face conversation with someone in the classroom that they are going to see again and again and so on. I think that has been particularly helpful in a sense of promoting discussion in a less threatening atmosphere than when they are into a heated discussion with someone that they know who is going to be there every day for the rest of the semester. This enables your students to express their opinions and experiences in a supporting environment and productive way with others who may or not disagree with them.

Dr. Reyna discussed the influence *Interactive Theatre* has had on her curriculum. She now begins the semester with a project about privilege. She confirmed, "It's worked out well for my class, actually. It really sets up the course, and it done it in a way that is non-threatening to them, at least I feel. And, yeah, I think it's been a good thing."

Sometimes a simple, almost insignificant gesture on the part of a teacher can have a profound formative effect on the life of a student.

Paulo Freire

Empowerment

The second theme to emerge from the data was empowerment for teachers to address diversity in its many forms and to encourage their students to do the same. The participants spoke to the concept of teaching students rather than subjects. This idea was supported by *Interactive Theatre* presentations demonstrating the many areas diversity that affect students sharing a course. Many of the participants indicated newly felt empowerment a) to strive for all voices to be heard in the classes; b) for best practices learned from watching colleagues participate in an *Interactive Theatre* sketch; c) from resources developed from participating in sketches; and d) from collegiality developed across disciplines. In Figure 3 these themes are illustrated.

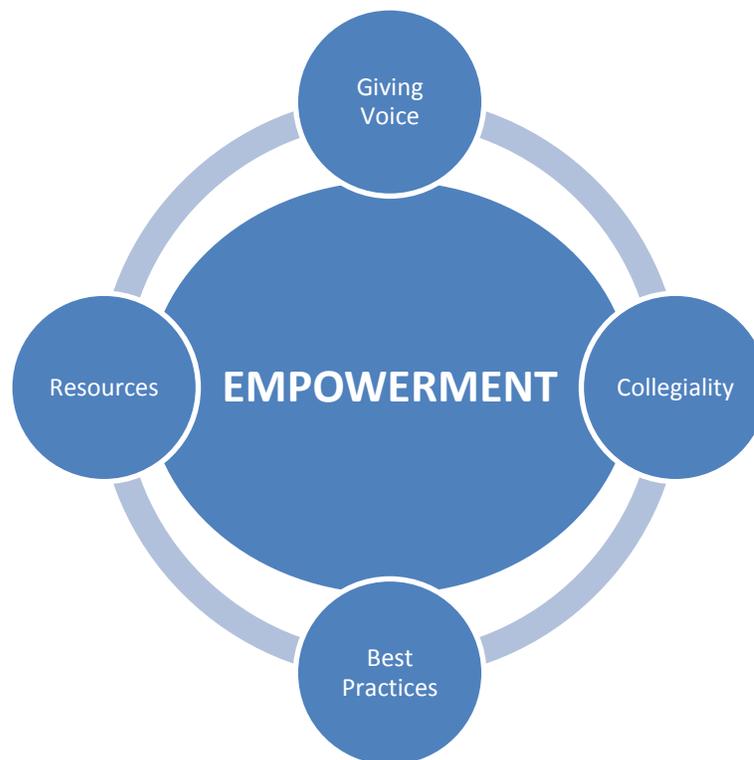


Figure 3. Empowerment results from participating in Interactive Theatre.

Wlodkowski and Ginsberg (2003) explained that, in order to meet the moral obligation of education, marginalized groups must be given a voice. The guiding framework for this study, Critical Race Theory advocated the use of storytelling as an effective resource for giving voice to the oppressed. An essential component of CRT is the use of narratives or storytelling to comprehend people's experiences (Daniel, 2007; Delgado & Stefancic, 2001). Furthermore, CRT theorists utilize common situations to investigate perspective through power of stories, thus giving voice to the marginalized in order to gain a better understanding (Delgado & Stefancic). Theatre is based on storytelling and is thus a powerful tool for giving voice. According to the Troupe members of the *Interactive Theatre* program, one of the main goals of the sketches is to give voice to marginalized individuals and groups by addressing issues of diversity. This is accomplished by fully developing the characters based on careful research and creating biographies from which to draw during the talkbacks.

Giving Voice

Ms. Lawson described herself during the early *Interactive Theatre* presentations when she stated, "I felt at the time that my own experience with various religions, various cultures was limited so much that I really couldn't make sure that everybody had a voice within the conversation, which is what I try to do." Jason explained, "Each character is treated as a fully-rounded individual with personal motivations, backgrounds and desires. When you place four or five of these fully-rounded individuals from different backgrounds into a common setting, prejudices and assumptions are quite quickly revealed. Mandy further revealed,

A lot of the development comes from us developing our character bios. And information about our characters and their backgrounds, which we've written in these bios, comes out in the talkbacks. This provides a diverse group of individuals and life stories that accurately reflects the complexity of individuals in real life such as where people are coming from with their viewpoints and why.

One of the instances, Judd recalled, was quite revealing for the instructor of the class for which they were presenting:

Oh yeah. A lot of our audience is instructors. For example when I was telling you the story of the homophobic... professor. And ultimately, by the end of that, although we all felt a little "Whoa, what was that?" They needed it, he needed it, he needed to hear someone say, "I'm gay. People say these types of things. It hurts my feelings." He needed someone to sit down and allow themselves to be vulnerable. And it definitely moves people and I think it makes professors think. Even very liberal, open-minded professors, will come in, see something and be like wow, and maybe they catch themselves, or they make a mistake. So it's definitely wonderful a learning tool for faculty.

GA Angela commented on the effectiveness of this technique for giving voice when stating, "And have them respond in character was the best part. It's truly the best part of that whole process. Its insights you just can't ask your own students."

Dr. Greer contends the lack of diversity actually contributes to the silence. He posited:

We don't have that much diversification here and that is an issue too. So, you know, that makes people that may have more wide-ranging views, oftentimes not

say a word. They get very quiet. You know, some students are afraid to air their views in public, in front of other students. They are not comfortable doing that.

GA Charles stated,

I think a lot of those theatre pieces depict that one person who is sitting there fairly silently and is often the one that is the most affected by whatever is going on. They are maybe being silent because they are hearing about two people bash about a religion that they are a member of.

GA Angela met Professor Hepburn after one *Interactive Theatre* presentation and related an incident that happened to her. She then had the unique experience of having her story developed into one of the sketches used by the Troupe. She described having her voice heard stating, "...to have an opportunity to see my story end up there was really important." She continued to reveal the influence these experiences had on her as an instructor. She said she had become much more aware and strived for that awareness in her students. She explained, along with herself, she asked her students to be "really looking to see who is really represented. And what do you see? And who gets to speak? And who doesn't get to speak? And whose voices are most important or legitimated in our society? And who doesn't really get a face?"

Dr. Pender: reiterated the effectiveness of the *Interactive Theatre* program's talkback sessions that

...would make students see this as an opportunity to ask questions about different points of view or perspectives of the individuals. I think is one of the most ingenious parts of *Interactive Theater*. You know, being able to timeout and speak honestly without other people hearing. But, the audience gets to hear what was

going through the person's head when they were talking. Which I think, particularly on issues of diversity when you timeout and the African American student gets to say, "I was really insulted or I was really hurt or whatever." And I don't think that there's not really any other opportunity for students to hear that kind of question. "Well how did you feel?" They're not going to ask in a real setting, "How did you feel when so-so called you a name?" It's just not going to happen. So, I think that aspect of it is really a clever idea.

Professor Hepburn spoke about experiences with audience members after presenting some of the *Interactive Theatre* sketches. She recalled:

One of the characters in *Conflict in the Classroom* is a woman, a young woman of color, who the teacher assumes that because she is a person of color, she's stupid. And I can't remember if he tries to call her by the wrong name, and stuff like that. Yeah. And, so after performing for one conference, this woman, African American woman, came up and she was saying, "That's me; that's me. That's, that was, that was my life." And when we did the one where we had the Muslim student for one performance, a young woman, I don't know if she is a TA or a faculty member, came up afterwards and said, "I really identified, I really identified with this character when he talked about being put in boxes. That's the first time I've said anything about it. The first time I've been able to speak about it."

The participants interviewed revealed challenges brought about through the *Interactive Theatre* method of giving voice to the marginalized. However many commented on the positive aspect of having their own safe space to try different tactics to address the issues

and situations presented. They also commented on the confidence gained to try this in their classrooms since they had already practiced.

As explained by Jason:

It gives the instructors, and students for that matter, a safe space in which to experiment with different problem-solving strategies. It allows the instructor to attempt to make a point of heated conflict a teachable moment. This opportunity lets instructors "practice" facing down tough situations which do occur in the university setting from time to time.

Michelle, who also serves as an instructor verified this empowerment:

I know for me it helps me as an instructor to say, this is how we can go about having this type of conversation in class. This is how we can try to go about talking about the issue when it arises in class, which it inevitably does. And not in a conversational nasty way, but in a way that is productive and hopefully enlightening.

The graduate assistants interviewed particularly spoke to the advantage of the Interactive Theatre presentations having the additional benefit of improving their overall teaching. This was also echoed by some of the faculty members. GA Drake explained, "They just brought it to my attention how ill-equipped I really am to... I had no idea what I would've done if I was in that situation as the teacher, to handle the situation they were presenting to us. It just really opened my eyes to the necessity of training. GA Angela agreed participation "was a good opportunity for us and to have a safe place, not so exposed, to step in to the role. It's pretty nerve racking. It was very, very nerve racking, but it was good." GA Charles phrases it as, "Wow, just seeing that can help prepare you."

