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A QUALITATIVE ANALYSIS OF BRIGHAM YOUNG UNIVERSITY'S
GOLDEN AGE THEATER PRODUCTION AND OUTREACH COURSE

by

Sheila Jan Barton

A thesis submitted to the faculty of

Brigham Young University

in partial fulfillment of the requirements for the degree of

Master of Arts

Department of Spanish and Portuguese

Brigham Young University

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BRIGHAM YOUNG UNIVERSITY

GRADUATE COMMITTEE APPROVAL

of a thesis submitted by

Sheila Jan Barton

This thesis has been read by each member of the following graduate committee and by majority vote has been found to be satisfactory.

Date R. Alan Meredith, Chair

Date Blair E. Bateman

Date Valerie Hegstrom

Date Jerry W Larson

BRIGHAM YOUNG UNIVERSITY

As chair of the candidate's graduate committee, I have read the thesis of Sheila Jan Barton in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

Date

R. Alan Meredith
Chair, Graduate Committee

Accepted for the Department

Douglas J. Weatherford
Graduate Coordinator

Accepted for the College

Gregory Clark
Associate Dean, College of Humanities

ABSTRACT

A QUALITATIVE ANALYSIS OF BRIGHAM YOUNG UNIVERSITY'S GOLDEN AGE THEATER PRODUCTION AND OUTREACH COURSE

Sheila Jan Barton

Department of Spanish and Portuguese

Master of Arts

The present research consists of a comparative study of Brigham Young University's Golden Age *Comedia* (GAC) and Golden Age Theater Production (GATP) courses. The two courses cover much of the same academic material, but one of the differences between the two approaches to the teaching of Golden Age literature is that the GATP course incorporates a theater production and outreach component. Although this outreach program has been seen as intuitively and anecdotally effective, there has been no prior attempt to document student motivation for choosing this course over the traditionally taught course (GAC), nor to discover any of the outcomes experienced by university students who participate in it. Similarly, there have been no studies conducted to compare the educational outcomes of the two approaches. Therefore, the present empirical study was conducted with the goal of determining student motivation and expectations for course selection, academic outcomes of each approach, and whether any

additional intellectual or personal growth was experienced by students in the GATP course. This study revealed that there indeed are differences in the motives and expectations behind students' decision to enroll in the GAC course rather than the GATP course, and vice versa, and that each course yields different outcomes for those students. Students receiving instruction through the GATP Outreach program appear to be able to attain a similar mastery of the course material as those in the GAC course. Furthermore, through the inclusion of the outreach program, students were able to acquire additional skills and enriched attitudes that have the potential to prepare them for future studies and life experiences. For universities interested in implementing a similar production and outreach program, this study provides evidence that such a course can indeed provide an alternative path to the teaching of Golden Age literature at the university level and that it proves to be an attractive alternative to certain students that is worth their time and effort.

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CHAPTER ONE

Statement of the Problem and Purpose of the Study

Introduction

It has been said that “Literature has symbolic prestige, artistic and cultural meaning, entertainment and educational value. . . . The teaching of literature is the point where language, literacy and culture converge” (Kramersch & Kramersch, 2000, p. 553). Although few might argue outright the value of teaching literature per se, there continues to be interest among educators in finding effective and even novel *approaches* to the teaching of literature. The current study is an attempt to determine the relative value of two differing approaches to the teaching of Spain’s Golden Age literature at the university level, coupled with an outreach program designed to engender interest in the subject among pre-college age students.

The Value of the Teaching of Literature

According to Rudolph (1977), literature “has consistently provided the cultural backbone and, very often, the intellectual legitimation for the teaching of foreign languages . . . [and it] has served as the scholarly basis for the creation of foreign language and literature departments at academic institutions” (p. 37). Kramersch (1998) suggests the notion that the study of literature is inseparable from other relevant aspects of language study, in particular the teaching of reading, writing and culture. Thus, literature has consistently had a place in the teaching of foreign languages. However, its role has changed throughout the 20th century in the United States due to geopolitical events and the power shifts in the disciplines (e.g., Doyle, 1939, p. 142).

Kramersch and Kramersch (2000) point out that literature was utilized for different purposes in language study throughout the 20th century. From the beginning of the century throughout the 1910s, it was used for the aesthetic education of the few. In the 1920s, educators utilized it for the literacy of the many, as the country struggled to educate the children of the thousands of immigrants that arrived after World War I. In the 1930s and 40s, its purpose was for moral and vocational uplift. It was studied for ideational content in the 1950s, and in the 1960s and 70s it was used for humanistic inspiration. In the 1980s and 1990s, it provided an “authentic” experience of the target culture (p. 553).