Best Practices

GA Charles further explained, “Part of the reason I enrolled in these programs that ultimately exposed me to *Interactive Theatre* was that we don’t have much of a teacher training program. He further went on to point out, “Rarely, rarely do you ever get anything that tells you what to do when you have an absolute blow-out in your class and you are just standing there and going, ‘what am I supposed to do?’” GA Angela also pointed out the empathy that can be gained by instructors. She stated, “I think programs like this are valuable for everyone. If teachers, especially, had a chance to go through something like this, it would give them a better understanding of what our students go through in a classroom.” Dr. Greer took this concept one step further when he asserted,

I thought there should be more of that and I thought that the audience, and now I'm going to sort of hit everyone on the head, including myself, should be coerced in a way to participate more. It couldn't hurt anybody and it certainly could help probably most everyone that participates. Not everyone probably agrees with that. I know everyone doesn't because I heard some views that didn't. But for me I thought that was good. I thought how else do you get hands-on training? You can't really. So here's the closest thing we can come up with.

Ms. Lawson echoed the need for a stronger emphasis on participating. She stated, It's easy to sit in the back of the room and say “I would do this. I would do this.” It's harder to get up in front of your peers thinking you know what you're doing and failing miserably at it. Not necessarily in the sense of participating, but you get up there and you can make the action that you think is going to change the course. And it doesn't...

Seeing the *Interactive Theatre* presentations as applicable to her teaching, Ms. Lawson further stated, “They do an amazing job taking real life experience and turning it into something that we can teach from, which I think is really difficult. And it's an art form that I don't know many teachers who have mastered it.” When asked to compare to other diversity training, Ms. Lawson replied, “I can honestly say I have never had any other kind of diversity training. I've had small little bitty things here and there... various religions and cultures. So I think there's some of that but... This was my first real submergence into any of this.” In comparison to online diversity training, she explained,

The online stuff, and I'm a big proponent of online learning, but the online stuff, there's no interaction. Ah, take the quiz. I'll get through it. It's no big deal. I don't have to really pay attention. You know, the quizzes are so insanely easy that they're meant to be passed with little difficulty. The *Interactive Theater* just throws a whole new slant on things. You know, it's not just do you recognize diversity, which is I think what the little online university sponsored stuff does. It's do you recognize it? Can you process it? Can you deal with it? Can you handle it? Can you facilitate a good discussion without shutting down the student or the other person involved? So, absolutely it's just amazing the difference and I think I would honestly say before... I could have told you that I didn't think that diversity training was necessary.

Professor Hepburn explains the effectiveness of the program:

It's because it's active learning, it's learning experientially through all of your sense, with your body, imagination, mind, everything is engaged. That it's more meaningful and more memorable than a lot of other methods. Probably for some

people, it's different. But it's certainly, I mean again, people said in our focus groups, you know, "Well, you know, it's, it's, it's not like a PowerPoint. Most people, most teachers are not trained to, most college faculty, most university faculty are not trained to teach, let alone teach anything having to do with diversity.

She further stated there were increased requests for presentations for both faculty and students. She is constantly being told, "We want, we want more training. Give them training on how to facilitate these dialogues." When asked about other diversity training, she stated, "We don't do anything. I mean there's nothing required. When TA's come on campus there's a variety of things offered to them but they don't have to choose diversity as one."

Also recognizing the need for training and including graduate teaching assistants, Dr. Greer asserted,

That's a very good thing because we forget about the levels at the University and we forget, you know, graduate students are teaching too, a lot. So let's not overlook that by any means in their dealing with it sometimes even more. Because some sections are more based on discussions and TAs run the sections. The professors teaching lecture class-maybe nothing comes up. The TAs are doing the sections and maybe they're the ones getting all the flack, so to speak. But the TAs are all dealing with 20 students and they're dealing with issues. And that's a real thing. And did they get any training in this?

Dr. Sommers summed up with this suggestion, "It occurred to me that the one thing that I would recommend they do-that they broaden the scope."

The *Interactive Theatre* sketches gave its audience members several resources and opportunities to practice addressing the issues of diversity, including giving voice to marginalized groups. An additional benefit, according to many of the participants interviewed, was what is considered one of the basic best teaching practices, modeling. GA Drake explained,

...watched a lot of the faculty that have taught for a lot of years try to handle those situations and even that was really eye-opening to some of them who have taught sociology courses for years, reconciling differences that were going on in the groups. And so I learned a lot just from that.

GA Angela further explained the empowerment from watching others intervene in the sketches stating, "I did become involved in that one. Mostly because I saw my peers get involved with the last one and I felt that I should put forth some effort and was very nervous about participating." Dr. Pender reflected,

...having seen how other people intervened in the skits, thinking about how I would deal with difficult issues in my classroom if they were to come up.

You know, I think that the skits give you ideas on how to approach...when they do the start and stop thing and they bring in someone to kind of intervene. Different ways of intervening I think are good lessons in how to deal with students across the board and not just in those particular situations. But if you have a student that comes to you upset about something or you have a student who comes to you and doesn't like the grade on their paper. Watching other people intervening gives you ideas of how you do or don't want to interact with your students.

Dr. Greer further clarified,

We got, you know, Professor Joyce (pseudonym), for example, to participate and that was good because then you see someone who's more seasoned probably than anyone in the audience or most of the people in the audience, how he would deal with these kind of situations. So, creating role models, creating ideas, you're not to do the same thing. Every situation is different obviously. Just getting good advice, having good insights before things come up. That can't hurt, knowing that there could be a problem and how you might address it.

Dr. Reyna also explained empowerment gained to become an intervener in the sketches, which in turn gave her a chance to try tactics in a safe space. She explained the effect it had on her, "Having seen other people do it and come out pretty much unscathed and okay. Just having seen a couple of performances, feeling more confident.

Professor Hepburn explained the safe space advantage of using *Interactive Theatre* stating "The theatre lets you go in and come out. It brings that emotion, reaction that you get from being in it vicariously. We have some more distance from it, so you can start to see how this might connect."

Resources

All the participants interviewed indicated the *Interactive Theatre* program was an excellent teaching resource. Not only did they convey positive results of having participated in the programs but most indicated a need for more such training. As Mandy shared, "I have never gotten anything but positive feedback from students and instructors. They always say that performances really made them think and spurred thought-provoking discussions for days in their classes. As GA Charles asserted,

I say the graduate students on one hand but many of the older professors could benefit from--just a reminder that, hey-these issues are really intense and maybe in your large lecture classes you don't confront them but your TA's do. So at the very least recognize that your TA's might be exposed to serious challenges in the classroom.

In relating the personal challenge to becoming involved in the *Interactive Theatre* sketches, Dr. Greer admitted, "At least it makes you aware of these things and can give you some tools or some ideas about how you might deal with it." Dr. Pender also talked about "trying to find ways that make that new knowledge or new way of looking at the world more accessible to students I think is important. I'm looking for a more interactive ways to reach students." In comparison to other types of diversity and teacher training, Dr. Sommers insisted *the Interactive Theatre* program was "infinitely more rewarding and validating from a professorial point of view because it was suggesting ways in which you may be a more productive change agent or at least recommend some tactics." In relating her experience as one of the interveners in an *Interactive Theatre* sketch in the advantage of getting to practice techniques, Ms. Lawson explained,

It really made me think hard about how I respond to students. In my mind, things go a certain way. So when I say, X, they should say Y and Z. In *Interactive Theatre* when I said X and she said D and F, I wasn't exactly sure where to go. So it made me think that when I'm in my classroom and I say-I put forth those kinds of things maybe my students really don't understand what I'm saying. You know, maybe I'm really not getting my point across. So it made me think a little more about what I say and how I say it and the generalities that I try to use. I'm looking

forward, at this point, to the discussion and lots of ideas, versus- A year ago I would have been petrified of confrontation in the classroom. Because I didn't think I could handle it. I don't know that I really developed new skills. I certainly developed better confidence after that *Interactive Theatre*.

Collegiality

Some of the participants also pointed out the collegiality that was developed from participating in Interactive Theatre programs. They talked about the positive aspect of getting to know other faculty and graduate teaching assistants across disciplines. Some faculty mentioned having developed research colleagues from faculty they met in the program. Some talked about the positive aspect of staying in contact and communicating on a regular basis with colleagues throughout the university. Dr. Greer explained,

You know, as much as you can get people to participate in that, to ask questions, to figure out what's going on, to sort out in their own mind their interpretation of what's happening in front of them. Good thing, obviously, to give them more insight, more understanding. And also it was a mixed group of people, all kinds of different levels of faculty and there were graduate students. That's good....good for campus community, campus environment. I made some new connections there, you know, some of them work related, some of them may turn into interesting research. It's good to have more acquaintances at the University, you know. And you don't get a forum like this very often where you get to actually- you might sit in the same room people but you don't get to talk with people. Here's a different situation and it's not a lecture we're going to do. Maybe there's a few questions, you see someone and "hi."

Through an analysis of the individual interviews, focus group interviews, field observations and documents, awakening, empowerment, emerged as themes of this qualitative inquiry. Professor Hepburn, faculty, graduate assistants, and troupe members, through their stories and in their own voices, assisted the researcher in presenting the data.

Conclusion

The study design, data collection methods, conceptual underpinning, research questions and process of data analysis were discussed in Chapter Four. In addition, a description of the campus setting and an introduction of the participants were also discussed. In Chapter Four the use of the CRT element of storytelling and the use of the participant's voice were presented. Discussed in Chapter Five are the findings and conclusions based on the data analysis. In addition, presented in Chapter Five are the implications for practice and recommendations for future study.

CHAPTER FIVE

Summary, Recommendations, and Conclusions

Introduction

This single case study examined whether voice was given to marginalized groups through the use of *Interactive Theatre* as professional development for faculty in higher education. The data were triangulated by comparing individual interviews of the program leader of an *Interactive Theatre* program, faculty and graduate assistants who participated in the *Interactive Theatre* program, a focus group consisting of *Interactive Theatre* troupe members, field observations and documents. From the data, two themes emerged which showed an awakening to issues associated with diversity and empowerment to address those issues were results of having participated in the *Interactive Theatre* program. These results were found to be true for participants in the study whether their involvement was as audience members, such as the faculty and graduate assistants, troupe members, or program leader. A summary of the findings of the inquiry and conclusions based on the data analysis will be discussed in Chapter Five. Additionally, the implications for practice and recommendations for future study will also be discussed.

A key element of this study was the use of storytelling and voice in allowing the participants' to tell their own story. Delgado (1989) and Tate (1995) posited that storytelling (or counterstorytelling), a key component of Critical Race Theory, allows out groups to reject the corporate or institutional story in favor of their own versions which can counter the stories of the oppressor. Through counterstorytelling, the status quo is challenged through construction of the storytellers own reality. Therefore, this researcher determined that using a case study approach would allow the researcher to obtain the

language, or voice, of the participants (Creswell, 2003). Thus, since the empirical goal was to understand the actual experiences and beliefs of the participants, through this inquiry, the researcher placed emphasis on the participant's personal voice to present the data.

Summary of Findings

The overarching question guiding this qualitative inquiry was “How does *Interactive Theatre* as professional faculty development give voice to marginalized individuals or groups in higher education, as viewed through the lens of Critical Race Theory?” The study was viewed through the lens of Critical Race Theory (CRT). As established previously there are four basic tenets of CRT:

1. Critical race theory acknowledges that race has historically been, and continues to be, a fundamental organizing principle in United States society.
2. Critical race theory contends that, far from being the exception, racism is endemic to American life.
3. Critical race theory emphasizes the importance of racially marginalized members of society telling their stories.
4. The ultimate goal of Critical race theory is social justice (Bernal, 2002; Delgado & Stefancic, 2001; Ladson-Billings & Tate, 1995; Parker & Lynn, 2002).

The following two themes related to the impact of *Interactive Theatre* as professional development for giving voice to the marginalized and empowering faculty emerged as data were analyzed: the role of awakening and the role of empowerment. The research sought to answer the following questions:

1. Why is *Interactive Theatre* used in professional development for faculty in higher education?
2. How does *Interactive Theatre* give voice to marginalized groups as viewed through the lens of Critical Race Theory?
3. What impact does *Interactive Theatre* have on empowering faculty to address the issues that come from giving students a voice?

The researcher summarized the data presented in Chapter Four that addressed each research question. In addition, interpretations of the data were guided by the literature review.

Why is Interactive Theatre used in professional development for faculty in higher education?

Although the Interactive Theatre program was designed to prepare faculty to address issues of diversity, the researcher found consistent acknowledgement of the usefulness for training teachers in general. None of the participants interviewed believed there was any required diversity training at the University. Only the program leader indicated there was a diversity training option among several other teaching improvement workshops available for teaching assistants. All faculty and graduate assistants shared they made a conscious decision to participate in the *Interactive Theatre* program. Many specifically talked about recognizing a need for training in dealing with issues of diversity. Even the few faculty participants who felt they already possessed the skills to address diversity, due to the nature of their areas of expertise, or felt it was not necessary in their particular courses, conceded an awakening to the need for this type of interactive training.

With a self admitted bias for theatre, Professor Hepburn explained the phenomenon of the *Interactive Theatre* program's ability for going around people's defensiveness:

I'm a theatre person. I have learned from personal experience how actually doing the theatre is so much more potent than seeing it. Seeing it can be very potent. I have learned through my own personal experience how powerful performing in the theatre—exploring an issue through theatre is. There's a phenomenologist who talks about theatre being a laboratory for human existence. I think it really can be a laboratory where you explore and learn about what it means to be human. There's a quote that goes something like this, "You cannot defect from an insight; you cannot unsee what you've seen." And I think that the *Interactive Theatre* can help people see in that way.

There was a consensus among the interviewed participants that the *Interactive Theatre* programs were certainly memorable.

How does Interactive Theatre give voice to marginalized groups as viewed through the lens of Critical Race Theory?

Tracing the lineage of the style of interactive theatre utilized by the University's Interactive Theatre program leads directly to Boal's (1985) *Theatre of the Oppressed*. This style of theatre incorporates storytelling in order to give voice to marginalized groups who too often are alienated and silent. The scenes developed for the Interactive Theatre program studied purposely give voice to people marginalized by diversity. Many of the faculty recounted lasting impressions of particular individuals portrayed. The faculty and graduate students interviewed admitted to being oblivious to the thoughts and

feelings of the individuals depicted before seeing the presentations. This new consciousness came not from uncaring bigotry or being unaware of diversity but from simply not having experienced these issues firsthand. The faculty and graduate students interviewed spoke about the tactic of ignoring or squelching any possible discussion that might be confrontational or hurtful. They had not realized the hurt and anger that came from the need for voices to be heard.

As valuable as the presentations were for the faculty and graduate assistants interviewed, the troupe members expressed their own conscious raising from being the one to give voice to the marginalized. During the focus group interview, many of the troupe members told about the profound effect experienced from inhabiting someone who usually remains silent. Additionally, some of the troupe members found they were more understanding of some of the unsympathetic characters portrayed. The actors were not condoning prejudicial behavior but expressed a realization of the background influencing this behavior. Some of the troupe members discussed learning how ineffective it was telling, and sometimes even yelling at, someone to get them to change for the better. They felt a strong realization of the importance of dialogue and hearing everyone's voice.

Professor Hepburn reiterated the influence of theatre for the performers is often even more powerful than for that of the audience. According to Professor Hepburn, "Theater can be a transformative experience for people but maybe more so for the people who do it even than for the people who are audience members." Obviously this is true for the actors who have researched and embody these characters for numerous presentations.

Judd talked about his new perspective towards the homophobic character he portrays stating, “Before interactive theatre it was kind of a shallow understanding, typically the stereotype.” Judd further explained how different his character is from himself explaining

In order to answer the questions, and improvise the scene, you really have to understand the character, which helped me to realize that by preaching at someone who is like that you will never change their opinion or help them grow as an individual. And it’s kind of changed the way I approach people who have that oppressive type personality.

Mandy also spoke about becoming a “much more open-minded person” and how she sees “stereotypes where I didn't see them before.” Being involved in making sure voices are heard has “made me a more confident individual and made me more passionate about advocating for the rights of others.” Michelle reiterated the power of giving voice stating, “It’s understanding where each other and the characters are coming from. Sharing and understanding what the point of the whole process is.” Andrew spoke about one of the characters in a scene as being a “scared little girl from a small town” who is afraid. He summed up the idea of giving voice explaining “doing interactive theatre has been about putting yourself in other people's shoes.”

As Ms. Lawson stated,

I think my conversations got better. I think I was more able to make sure all people represented within the fictitious stories we talked about had a voice. Making sure that the students were thinking of all aspects, instead of just making a snap judgment based on their experiences or their own religion or culture.

The *Interactive Theatre* program has given voice through the purposeful portrayal of marginalized individuals and thoughtfully researched scripts. The faculty, graduate assistants, and troupe members all acknowledged what the researcher observed during one of the presentations as another avenue for giving voice. The talkback session is a powerful component for giving voice. As one faculty member described, you have the opportunity to ask questions you would not pursue outside of the theatre setting. In response the individuals being portrayed get to share their thoughts and feelings that would otherwise remain silent. As powerful as the dialogue is during the talkbacks, on a whole other level is the opportunity for those that step into the scene and are fully engaged in the world presented.

What impact does Interactive Theatre have on empowering faculty to address the issues that come from giving students a voice?

Although many of the faculty and graduate assistants shared their hesitation during early presentations to become an intervener, all that finally took that extra step agreed it was an influential experience. One of the faculty members felt actual participation as an intervener was so effective he recommended everyone “should be coerced in a way to participate more,” even though he, himself was very hesitant at first. Most of the faculty and graduate assistants interviewed shared their new found confidence. This confidence described was not only for handling diversity issues that occur but the feeling of empowerment to not only acknowledge and embrace diversity but to instigate the dialogue that gives voice to the many silent and marginalized individuals.

As one of the troupe members, who is a graduate assistant and also teaches, explained,

I started to realize this really works. These are the tools you need. So I feel really great to be able to help facilitate discussion like this and I've done it. I've felt very comfortable in doing so with younger people. The lessons they can learn from each other are invaluable. Absolutely.

All of the faculty members and graduate assistants spoke about the *Interactive Theatre* program giving them their own safe space to practice. Many talked about gaining confidence even from seeing colleagues intervene and try different tactics. Those that actually stepped into the scene as an intervener shared feelings of fright that were at times quite strong. This experience, however, was used to gain the skills, as well as the confidence to attempt these acknowledgments and dialogues in their own classes.