In 2007, Dr. Valerie Hegstrom teaches the BYU course Spanish 443R/ 643R The Golden Age *Comedia* and Shakespeare. As the course title implies, students learn about and compare Early Modern Spanish and English theater and drama. Some of the educational outcomes include that students will learn about the historical context, theatrical conventions, and modes of writing of the period. She teaches this class in a traditional way: students read assigned Golden Age plays, as a class they discuss the works, she assigns a writing component, and students take quizzes and exams (V. Hegstrom, personal communication, November 1, 2007).

Service-learning/Outreach as Pedagogy

Regarding the methodologies used to teach literature, Hellebrandt and Varona (1999) point out that “despite a slew of approaches, methods, and strategies for teaching and learning a second language that have emerged in the past 20 years, student learning has basically remained confined to the classroom” (p. 1). Hale (1999), Professor of

Languages and Cultures at Azusa Pacific University, perceives that students hunger for educational experiences that involve the whole person, that get to the heart of the matter, and that have a more direct connection with life and the context in which it is lived out in their surrounding communities. Confronted with the emptiness of rote learning and memorization of former learning models in language classes, students are voicing their need for building a relationship between what is taught in the classroom and what is utilized in the real world (p. 10).

One approach that attempts to address this need involves integrating college students into their surrounding communities through experiential learning. The theory that forms the basis of this approach dates back to the early 1900s with John Dewey (1938), who felt that in order to learn and retain what they have learned, students need to learn through experience. Today, one common model of experiential education is known as service-learning (or outreach): the union of public/community service with structured and intentional learning.

Describing the role of outreach programs, Hale (1999) asserts that service-learning/outreach is meant to foster community responsibility and enhance the academic curriculum into which it is integrated (p. 13). Additionally, Slimbach (1975) identified several academic and humanitarian objectives of service-learning related to language and culture learning; those objectives include:

1. Expand students' awareness and understanding of social problems and their ability to address or personally respond to such problems.

2. Break down racial and cultural barriers through the process of students' reaching out and building bridges between different demographic groups.
3. Introduce students to an experiential style of learning.
4. Teach students the meaning of service, patience, cross-cultural understanding, interdependence, humility and simplicity.
5. Teach students tools for self-evaluation and critical analysis of institutions, social systems, and their own contribution to and effect on a given community.
6. Further the acquisition of a foreign language, when working in or with another culture. (p. 10)

Hale (1999) further asserts that service-learning/outreach programs also enable students to apply the theoretical knowledge they acquire in the classroom to real-life situations, further developing their practical skills and perhaps assisting them in the future job market.

The Combining of Outreach and the Teaching of Literature

One organization that is involved in the promotion of Spanish Golden Age theatre, the Chamizal National Memorial, hosts the annual *Siglo de oro* Spanish Drama Festival. It declares that one reason for teaching literature to students of the 21st century is to help them glean a rich humanistic experience. Through reading the literature of the 16th and 17th centuries, one learns that people and emotions are the same throughout time. The Chamizal National Memorial has been involved with the teaching of drama by way of

outreach programs since 1999. According to information provided by them, their Student Outreach Program helps hundreds of students every year receive the opportunity to:

examine the contemporary world through the relevant eyes of the past and understand that, although material culture may change, people and emotions have remained the same through the centuries. (Chamizal National Memorial, 2007, ¶3)

They add:

Literature provides rich humanistic experiences. . . . Luminaries such as Lope de Vega, Miguel de Cervantes Saavedra and Calderón de la Barca left a heritage of classical drama that has enriched the world with its beauty and passion. (Chamizal National Memorial, 2007, ¶2)

Chamizal anticipates that the Outreach presentations instill in the students a sincere love of literature and a keen appreciation of their language and traditions.

Dr. Dale J. Pratt and Dr. Valerie Hegstrom, Professors of Spanish Literature at Brigham Young University, teach Golden Age literature through an interactive method that includes an outreach component. In the course Spanish 439R/639R Golden Age Theater Production (GATP), students learn about Spain's Golden Age, among other assignments, by way of producing a play from Spain's *Siglo de oro*, performing that play, and teaching about the Golden Age in elementary and secondary schools. Pratt and Hegstrom believe that university students benefit from doing outreach in that the students make literature and drama come alive through the interactive medium of acting and

through teaching what they have learned in the Outreach assembly in ways that are palatable and approachable for younger students (Pratt & Hegstrom, 2006).