Conclusions

Franklin and Wallen (2003) stated that a qualitative approach emphasizes a holistic description of the situation. Gillham (2000) asserted that “the case study researcher, working inductively from what’s there in the research setting, develops grounded theory: theory that is grounded in the evidence that is turned up” (p. 12). Merriam (1998) stated that with the qualitative researcher, it “is not whether findings will be found again, but whether the results are consistent with the data collected,” (p. 206). As a result, the following conclusions are based on the study findings of the impact of *Interactive Theatre* as professional development on giving voice to the marginalized and empowering faculty.

Memorable Influence

The first conclusion is that, as it relates to giving voice to the marginalized, *Interactive Theatre* is influential. The *Interactive Theatre* program was found to have made memorable impressions on not only faculty and graduate assistants as targeted audience members, but also on the troupe members and program leader. Many reported a newfound consciousness when it comes to diversity issues. They became aware of their use of avoidance as a tactic for handling diversity. Some acknowledged they perceived avoidance as a kind way to not have hurt feelings or confrontations.

Although many perceived themselves as fairly enlightened about diversity issues they shared a new sense of ignorance about some issues and marginalized individuals who remain silent in their class. A common realization for some of the faculty and graduate assistants interviewed was recognition of the influence of diverse backgrounds of their students that was not readily apparent. All participants interviewed commented on what they perceived as a lack of obvious diversity, including ethnicity and race. Many spoke to a new understanding of “where their students are coming from.” This recognition, in turn, has caused many of faculty and graduate students to have more patience with their students. Also, through this recognition an interest in the voices of students they once perceived as not being very diverse is now being sought.

Relevance

The type of courses taught appeared to influence the need to engage diversity issues according to several of the faculty and graduate assistants interviewed. Some explained they felt courses such as ethics, philosophy, and communications, as well as some types of religious studies and psychology courses were especially relevant to

diversity issues. They further emphasized they thought there was more relevance to a Women's and Gender Studies course than a research, or as one described, "hard science" course. After participating in the *Interactive Theatre* program, most decided there was, to some extent, relevance for any course. This was explained as a stronger realization of teaching individual students rather than a course.

Safe Space

In addition, the researcher concluded the newfound consciousness to not avoid diversity issues or possible difficult dialogue in conjunction with the need to give voice, brought the need to create a safe space. Several faculty and graduate assistants talked about making sure everyone felt comfortable, supported, or at least safe to speak their mind in class. This concept was strongly influenced by the talkback sessions during the *Interactive Theatre* presentations. In response to a question, the answer would often include feeling uncomfortable or even literally unsafe in speaking up. Faculty and graduate assistants became conscious of students feeling they had no other choice than to remain silent in wake of comments made in class.

Empowerment to Give Voice

Another conclusion drawn from the data is the empowerment experienced by faculty and graduate assistants found from participating in the *Interactive Theatre* presentations. Many of the participants interviewed spoke specifically about their determination to make sure everyone's voice is heard. The confidence expressed to give this voice and tackle diversity issues came from several aspects of involvement in *Interactive Theatre*. The description of the results of being part of the programs could be characterized as best practices for teaching. These best practices included modeling,

resources, curriculum improvement, and collegiality across disciplines. All faculty and graduate assistants interviewed shared the positive influence from seeing others attempt to intervene in the sketches. Some specifically mentioned the reassurance gained from watching more experienced colleagues. Although this reassurance was mostly in regard to learning new successful approaches, sometimes it was in regards to realizing what approach to not attempt. For some, watching others gave them the courage to try to intervene themselves. Many felt they had gained new resources or tools from which to draw. Several commented on changes in their curriculum to incorporate diversity issues.

As Dr. Reyna recounted:

Now I've even actually altered my course so that on day one we talk about privilege, which I would have never done before. It would have been just a little too confrontational and scary for me. I think now I emphasize it even more. I really hold seminars. I use to lecture more. Now we sit and we talk about the readings and I'll point things out. I'll ask them to refer to the book and what might the author of the text say about this given the research and what we've discussed. But it's really a course now that I've changed in many ways. That it's a course that we sit in a circle and we look and talk to each other.

Student Participants

Based on the findings, the researcher also concluded *Interactive Theatre* should be expanded specifically for student audiences. Although the program is beginning to do this, many of the faculty and graduate assistants were unaware. Many shared that as a suggestion for the program. They felt students could benefit greatly from seeing and participating in presentations. This idea was echoed in the focus group interview. It was

suggested by the troupe members to establish a required one hour credit course for freshmen where all four of the programs would be presented. Always mindful of the financing challenges, they decided this would be a self sustaining part of the program, since the cost would be covered by tuition.

Collegiality

Finally, an unintended positive consequence was the new collegiality found through participation. One of the faculty members expressed the advantage of acquiring new colleagues for research, different perspectives, and ongoing contact that would not have resulted from typical professional development. When summarizing his participation experience Dr. Greer described the additional benefit of interaction with a variety of faculty and graduate assistants throughout the university, asserting *Interactive Theatre* “is good for campus community, campus environment.” All of the conclusions based on the study findings are represented in Figure 4.

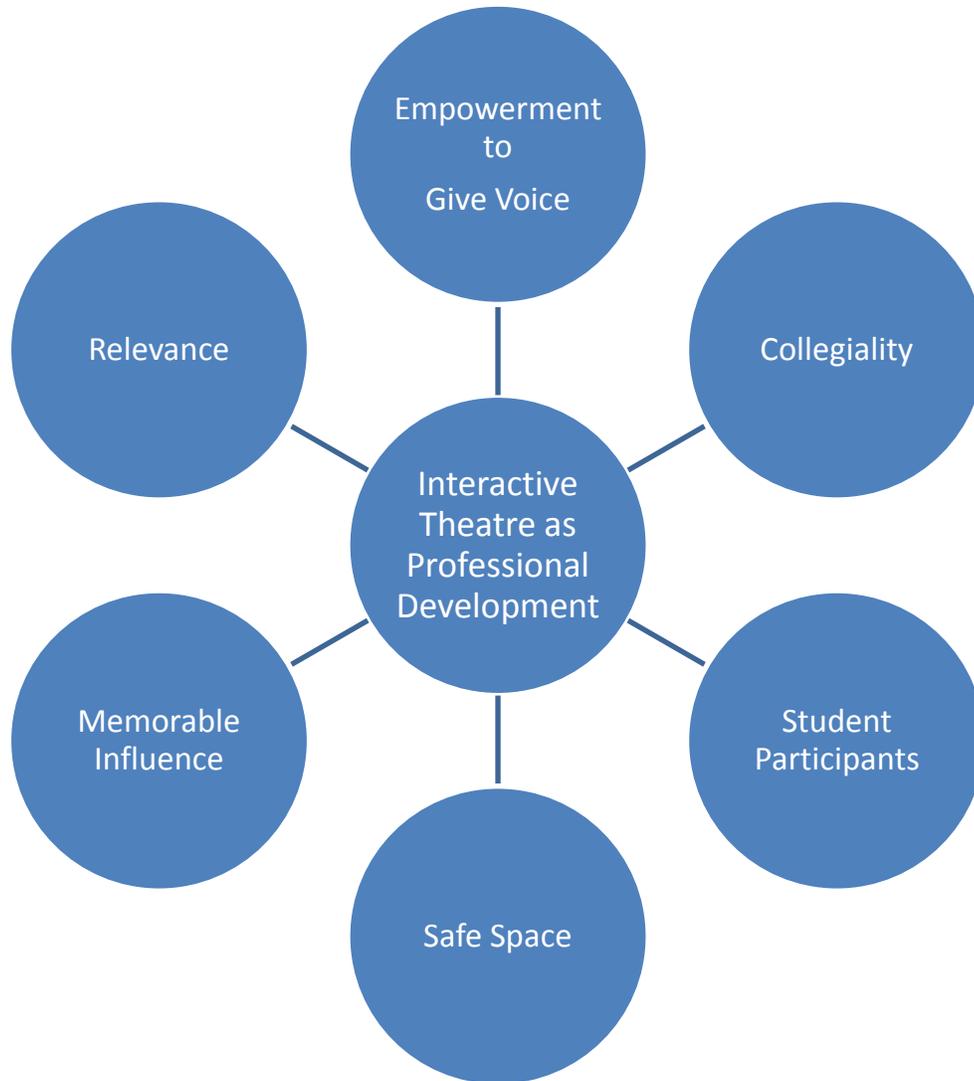


Figure 4. Conclusions based on study findings.

Limitations

One limitation of a case study design was the issue of internal validity and reliability (Creswell, 1994). Creswell posited that the researcher, then, must be sure to address plans to triangulate the data. The researcher used multiple forms of data collection and, when possible, received feedback from the research subjects through a process called “member checks” (Creswell, 1994, p. 158). The researcher assumed the forthrightness of the research subjects who were interviewed.

A second limitation was the external validity or transferability of the study as it focused on only one *Interactive Theatre* program at a Midwest university. Merriam (1988) wrote that qualitative research is not intended to generalize the findings, but to interpret the events. The researcher did, however, discuss categories and themes that emerged from the data analysis. The data collected, while limited, could be useful to colleges and universities in their efforts to improve professional development, especially in the area of diversity and the need to give voice to the marginalized. Other factors that limited transferability may be the faculty and student characteristics, such as majority of faculty and students being Caucasian and length of experience participating in the *Interactive Theatre* program, thereby limited time to apply the concepts.