Need for the Study

Although the Golden Age Theater Production course at BYU with its outreach component has been seen intuitively and anecdotally as effective (and very popular among students), there has been no attempt to empirically verify or measure its effectiveness, nor any intended or unintended growth or other beneficial consequences. Similarly, there have been no studies conducted to compare the educational outcomes of a more traditionally-taught literature course and a literature course that implements an outreach project. A fortunate situation currently exists at BYU: Dr. Hegstrom teaches the Golden Age *Comedia* course and is one of the professors who teaches the Golden Age Theater Production course. This situation makes a comparison of the outcomes of the two academically-similar courses feasible. Hence, this study proposes to empirically compare BYU's GATP course and its GAC course. This study could prove beneficial to other universities where there may be strong interest in implementing such an approach to teaching Golden Age theater. Therefore, as professors and department heads contemplate such a course of study, either an existing one or a proposed one, questions such as the following arise: What type of student is attracted to one approach or the other? What are students' motivations for choosing a theater production course versus a traditional literature and theater, or *comedia*, course? What are the expectations of students who register for the theater production and outreach course, and for the *comedia* course? What academic outcomes derive from this class? Do the GATP students learn more about Golden Age plays through doing outreach than those who read, discuss, write papers and

take tests; or vice versa? What other kinds of growth do university students experience as a result of participating in outreach that are not measured through traditional testing and composition evaluations?

Research Questions

This study investigates the following research questions:

1. How does the Golden Age *Comedia* course compare to the Golden Age

Theater Production course in the following ways:

- a. Student Motivation, i.e., what motivates students to choose one course over the other?
- b. Student Expectations, i.e., what are the students' expectations for taking the course they chose?
- c. Academic Outcomes, i.e., what are the academic outcomes of both courses?

2. Do students experience other kinds of growth, not measurable through traditional exams and composition writing, as a result of participating in Outreach in the Golden Age Theater Production course?

Overview of the Study

This study was conducted at Brigham Young University with students enrolled in the Golden Age *Comedia* course and the Golden Age Theater Production course.

Permission was obtained from the Institutional Review Board to conduct this study.

Students indicated their volition to participate by signing a consent form; if they chose to not participate, they indicated that choice on the consent form (see Appendix A). There

were no consequences academically or otherwise for participation or non-participation in the study.

Students in the GAC class followed the normal course of study. At the end of the semester, all students took a final course achievement exam (see Appendix B), an instrument created by Dr. Hegstrom, professor of both courses. The same instrument was utilized to measure the academic growth of the students of the GATP class as well, making a comparison of the academic outcomes possible. The exam did not count on the grade of either group of students; its purpose was purely diagnostic so that the researcher could assess the students' understanding of Golden Age theater. The second instrument used was a questionnaire (see Appendix C) that was also administered to all students enrolled in both courses. The survey addressed students' motivation for taking the course they chose and their expectations for the course they chose.

Students in the GATP course also followed the normal course of study for that class. In addition to taking the final course achievement exam and responding to the questionnaire as did the GAC students, the GATP students wrote in a reflection journal after every outreach assembly regarding their growth and possible other outcomes they experienced as a result of participating in outreach. They responded to set of questions (see Appendix D) furnished by the researcher in an effort to secure the kinds of data that would be useful in this study. Finally, the researcher interviewed four of the GATP students in order to procure an additional in-depth understanding of the students' growth and experiences.

Definition of Terms

“Outreach,” in the context of academia, generally refers to the act of universities establishing connections with other groups, such as with feeder schools. Usually the connections are made in an attempt to assist the feeder schools in bettering their educational programs. One type of outreach is when a university sends representatives to high schools to discuss expectations and requirements for admission to the university. Another type of outreach is when a university sponsors special activities for students of elementary and/or secondary schools, such as a foreign language fair or a basketball camp.

“Service-learning” usually refers to the act of students serving a community in some fashion. One example of service-learning would be university students traveling to and living in Mexico for a semester in order to spend time serving in orphanages. Students would also take university courses while in the country, as the goal is to give the students the opportunity to grow through service while studying at the university level. There is some overlapping of outreach and service-learning, but service-learning is not necessarily done to establish a connection, but to give students opportunities to serve the community.