Another limitation of the study is the faculty and graduate assistants interviewed, professed a strong interest in improving their skills for working with diverse student populations and ensuing issues. The participants interviewed had voluntarily engaged in the *Interactive Theatre* presentations. The limitation of transferability, therefore, occurs because not every participant is as highly motivated or committed as the studied participants.

Because the researcher is responsible for interpreting and drawing conclusions about the data and filters the information through their own personal lens, the issue of reliability and validity are of concern. Unlike quantitative research methods, qualitative research is not quantifiable. Therefore, rather than traditional validity and reliability measures, quantitative researchers seek believability based on coherence, insight and instrumental utility (Eisner, 1991) and trustworthiness (Guba & Lincoln, 1985).

Moreover, with qualitative research, the researcher is the primary data collection instrument; therefore, it is necessary that the researcher identify personal assumptions and biases at the beginning of the study (Creswell, 2003). This was particularly important in this case since the researcher assumed the Interactive Theatre troupe members were trained specifically as interactive theatre actors. The researcher also assumed, based on initial presentation by the Michigan Interactive Theatre group, that scenarios presented were research based. Every effort was taken by the researcher to remain as objective as possible. Additional safeguards designed to lessen personal biases included coding of the data, identified protocols for the study, and triangulation of data.

Implications for Practice

The implications of this inquiry for application in higher education could also impact PK-12 institutions as they address the issues of diversity, professional development and the training of teachers. After analysis of the study findings, the researcher noted the importance of being conscious of avoiding diversity issues, thus recognizing the various diversities among students, including backgrounds. This recognition was applied to the relevance of diversity to all courses and the need for a safe space for students to share their voices.

The study findings also revealed the importance of empowering teachers with resources necessary to establish a safe and conducive climate for giving that voice to all students, especially the marginalized. The researcher found empowerment came from participation in the *Interactive Theatre* program due to the opportunity for teachers to learn and practice various best practice techniques in their own safe space. The teachers participating in the program were also empowered through modeling from colleagues and establishing new collegiality relationships across disciplines.

Also found through the study was a lack of required diversity training at the University. It was indicated that other training in diversity was available, but as with the *Interactive Theatre* program, it was optional. Therefore, if colleges and university administrations are serious about diversity, it must assess the entire campus climate and make systemic changes, from reviewing student recruitment and faculty hiring practices, to requiring effective teacher training which includes diversity issues, and assessing curriculum development processes to ensure that giving voice to diversity is practiced and not just preached at the institution.

The study findings indicated that awakening and empowerment are essential to giving voice to the marginalized. The faculty and graduate assistants interviewed described an awakening to their avoidance of diversity issues, the need to recognize diversity openly, relevance to their classes and students, and the need for a safe space to acknowledge diversity and ensuing issues. Additionally, the faculty and graduate assistants who participated in this study felt empowered by their participation in the *Interactive Theatre* program to address the issues of diversity through giving voice,

resources acquired, collegiality established, and best practices modeled. However, other questions were raised that suggested the need for future study.

Recommendations for Future Research

The results of this study should contribute to the current body of research and literature on Interactive Theatre as professional development to address issues of diversity as well as best practices for teaching. This increase in minority students has brought expectations of educational gains and sensitivity to racial issues at all levels of schooling in America, including higher education. According to Swail (2006), however, minority students are failing to persist due to campus climate and lack of social and academic integration. The failed persistence by minority students is compounded by faculty in higher education who “are not systematically prepared either through their graduate education or ongoing on-campus faculty development programs to manage difficult interpersonal situations which are driven by diversity issues” (Bell et al., 1997, p. 276). Hargrove (2003), furthermore, argued that ongoing professional development created to meet the challenges of diverse student populations was inadequate. It is therefore recommended that additional studies be conducted on the use of *Interactive Theatre* for professional development in higher education to address issues of diversity.

Due to the willingness of the faculty and graduate assistants to participate in the *Interactive Theatre* programs a study is recommended that includes participants who do not volunteer for but are required to participate for this type of diversity training. The faculty and graduate assistants shared a desire to improve themselves in regards to diversity issues. They were therefore open to the professional development possibilities offered by the *Interactive Theatre* program. This was true even for the participants who

were unwilling to become interveners. A study of participants required to participate in diversity training utilizing *Interactive Theatre* as the professional development is, therefore, also recommended.

Additionally, apprehension was expressed by the program leader specifically in regards to the affect on some participants. Another recommendation, therefore, relates to the impact an *Interactive Theatre* presentation has on individuals. The program leader cautioned that in addition to the positive affect for some people:

It's potent enough it might possibly have some real negative affects for some people. And we don't have counselors there to debrief people. Which is another difference between Boal and psychodrama. In psychodrama, there's a very kind of clear debriefing procedure. There's a way to de-role people if they need de-roling. Boal isn't interested in that, doesn't think that is necessary, but that's an ongoing discussion within the Boal community. It comes up at conference. When we've had discussions, it has come up and I agree. But I don't know how to...we have all of these performances, how do we? We don't have a process for doing that.

Therefore, an additional recommendation is for a study of an *Interactive Theatre* program that utilizes counselors. Moreover, due to the relatively new emergence of using *Interactive Theatre* as professional development, a final recommendation is for longitudinal studies. The program leader expressed awareness concerning:

How do you change someone in an hour or an hour and half workshop? And yet, when we did our research, people talked about how memorable the experience was. My best guess is that for some people, what they saw will not make sense to

them until it needs to. Until something in their own life happens that all of a sudden, “Oh, now I remember that.”

The above recommendations were beyond the scope of this inquiry, but merit further study.

Concluding Overview

This single case study examined whether voice was given to marginalized groups through the use of *Interactive Theatre* as professional development for faculty in higher education. The findings of this inquiry suggested an awakening to issues associated with diversity and empowerment to address those diversity issues were results of having participated in the *Interactive Theatre* program. Through individual interviews, focus group, observations, and examination of documents, the researcher found that awakening to issues associated with diversity resulted from participation in the *Interactive Theatre* programs.

Additionally, the data set found participants felt empowerment to address those issues as a result of having participated in the *Interactive Theatre* program. Moreover, these results were found to be true for participants in the study whether their involvement was as audience members, such as the faculty and graduate assistants, troupe members, or program leader.

From this data set it was suggested a need for longitudinal studies on the impact of *Interactive Theatre* as professional development not only on faculty and graduate teaching assistants, but troupe members, and students. Furthermore, the investigation found there is a need to research the effect on students of faculty participants and the effect when *Interactive Theatre* is presented specifically for students.

Finally, based on the findings, the answer to the question of “Does *Interactive Theatre* give voice to the marginalized?” is a resounding “yes.” By using marginalized individuals’ voices and stories, modeling techniques, and allowing people to practice these techniques in a safe space, participants felt empowered to address issues of diversity and giving voice. For some educators, however, the use of theatre may seem unorthodox. Nevertheless, if the mission of an educational institution is to address issues of diversity, including giving voice to those that are marginalized, then administration and faculty must be open to new and innovative forms of professional development such as *Interactive Theatre*.

According to the leader of the Interactive Theatre program at the center of this study:

There’s no way to convince everybody else of it, you know. You can’t. You can’t tell people [about] theatre. I can’t just tell people theatre is amazing and if you do this work--if you do this work from this perspective, it can be eye-opening and unexpected, in earth shattering ways. But you can’t tell anybody. They have to experience it.

This is the road I have tried to follow as a teacher: living my convictions; being open to the process of knowing and sensitive to the experience of teaching as an art; being pushed forward by the challenges that prevent me from bureaucratizing my practice; accepting my limitations, yet always conscious of the necessary effort to overcome them and aware that I cannot hide them because to do so would be a failure to respect both my students and myself as a teacher.

Paolo Freire, Pedagogy of Freedom

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INFORMED CONSENT FORM

Dear Leader of Interactive Theatre for Professional Development Program

Participant:

Thank you for considering participating in a research study titled, *Interactive Theatre as Professional Development in Higher Education*. This study is part of my dissertation research for a doctoral degree in educational leadership and policy analysis from the University of Missouri-Columbia. The information gathered should be beneficial to college, and university officials responsible for devising and improving faculty professional development. Your participation has been approved by your university's Institutional Review Board.

PURPOSE

The purpose of this research is to examine whether voice is given to marginalized groups through the use of *Interactive Theatre* as professional development for faculty in higher education. The researcher will use a case study approach to examine the studies constructs.

PROCEDURES

If you choose to participate in the project, you will be invited to take part in two (2) one (1) hour audio-recorded interviews. The interviews will be conducted on your campus in a preapproved, designated classroom or office. In the event that significant new findings develop during the course of the study, the researcher may ask you to participate in additional audio-recorded interviews either in person or via telephone. In addition to

being recorded, all interviews will be transcribed verbatim for use by the researcher. The researcher may also ask additional questions of you via electronic mail. In addition, all participants will be allowed to review the transcripts to ensure accuracy.

PARTICIPATION

Participation in the study is completely voluntary. You may withdraw from participation at any time you wish without penalty, including in the middle of the interviews or after they have been completed. Your consent to participate or refusal to participate will not affect your standing in the university in any way. You may also decline to answer any questions you feel are too uncomfortable to answer. Please do not hesitate to contact me with any questions or concerns about your participation. You can call me at 417-886-0860. In addition, you are also welcome to contact the dissertation advisor for this research study, Dr. Barbara Martin, who can be reached at 660-543-8823. If you have a question about your rights as a research participant, you should contact your campus Compliance Office and/or the University of Missouri Institutional Review Board office at (573) 882-9585.