The outreach component of the GATP course discussed in this thesis refers to BYU students traveling to elementary and secondary schools in order to perform an assembly wherein they teach students about Spain’s Golden Age, perform a scene from a Golden Age play, and then guide and direct students from the audience in acting out a Golden Age scene of their own. This outreach program is in many ways a combination of outreach and service-learning in that connections are sought as well as opportunities to

serve the community. Therefore, in this work, “outreach” and “service-learning” are used synonymously.

“*Comedia*,” when referring to Spanish classical theater, as it does in this thesis, refers to a play or piece of drama of any genre.

“Literature” includes all types of literature, including plays and drama.

Delimitations

This study does not attempt to do a complete quantitative or qualitative assessment of what is learned or not learned by BYU students in either the GAC or GATP courses. It does, however, attempt to compare students from both programs based on results of their final course achievement exam scores and on questionnaire responses as described above.

Furthermore, this study does not attempt to assess what elementary, middle and high school students learn from Outreach presentations. In order to gather information from students under the age of 18, written permission would need to be obtained from the school district, the principal of the school, and the parents of each child. Due to this type of constraint, as well as the more specific focus of this study, no information is gathered from the elementary or secondary students. Neither is there an attempt made to gather information from either teachers or administrators assessing Outreach assemblies performed at their schools.

Although mentoring is viewed as a very important component of the GATP course, no effort will be made to empirically study or to assess it or its effectiveness.

Summary and Organization of the Study

Chapter Two of this study presents a review of the literature of the history of reasons for and pedagogy of teaching literature in the United States in the 20th century and also a history of outreach along with a sampling of current educational outreach programs. In addition, it describes in detail the GATP class and its outreach program that took place during Winter Semester 2007. Chapter Three provides a discussion of the design of the study and the procedures followed for this research project. Chapter Four describes the study's findings. Finally, Chapter Five contains interpretations of the findings, explanations of their implications, and recommendations for future research.

CHAPTER TWO

Review of the Related Research Literature

Introduction

Regarding the role afforded literature in foreign language classrooms at the university level during the last century, Kramersch and Kramersch (2000) have commented that “literature has appeared throughout the 20th century in many avatars—as the god of national greatness, as the patron of the written word, as the guide to moral conduct, and as the warrant of cultural authenticity” (p. 569). This chapter will present a brief history of the teaching of foreign language literature and then will discuss service-learning/outreach.

Review of the Literature

A Brief History of the Teaching of Literature in the Foreign Language Classroom

In the United States, the purposes for which literature has been taught in the foreign language classroom and the pedagogy have changed over the decades—not because literature has changed, but because the country’s political climate, world view and entanglements have changed, and also because theories and trends in education have changed. The one constant over the years, however, is that the study of literature has remained an important element of foreign language education. Kramersch and Kramersch (2000) declare that “literature in general is presented as a seismograph of the value attached in American education to reading and writing, to culture with a big and a little *c*, to history and aesthetics, to personal expression and national pride” (p. 553).

Following is a brief overview of reasons for teaching literature and the way it has been taught in the United States, summarized from Kramersch and Kramersch (2000), beginning with the 1910s.

Pre-1910s: Uncontested source discipline. According to Kramersch and Kramersch (2000), literature was the uncontested source discipline associated with language study in the United States up until the late 1910s. For the most part, only the elite studied foreign languages, and grammar/translation was the most widely used teaching method.

1916-1929: From literature to literacy. When the United States was flooded with poor immigrants at the end of World War I, the country took upon itself the task of educating the masses. This meant a need for change in the existing educational system. One of the results was that Julius Sachs (1918), a German professor emeritus of Teachers College, Columbia University, advocated a text-based approach wherein all that was expected of students was to learn how to read the target language. This approach was directed against both the then-dominant Direct Method (that stressed speaking skills and had been found largely unsuccessful due to the fact that few American soldiers were able to speak French in the trenches with their fellow French comrades despite having studied French for years) and the Grammar-Translation Method (that merely applied grammar to solving translation problems) of yesteryear. By stressing reading, rather than the scholarly dissection of texts, he centered on the educational possibilities of literature by emphasizing content and meaning over form and style. The choice of literature was of major importance, with the scholars recommending texts that would teach, for example, wholesomeness and moral values and dispel the image of the ugly German. A high quantity of reading was required which shows there was a high level of proficiency in