CONFIDENTIALITY AND DISCLOSURE

Tapes and transcripts will remain confidential and separate from any identifying information. A fictitious name will be used during the data analysis and reporting. You will have the opportunity to verify the transcribed interview for accuracy of what was stated and what you intended. Edits, deletions, and clarifications will be made

immediately to the transcript to comply with your right to voluntarily release data. Only the researcher and the dissertation supervisor will have access to identifiable data.

Collected data will be kept locked and destroyed three years after the completion of this study.

Your identity and your university's identity will be confidential in the reporting of results. I will not list any names of participants, or their corresponding institutions, in my dissertation or any future publications of this study. In addition, I will not reveal your name or any identifying information to any university official.

This research has been preauthorized by the Institutional Review Board of the University of Missouri-Columbia. If you have further questions regarding research participants' rights, please contact the University of Missouri-Columbia Campus Institutional Review Board at (573) 882-9585, or visit <http://www.research.missouri.edu/cirb/index.htm> or <http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm>.

INJURY OR ILLNESS

The University of Missouri does not compensate human subjects if discomfort eventually results from the research. Nonetheless, the university holds medical, professional, and general liability insurance coverage, and provides its own medical attention and facilities if participants suffer as a direct result of negligence or fault from faculty or staff associated with the research. In such unlikely event, the Risk Management Officer should be contacted immediately at (573) 882-3735 to obtain a review of the matter and receive specific information. Related ethical guidelines about Protection of Human Subjects set forth in the Code of Federal Regulations "45 CFR 46" will be upheld. This statement is not to be construed as an admission of liability.

RISKS AND BENEFITS

The risk of your participation is minimal. As stated above, the information gathered should be beneficial to college and university officials responsible for devising and improving faculty professional development.

COSTS TO STUDY PARTICIPANTS

There will be no cost to participate in the study other than your time.

COMPENSATION

The researcher will provide no compensation for participating in the study. If you choose to participate in this study, please complete the information below. A copy of this letter and your written consent should be retained by you for future reference.

Thank you for your time and consideration.

Sincerely,

Carol J. Maples

Doctoral Candidate

SIGNATURES

A signed statement of informed consent is required of all participants in this project.

Your signature indicates that you understand and voluntarily agree to the conditions of participation described above, and that you have received a copy of this Form.

I agree to take part in this study. I have had a chance to ask questions about being in this study and have those questions answered.

Printed Name of Subject

Signature of Subject

Date

Using language that is understandable and appropriate, I have discussed this project and the items above with the subject and/or authorized representatives.

Printed Name of Principal Investigator

Signature of Principal Investigator

Date

Letter of Informed Consent

[Date]

Dear Leader of Interactive Theatre for Professional Development Program Participant:

You are invited to participate in a research study titled, *Interactive Theatre as Professional Development in Higher Education*. This study is part of my dissertation research for a doctoral degree in educational leadership and policy analysis from the University of Missouri-Columbia. The information gathered should be beneficial to college, and university officials responsible for devising and improving faculty professional development. Your participation has been approved by your university's Institutional Review Board.

PURPOSE

The purpose of this research is to examine whether voice is given to marginalized groups through the use of *Interactive Theatre* as professional development for faculty in higher education. The researcher will use a case study approach to examine the studies constructs.

The following questions guide this qualitative study:

1. Why is *Interactive Theatre* used in professional development for faculty in higher education?
2. How does *Interactive Theatre* give voice to marginalized groups as viewed through the lens of Critical Race Theory?
3. What impact does *Interactive Theatre* have on empowering faculty to address the issues that come from giving students a voice?

Before you make a final decision about participation, you must know how your rights will be protected:

**INFORMED CONSENT STATEMENT FOR LEADER OF INTERACTIVE
THEATRE FOR PROFESSIONAL DEVELOPMENT PROGRAM
PARTICIPANT**

- Participation in the study is voluntary. You may withdraw at any time. If later you do not wish the data you provided to be used, inform me; your wish will be honored before culmination of the study. Your refusal to participate will have no adverse consequences. For any questions about your participation in this research, please contact me at home 417-886-0860 or by email at CJMaples@MissouriState.edu. You may also contact my dissertation supervisor Dr. Barbara Martin, at (660) 543-8823 or by email at bmartin@ucmo.edu

- As an interview participant your name and answers will remain confidential; only my dissertation supervisor and I would have access to identifiable data. Any materials identifying specific individuals, courses, or universities will be kept locked and destroyed three years after the completion of this project. Data collected from faculty and graduate teaching assistants will be coded for qualitative analysis, and summarized for reporting. Results may be published in *Dissertation Abstracts* and in professional journals at any time, protecting your anonymity and confidentiality.

- You control as to which interview items you choose to answer insures that there will be no identifiable risk for you greater than that encountered in your everyday life. The University of Missouri does not compensate human subjects if injury or discomfort results from the research. Nonetheless, the university holds medical, professional, and general liability insurance coverage, and provides its own medical attention and facilities in the unlikely event that participants suffer as a direct result of negligence or fault from faculty or staff associated with this research. In such eventuality, the Risk Management Officer should be contacted immediately at (573) 882-3735 to obtain a review of the matter and receive further information. Ethical guidelines about Protection of Human Subjects set forth in the Code of Federal Regulations “45 CFR 46” will be upheld. This statement is not to be construed as an admission of liability.

- This research has been preauthorized by the Institutional Review Board of the University of Missouri-Columbia. If you have further questions regarding research participants’ rights, please contact the Campus Institutional Review Board at (573) 882-9585, or visit <http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm>.

If you elect to participate and make your professional opinion count as part of this study, please review the “Informed Consent Form” at your earliest convenience and return it to me, signed and dated. Keep this letter for future reference, if you wish. The focus group interview will take approximately one hour to complete. A self-addressed stamped envelope has been provided or you may fax your signed Consent Form to me at 417-836-4234. Your participation is very valuable. Thank you very much.

Sincerely,

Carol J. Maples
Doctoral Candidate
University of Missouri-Columbia

**INFORMED CONSENT FROM LEADER OF INTERACTIVE THEATRE FOR
PROFESSIONAL DEVELOPMENT PROGRAM PARTICIPANT**

I, _____, agree to participate in the
study *Interactive Theatre as Professional Development in Higher Education* conducted
by Carol J. Maples, doctoral candidate at the University of Missouri-Columbia. I

understand the following:

- My participation is voluntary, and may be withdrawn at any point before culmination of the study.
- My responses will be used for dissertation research and for potential future journal publications.
- My identity and affiliation will be kept confidential in all phases of the research.
- The interview will take approximately one (1) hour to complete.

I have read the statement above, which answered my questions to my satisfaction.

Signed: _____

Date: _____

Title: _____

University: _____

**Please return to Carol J. Maples, 2124 S. Kimbrough, Springfield, MO. 65807
Home Phone: 417-886-0860; FAX: 417-836-4234
Email: CJMaples@MissouriState.edu**

Appendix B

INFORMED CONSENT FORM

Dear Faculty or Graduate Teaching Assistant Participant:

Thank you for considering participating in a research study titled, *Interactive Theatre as Professional Development in Higher Education*. This study is part of my dissertation research for a doctoral degree in educational leadership and policy analysis from the University of Missouri-Columbia. The information gathered should be beneficial to college, and university officials responsible for devising and improving faculty professional development. Your participation has been approved by your university's Institutional Review Board.

PURPOSE

The purpose of this research is to examine whether voice is given to marginalized groups through the use of *Interactive Theatre* as professional development for faculty in higher education. The researcher will use a case study approach to examine the studies constructs.

PROCEDURES

If you choose to participate in the project, you will be invited to take part in one (1) one (1) hour audio-recorded interview. The interview will be conducted on your campus in a preapproved, designated classroom or office. In the event that significant new findings develop during the course of the study, the researcher may ask you to participate in

additional audio-recorded interviews either in person or via telephone. In addition to being recorded, all interviews will be transcribed verbatim for use by the researcher. The researcher may also ask additional questions of you via electronic mail. In addition, all participants will be allowed to review the transcripts to ensure accuracy.

PARTICIPATION

Participation in the study is completely voluntary. You may withdraw from participation at any time you wish without penalty, including in the middle of the interviews or after they have been completed. Your consent to participate or refusal to participate will not affect your standing in the university in any way. You may also decline to answer any questions you feel are too uncomfortable to answer. Please do not hesitate to contact me with any questions or concerns about your participation. You can call me at 417-224-5777. In addition, you are also welcome to contact the dissertation advisor for this research study, Dr. Barbara Martin, who can be reached at 660-543-8823. If you have a question about your rights as a research participant, you should contact your campus Compliance Office and/or the University of Missouri Institutional Review Board office at (573) 882-9585.

CONFIDENTIALITY AND DISCLOSURE

Tapes and transcripts will remain confidential and separate from any identifying information. A fictitious name will be used during the data analysis and reporting. You will have the opportunity to verify the transcribed interview for accuracy of what was

stated and what you intended. Edits, deletions, and clarifications will be made immediately to the transcript to comply with your right to voluntarily release data. Only the researcher and the dissertation supervisor will have access to identifiable data. Collected data will be kept locked and destroyed three years after the completion of this study.

Your identity and your university's identity will be confidential in the reporting of results. I will not list any names of participants, or their corresponding institutions, in my dissertation or any future publications of this study. In addition, I will not reveal your name or any identifying information to any university official.

This research has been preauthorized by the Institutional Review Board of the University of Missouri-Columbia. If you have further questions regarding research participants' rights, please contact the University of Missouri-Columbia Campus Institutional Review Board at (573) 882-9585, or visit <http://www.research.missouri.edu/cirb/index.htm> or <http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm>.

INJURY OR ILLNESS

The University of Missouri does not compensate human subjects if discomfort eventually results from the research. Nonetheless, the university holds medical, professional, and general liability insurance coverage, and provides its own medical attention and facilities if participants suffer as a direct result of negligence or fault from faculty or staff associated with the research. In such unlikely event, the Risk Management Officer should be contacted immediately at (573) 882-3735 to obtain a review of the matter and receive specific information. Related ethical guidelines about Protection of Human Subjects set forth in the Code of Federal Regulations "45 CFR 46" will be upheld. This statement is not to be construed as an admission of liability.

RISKS AND BENEFITS

The risk of your participation is minimal. As stated above, the information gathered should be beneficial to college and university officials responsible for devising and improving faculty professional development.

COSTS TO STUDY PARTICIPANTS

There will be no cost to participate in the study other than your time.

COMPENSATION

The researcher will provide no compensation for participating in the study. If you choose to participate in this study, please complete the information below. A copy of this letter and your written consent should be retained by you for future reference.

Thank you for your time and consideration.

Sincerely,

Carol J. Maples

Doctoral Candidate

SIGNATURES

A signed statement of informed consent is required of all participants in this project.

Your signature indicates that you understand and voluntarily agree to the conditions of participation described above, and that you have received a copy of this Form.

I agree to take part in this study. I have had a chance to ask questions about being in this study and have those questions answered.

Printed Name of Subject

Signature of Subject

Date

Title: _____

University: _____

Using language that is understandable and appropriate, I have discussed this project and the items above with the subject and/or authorized representatives.

Printed Name of Principal Investigator

Signature of Principal Investigator

Date

**Please return to Carol J. Maples, 2124 S. Kimbrough, Springfield, MO. 65807
Cell Phone: 417-224-5777; Home Phone: 417-886-0860; FAX: 417-836-4234
Email: CJMaples@MissouriState.edu**

INFORMED CONSENT FORM

Dear *Interactive Theatre* Troupe Participant:

Thank you for considering participating in a research study titled, *Interactive Theatre as Professional Development in Higher Education*. This study is part of my dissertation research for a doctoral degree in educational leadership and policy analysis from the University of Missouri-Columbia. The information gathered should be beneficial to college, and university officials responsible for devising and improving faculty professional development. Your participation has been approved by your university's Institutional Review Board.

PURPOSE

The purpose of this research is to examine whether voice is given to marginalized groups through the use of *Interactive Theatre* as professional development for faculty in higher education. The researcher will use a case study approach to examine the studies constructs.

PROCEDURES

If you choose to participate in the project, you will be invited to take part in one (1) one (1) hour audio-recorded focus group interview. In the event that significant new findings develop during the course of the study, the researcher may ask you to participate in additional audio-recorded interviews either in person or via telephone. In addition to

being recorded, all interviews will be transcribed verbatim for use by the researcher. The researcher may also ask additional questions of you via electronic mail. In addition, all participants will be allowed to review the transcripts to ensure accuracy.

PARTICIPATION

Participation in the study is completely voluntary. You may withdraw from participation at any time you wish without penalty, including in the middle of the interviews or after they have been completed. Your consent to participate or refusal to participate will not affect your standing in the university in any way. You may also decline to answer any questions you feel are too uncomfortable to answer. Please do not hesitate to contact me with any questions or concerns about your participation. You can call me at 417-224-5777. In addition, you are also welcome to contact the dissertation advisor for this research study, Dr. Barbara Martin, who can be reached at 660-543-8823. If you have a question about your rights as a research participant, you should contact your campus Compliance Office and/or the University of Missouri Institutional Review Board office at (573) 882-9585.

CONFIDENTIALITY AND DISCLOSURE

Tapes and transcripts will remain confidential and separate from any identifying information. A fictitious name will be used during the data analysis and reporting. You will have the opportunity to verify the transcribed interview for accuracy of what was stated and what you intended. Edits, deletions, and clarifications will be made

immediately to the transcript to comply with your right to voluntarily release data. Only the researcher and the dissertation supervisor will have access to identifiable data.

Collected data will be kept locked and destroyed three years after the completion of this study.

Your identity and your university's identity will be confidential in the reporting of results. I will not list any names of participants, or their corresponding institutions, in my dissertation or any future publications of this study. In addition, I will not reveal your name or any identifying information to any university official.

This research has been preauthorized by the Institutional Review Board of the University of Missouri-Columbia. If you have further questions regarding research participants' rights, please contact the University of Missouri-Columbia Campus Institutional Review Board at (573) 882-9585, or visit <http://www.research.missouri.edu/cirb/index.htm> or <http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm>.

INJURY OR ILLNESS

The University of Missouri does not compensate human subjects if discomfort eventually results from the research. Nonetheless, the university holds medical, professional, and general liability insurance coverage, and provides its own medical attention and facilities if participants suffer as a direct result of negligence or fault from faculty or staff associated with the research. In such unlikely event, the Risk Management Officer should be contacted immediately at (573) 882-3735 to obtain a review of the matter and receive specific information. Related ethical guidelines about Protection of Human Subjects set forth in the Code of Federal Regulations "45 CFR 46" will be upheld. This statement is not to be construed as an admission of liability.

RISKS AND BENEFITS

The risk of your participation is minimal. As stated above, the information gathered should be beneficial to college and university officials responsible for devising and improving faculty professional development.

COSTS TO STUDY PARTICIPANTS

There will be no cost to participate in the study other than your time.

COMPENSATION

The researcher will provide no compensation for participating in the study. If you choose to participate in this study, please complete the information below. A copy of this letter and your written consent should be retained by you for future reference.

Thank you for your time and consideration.

Sincerely,

Carol J. Maples

Doctoral Candidate

SIGNATURES

A signed statement of informed consent is required of all participants in this project.

Your signature indicates that you understand and voluntarily agree to the conditions of participation described above, and that you have received a copy of this Form.

I agree to take part in this study. I have had a chance to ask questions about being in this study and have those questions answered.

Printed Name of Subject

Signature of Subject

Date

Title: _____

University: _____

Using language that is understandable and appropriate, I have discussed this project and the items above with the subject and/or authorized representatives.

Printed Name of Principal Investigator

Signature of Principal Investigator

Date

**Please return to Carol J. Maples, 2124 S. Kimbrough, Springfield, MO. 65807
Cell Phone: 417-224-5777; Home Phone: 417-886-0860; FAX: 417-836-4234
Email: CJMaples@MissouriState.edu**

Appendix D

Interview Questions for Program Leader

Date: _____

Start Time: _____

Questions	Information
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Opening Question: 5 min

<p>1. Tell me your name, title and involvement with the <i>Interactive Theatre</i> as professional development program, including when it began.</p>	<p>Learn about participant and IT program</p>
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Introductory Question: 5-10 min

<p>2. How are the participants selected?</p> <p>Probe: Required, volunteer, etc.</p>	<p>Q1: IT for PD</p> <p>Q3: Empowering faculty</p>
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Transition Questions: 5-10 min

<p>3. Describe the major components of the <i>Interactive Theatre</i> as professional development program.</p>	<p>Q1: IT for PD</p> <p>Q2: Giving voice</p> <p>Q3: Empowering faculty</p>
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Key Question: 10-15 min

<p>4. Does the <i>Interactive Theatre</i> professional development program increase acknowledgement, among students, of diversity in some manner?</p> <p>Probes: If so, in what manner?</p>	<p>Q2: Giving voice</p>
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Key Question: 10-15 min

<p>5 Does the <i>Interactive Theatre</i> professional development program increase acknowledgement, among instructors, of diversity in some manner?</p> <p>Probes: If so, in what manner?</p>	<p>Q2: Giving voice Q3: Empowering faculty</p>
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Key Question: 10-15 min

<p>6. Are you aware of any impact on the classroom environment, led by participants in the <i>Interactive Theatre</i> training, concerning acknowledgement of diversity?</p> <p>Probe: If so, describe?</p>	<p>Q2: Giving voice Q3: Empowering faculty</p>
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Key Question: 10-15 min

7. Why did you think it was important to use <i>Interactive Theatre</i> as professional development program?	Q1: IT for PD Q2: Giving voice Q3: Empowering faculty
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Ending Question: 5-10 min

8. Is there anything you wish to tell me in regards to your program using <i>Interactive Theatre</i> for professional development that I have not asked?	Q1: IT for PD Q2: Giving voice Q3: Empowering faculty
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Appendix E

Second Interview Questions for Program Leader

Date: _____

Start Time: _____

Based on interviews of faculty, teaching assistants, and a troupe member focus group, the following questions emerged for the program leader.