those days, and that quantity of reading was more important for Germanists than the ability to do stylistic analyses on a small number of carefully chosen texts. Laurence H. Pechin (1917), a French teacher at the High School of Commerce in San Francisco, believed that Americans would be better off if they learned to think as the French do. He stated, “French poets will give [American students] the clear, logical, reasoning power of the Frenchman, and the refined, delicate, sensitively developed emotional nature common to the French race” (p. 17). As for pedagogy, *explication de texte*¹ was by far the preferred teaching method of the French teachers (Clavel, 1922; Maronpot, 1927; Vigneron, 1927).

In the 1920s, Spanish was beginning to be taught, but exclusively in its spoken form and for economical, practical reasons (Kramersch & Kramersch, 2000). The teaching of literature began to emerge at the end of the decade and focused on drama. Condon (1927) felt that content was of greater importance than form. Not surprisingly, he insisted that the dramas should be performed because the experience of watching the performing of a play “appeals to the emotions rather than to the intellect” (p. 442). One-act plays were the preferred genre for the teaching of Spanish literature. He suggested choosing texts with “clean humor, honesty, and wholesome activity” (p. 446), explaining carefully every word, with questions and impromptu dramatizations, and even the use of puppets to bring the play to life.

1929-1945: Literature as moral and social education. By the beginning of the 1930s, new trends began to be put into practice, although reading continued to be the

¹ The *explication de texte* method required the students to research the author and the history of the text. They then had to identify the work’s theme and analyze the structure. Next, they interpreted the text, word-for-word, and made a judgment as to the interest and importance of the passage. Then, students gave an oral presentation of their findings and interpretations, followed by a critique of the peers and/or the teacher. Finally, the teacher gave his own analysis of the work

most-taught skill. According to Kramersch and Kramersch (2000), the teaching of literature in this period “focused accordingly on the ideational content of texts, on their social and historical context of production, on abridged and simplified editions of the classics, and on literary translations” (p. 560). The pedagogy of literature reflected the current interests in the social sciences. Marcel Francon (1936), professor of French at Harvard, claimed that “literature is not a self-contained realm with a life of its own, but a social practice that reflects the spirit of its time” (p. 213). It was accepted among both the French and the German educators that the teacher should help students link literary texts to the sufferings and concerns of the time in which they were written and of their own time (Francon, 1936; Kurtz, 1943).

World War II offered opportunities for translators’ skills. Within foreign language study, however, literature continued to be viewed as a social subject (Kahn, 1941) that could provide stimulation to reach basic functional objectives (Musgrave, 1940) rather than more esoteric goals. Justman (1943) articulated this sentiment in this way: “In times of war, good citizenship and practical efficiency are our paramount educational needs, and not the acquisition of knowledge as such or appreciation of literary classics, music, and art” (p. 106).

1945-1957: Literature as content and entertainment. During this period, there was a swing back to the teaching of oral skills due to the popularity and success of the Audiolingual Method. Professors advocated the new Army method that taught how to speak by imitating the native speaker. Vittorini (1944) said, “We need a more intimate connection between life and academic studies . . . we should do away with ‘empty sonnets and glistening nonsense’” (p. 276). Additionally, as pointed out by Kramersch and

Kramersch (2000), the influence of linguistics was rising on the acquisition of foreign languages at the lower level. Thus, the study of literature was not being utilized in the foreign language classroom as it had in decades before; it had been replaced, in a sense, by the language laboratory. Nevertheless, the teaching of literature did survive, but it was pushed more and more out of the lower division programs and became associated with the advanced levels of language instruction mainly because of its link to culture. Teachers kept their students abreast of happenings in other countries through current publications, with the hopes of combating American isolationism (brought about by the winning of WWII and a general feeling of cultural superiority). Pedagogically, there was no consensus as to how literature should be taught during this time period, although there was renewed attention to the wording of texts.

1957-1979: Literature as humanistic practice. The National Defense Education Act (NDEA) of 1958 gave support for the teaching of foreign languages and cultures; its goal was to make the teaching of foreign languages relevant to immediate national security concerns. Meanwhile, literature scholars were reminding language teachers of the value of thinking historically, mythically, and with a refined awareness of the resources of language to express eternal truths. However, the eternal truths of a Rodrigue or a Roland and the language of Goethe were becoming less relevant to American students than the pressing social and racial inequalities of the 1960s and thus enrollment in foreign languages had been declining and continued to do so (Kramersch & Kramersch, 2000). Pedagogically, the Audiolingual Method was being utilized in the lower-level classrooms, as it seemed to fit the bill for relevancy. The trend of literature pedagogy leaned toward an interdisciplinary approach and thrived on creativity and innovative

practices. Robert Cardew (1963), professor of French at the University of Cincinnati, advocated centering reading on only a select few texts and utilizing the time-honored *explication de textes*. He was concerned, however, that the Audiolingual Method being used at the beginning levels could not prepare students for the study of literature.

In 1966 the American Council on the Teaching of Foreign Languages (ACTFL) was founded and it implemented the separation of the practice of literature from the practice of language teaching (Kramsch & Kramsch, 2000). To a large extent this separation endures to this day. During the 1970s, students demanded everyday communicative relevance in their foreign language studies. Thus, there was a lack of demand for literature. However, literature scholars seemed to have felt challenged to turn their attention seriously to the pedagogy of literature. Popular during this time was the development of interdisciplinary approaches as well as humanistic approaches to classroom interaction.

One such professor who developed an interdisciplinary approach was Steiner (1972) who recommended the giving of performances, advocated group discussions in the target language (instead of lecture), compositions written in the target language, and an emphasis on themes and ideas rather than decontextualized exercises on “petty, insignificant details” of grammar and style (p. 284).

Hester (1972) and others (e.g., Henkle, 1971; Kaes & Offstein, 1972), in order to help students move from simply reading to reading literature, advocated using music, film, theater and creative writing to create a synaesthesia of meanings from which the readings of literature could benefit to show that “literary comprehension can be sharpened by intelligent and systematic use of material from the sister arts” (p. 448).

Armin Wishard (1974), professor of German at Colorado College, picked up on these ideas and asked the students in his German Literature in Translation classes to respond to the readings in a visual or audio medium, rather than through written papers. He reported that the range of expression and variety of forms expressed by the students was “truly amazing. Students have submitted collages, paintings, both abstract and realistic, watercolors or oil; there have been sculptures, photographic projects of all types, movies, tapes, musical montages using modern and classical forms, prose stories as well as original poetry” (p. 118).

1979-1999: Literature as “authentic text.” The report of the President’s Commission on Foreign Languages and International Studies once again awakened the American public to the importance of foreign languages for national security. The Perkins (1980) report, “Strength through Wisdom: A Critique of U.S. Capability,” said that what the country needed was more and better teaching and learning of speaking skills. During this time, ACTFL created oral proficiency guidelines on communicative skills. Thus, not surprisingly, from 1979 to 1989, the concepts of “usable skills” and of “communicative proficiency” superseded all other concerns in foreign language education. Literature research and practice were part of the general movement toward communicative proficiency; literary texts were used only as culturally authentic artifacts. As pointed out by Howard Nostrand (1989), the reappropriation of literary texts during the 1980s was linked to goals of cultural competence and the need to promote understanding of and empathy for the foreign culture. Harper (1988) pointed out, education was focused on the learners, their differential abilities, interests, and prior knowledge, and much was made of teaching them the skills necessary to interacting with

literary texts, allowing them to “express, negotiate, and refine personal interpretations” (p. 405). Popular teaching techniques for the classroom included whole-class brainstorming, small group work, and pair work. As quoted in Kramsch and Kramsch (2000),

Language teachers now strove to take into account readers’ abilities and interests. Some advocated tailoring the texts to the students’ proficiency level (Bernhardt, 1995; Swaffar, 1985, 1988); others called for simplifying the task, not the text (Bernhardt, 1986). All saw “reading for meaning” as relating text to the student’s experience and to cognitive processes in the reader, not to reading and writing conventions in the foreign culture (Swaffar, Arens & Byrnes, 1991) (p. 568).

By the end of the twentieth century, literature in language teaching served many purposes, but it was used mostly as an authentic window on a foreign culture and society, not as the unique expression of an artist’s vision of the world. Interpretation was not being taught, so this method was ill suited to foreign language education.

Kramch and Kramsch (2000) point out that literary research and the pedagogy of literature all but disappeared during the last decade of the century. They suggest three possible reasons for this. One reason is the shift in disciplines: from the rise of the social sciences and the linguistic turn in the humanities. Another reason is the split between the study of language and that of literature. The third is the association of language study with psycho- and sociolinguistics, second language acquisition and applied linguistics research.