Questions	Information
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Opening/Transition Question: 5-10 min

1. The university, according to those I interviewed, is not very diverse. How relevant are the skits for a fairly homogeneous campus such as this?	Q1: IT for PD Q2: Giving voice Q3: Empowering faculty
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Key Question: 5-10 min

2. Many of the faculty recommended a stronger influence to participate in the scenes is needed. One participant even said audience members, including himself, needed to be “coerced into stepping in” because it was that effective. How might there be more volunteers to become spect-actors ?	Q1: IT for PD Q3: Empowering faculty
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Key Question: 5-10 min

3. It was indicated that the skits were more relevant to certain classes that are predisposed to having dialogues about diversity. Do you feel it is relevant for teachers of large lecture sections or “hard sciences” such as math or biology, to participate in the <i>Interactive Theatre</i> programs?	Q1: IT for PD Q2: Giving voice Q3: Empowering faculty
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Key Question: 10-15 min

<p>4. Many of those interviewed indicated a need for more presentations of the <i>Interactive Theatre</i> sketches for students. Do you plan to present and/or develop more sketches with students as the target audience?</p> <p>Probes: If so, what are or will be the topic(s) presented?</p>	<p>Q1: IT for PD Q2: Giving voice Q3: Empowering faculty</p>
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Key Question: 10-15 min

<p>5 Where do you see <i>Interactive Theatre</i> being used in education in the future?</p>	<p>Q1: IT for PD Q2: Giving voice Q3: Empowering faculty</p>
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Ending Question: 5-10 min

<p>6. Is there anything you wish to share in regards to the <i>Interactive Theatre</i> I have not asked?</p>	<p>Q1: IT for PD Q2: Giving voice Q3: Empowering faculty</p>
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Appendix F

Interview Questions for Faculty Graduate Teaching Assistants Participant

Date: _____

Start Time: _____

Questions	Information
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Opening Question: 5 min

<p>1. Tell me your name, title, department and courses you teach.</p> <p><i>*Interactive Theatre</i> program in which you participated (when, which one(s), why)</p>	<p>Learn about participant</p> <p>*Q1: IT for PD *Q3: Empowering faculty</p>
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Introductory Question: 5-7 min

<p>2. *What was your participation in the professional development workshop using <i>Interactive Theatre</i> like?</p>	<p>*Q1: IT for PD *Q2: Giving voice</p>
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Transition Questions: 5-7 min

<p>3. Describe how you used some aspect of the training in a classroom setting.</p> <p>If not, is there a reason you have not used the training yet?</p>	<p>Q1: IT for PD Q2: Giving voice Q3: Empowering faculty</p>
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Key Question: 7-10 min

<p>4. Describe the diversity you believe exists among your class members? (e.g. race, gender, sexual orientation, language, national origin)</p> <p>Do students acknowledge this diversity in some manner? Probes: If so, in what manner?</p>	<p>Q1: IT for PD</p> <p>Q2: Giving voice Q3: Empowering faculty</p>
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Key Question: 7-10 min

<p>5 When diversity was acknowledged by a student or group of students, describe how you responded before and then after you participated in the <i>Interactive Theatre</i> training?</p>	<p>Q2: Giving voice Q3: Empowering faculty</p>
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Key Question: 7-10 min

6 Do you acknowledge diversity in some manner more since you participated in the <i>Interactive Theatre</i> training? Probes: If so, in what manner?	Q2: Giving voice Q3: Empowering faculty
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Key Question: 7-10 min

7 Do you encourage your students to acknowledge diversity since you participated in the <i>Interactive Theatre</i> training? Probe: If so, how? If not encouraged, what are the barriers?	Q2: Giving voice Q3: Empowering faculty
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Key Question: 7-10 min

8 How do you think you compare to other instructors in respect to acknowledging diversity after you participated in the <i>Interactive Theatre</i> training?	Q1: IT for PD Q2: Giving voice
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Ending Question: 5-10 min

9. Is there anything you wish to tell me about your participation in the <i>Interactive Theatre</i> training that I have not asked?	Q1: IT for PD Q2: Giving voice Q3: Empowering faculty
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Appendix G

Focus Group: Troupe Members of Interactive Theatre Program

Date: _____

Start Time: _____

Introduction:

Good afternoon and welcome. Thank you for taking the time to join our discussion about Interactive Theatre. My name is Carol Maples, and I will serve as the moderator for today's focus group. In order to ensure accuracy I will be audiotaping the discussion. The purpose of today's discussion is to get information from you about acknowledging diversity within the classroom. You were invited because you are or have been involved in the *Interactive Theatre* program in some role such as actors and/or facilitators. participated in a new style of professional faculty development addressing diversity.

Please remember, there are no right or wrong answers but rather differing points of view. Feel free to share your point of view even if it differs from what others have said. If you want to follow-up on something that someone has said, you want to agree, disagree or give an example, feel free to do that. I want this to be more of a conversation among yourselves, so don't feel like you have to respond to me all of the time. I am here to ask questions, listen and make sure everyone has a chance to share. I am interested in hearing from each of you. Please speak up and remember only one person should talk at a time.

Our session will last about an hour and we will not be taking a formal break. Feel free to leave the table for any reason if you need to. I have placed name cards in front of you to help me facilitate the discussion, but no names will be included in any reports. Let's begin by going around the room and finding out more about each other.

Questions	Information
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Opening Question: 5 min

1. Tell me your name, year in college, major,	Learn about participants
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Introductory Question: 5-10 min

2. Tell me about your part in the <i>Interactive Theatre</i> program. (how you came to be involved, how long, in what capacity, etc.)	Q1: IT for PD
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Transition Questions: 5-10 min

3. Describe the diversity you believe is represented by the various scenes you present.	Q1: IT for PD
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Key Question: 10-15 min

4. Is this diversity acknowledged in some manner? Probes: If so, in what manner is it acknowledged-the scripts, audience, time-outs, or how?	Q2: Giving voice
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Key Question: 10-15 min

6 How are the scenes and individual roles developed to address issues of diversity?	Q2: Giving voice Q3: Empowering faculty
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Key Question: 10-15 min

5. Does <i>Interactive Theatre</i> help instructors acknowledge diversity? Probes: If so, describe in what manner?	Q3: Empowering faculty
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Key Question: 10-15 min

7 Are there any barriers you have encountered with faculty participants? Probe: How are those barriers addressed?	Q3: Empowering faculty
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Key Question: 10-15 min

9 Has your involvement affected you personally when it comes to acknowledging diversity? Probes: If so, how?	Q1: IT for PD
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Ending Question: 5-10 min

10. Is there anything you wish to tell me about Interactive Theatre, acknowledging diversity, presenting for faculty or students that I have not asked?	Q1: IT for PD Q2: Giving voice Q3: Empowering faculty
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Appendix H

Data Codes

PL	Program Leader
F1	Faculty Participant 1
F2	Faculty Participant 2
F3	Student Participant 3
F4	Faculty Participant 4
F5	Faculty Participant 5
G1	Graduate Assistant Participant 1
G7	Graduate Assistant Participant 2
G8	Graduate Assistant Participant 3
T1	Troupe Member Participant 1
T2	Troupe Member Participant 2
T3	Troupe Member Participant 3
T4	Troupe Member Participant 4
T5	Troupe Member Participant 5
T6	Troupe Member Participant 6
Scriptdoc	Description of four main scripts
Wedoc	Website of Interactive Theatre program
Michdoc	Michigan Interactive Theatre program brochure
FO	Field observation

Appendix I

Observation Analysis

Interviewee	Key Word(s)	Theme(s)	Q1: IT for PD	Q2: Giving Voice	Q3: Empowering Faculty	Date Analyzed

Appendix J

Document Analysis

Name of Document	Key Word(s)	Theme(s)	Q1: IT for PD	Q2: Giving Voice	Q3: Empowering Faculty	Date Analyzed

From the Assistant Director of the *Interactive Theatre* program:

Here are the script descriptions that I use for potential audiences.

1) "**Conflict in the Classroom**" - Set in a statistics course. 1 instructor and 4 Students. Deals with issues of race, gender, and socio-economic status. Can be performed for either students or faculty.

2) "**Heterosexism**" - Set among a biology study group. 5 students. Deals primarily with issues of heterosexism/homophobia (also addresses to a lesser extent socio-economic status and gender). Can be performed for either faculty or students.

3) "**Parts of Speech**" - Set in an English composition course. 1 instructor, 1 TA, and 4 students. Deals primarily with religious tolerance and freedom of speech. Can be performed for either faculty or students.

4) "**InHumanities**" - Set in a religious studies honors course. 1 instructor and 4 students. Deals with religious tolerance and diversity issues. Although this can (with some modifications) be performed for students, it is recommended for faculty.

VITA

Carol J. Maples was born on the fourth of July, in Montebello, California, the daughter of Ishmael and Imogene Maples. After graduating from Miller High School, she earned a B.S. in Education from Missouri State University in Springfield, Missouri, with state certifications in Speech and Theatre and Mathematics (7-12). She was first in the state to receive a M.S. in Education in Instructional Media Technology from Missouri State University in Springfield, Missouri. Carol earned her Doctorate in Education in Educational Leadership and Policy Analysis from the University of Missouri.

Carol is an Assistant Professor in the Department of Theatre and Dance and Coordinator of the BSE-Speech and Theatre program at Missouri State University. She teaches undergraduate courses such as Script Analysis, Acting, Advanced Directing, and Teaching of Speech and Theatre. Additionally, she teaches the graduate courses Theatre Pedagogy and Directing Process. Carol often serves as a director during the department's main theatre season and summer Tent Theatre program. Her research areas include somatic learning through line exploration for actors and the use of interactive theatre for professional development, especially as it gives voice to the marginalized.