ACTFL published *Standards for Foreign Language Learning: Preparing for the 21st Century* in 1996. In this document, leaders in the profession reached a national

accord and articulated the important role of language communities in preparing linguistically and culturally proficient students for the 21st century. One way of including the role of language communities in a given curriculum is through an outreach program.

2000-2007: Making literature come alive. This author concurs with Bass and Greer (2006) that "...teachers face the vexing issue of making drama come alive to [the 21st century's] students, while developing their understanding of its cultural and historical specificity and significance" (p. 24). One way to achieve the goals of making drama real and meaningful to students is by having students themselves actually produce a play so that the students learn through doing. In one of the chapters of the book *Approaches to Teaching Early Modern Spanish Drama*, Professors Dale J. Pratt and Valerie Hegstrom (2006) of Brigham Young University describe how they have taught using this interactive method, and then they have taken it one step further by going into elementary and high schools in El Paso, Texas; Utah Valley, Utah; Pocatello, Idaho; and Tucson, Arizona, where BYU students have performed scenes from plays in outreach assemblies. They claimed:

Outreach helped our students . . . teach what they had learned, and see how Golden Age theater can appeal to diverse audiences. The heritage speakers, in particular, lit up when our students told them how many hundreds more plays Lope wrote than Shakespeare; this response helped our students recognize the value of their performance. (p. 201)

Pratt and Hegstrom believe that university students benefit from doing outreach in that they have made the class subject come alive through the interactive medium of

acting, and then teaching what they have learned to the younger students in the outreach assembly.

Definition of Outreach (Service-learning)

Within the realm of education, “outreach” is referred to by some as “service-learning.” According to Hale (1999), in academic service-learning . . . students usually work with people of different cultures, genders, races, ages, national origins, faiths, languages, sexual preferences, economic and educational levels (p. 13). Jacoby (1996) asserts that service-learning is “a form of experiential education in which students engage in activities that address human and community need together with structured opportunities intentionally designed to promote student learning and development” (p. 5). By providing university students with an opportunity to serve and teach younger students, specifically through outreach programs, professors anticipate the former will learn and develop more than they would have without that serving and teaching opportunity.

A History of Outreach

John Dewey (1938) wrote about the importance of experiential education as a way for students to develop their curiosity, strengthen their initiative, and develop their intellectual and moral capacities. He affirmed that education, in order to accomplish its ends, both for the individual learner and for society, must be based on the actual life experiences of the individual. He did not specifically imply service, but the underlying theory of experiential-based learning and service-learning include the same essential ingredients: experience, reflection, analysis and application. These components provide the framework for the application of service-learning in college curricula today and have

been strongly affirmed by transformational educators of the 20th century (Delpit, 1995; Freire, 1970; Gilligan, 1982; Giroux, Penna & Pinar, 1981).

Freire (1970), Gandhi (1951), and Giroux, Penna & Pinar (1981) agree that the teaching method that consists of professors imparting their knowledge to students by way of lecture is ineffective. It is through students' participation in the creation of knowledge (experiential education) that it becomes part of their life experiences and allows them to apply it to the betterment of their community and society at large.

One implication of these experiential theories is that, for knowledge to be usable through recall and application, it has to be acquired in a community setting; otherwise, it is forgotten or not available for transfer to new experiences. Through interacting with the community and gaining experience, students will become aware of problems. As they reflect on the problems and analyze them, students seek for ideas and information to resolve the issues, and, as they apply them, the process continues, creating a continuous spiral of learning, including developing critical thinking skills not usually found in the general education curriculum. This type of education goes beyond the traditional acquisition of a predetermined body of knowledge or set of skills. When incorporated into a language course, service-learning could offer a pedagogically sound method for students to acquire a level of proficiency in a second language and culture sufficient to facilitate their ability to address issues of injustice in surrounding communities (Hale, 1999).

Empirical Data on Outreach (Service-learning)

A review of the literature reveals that to date, researchers appear to have conducted no empirical research on the experiences of participants in outreach or service-

learning programs specifically related to the teaching of Spanish literature. However, information on outreach programs in general does appear in the literature.

Pontillo (1983) described an outreach program instituted in 1981 by the Department of Foreign Languages of Illinois State University to help raise the level of foreign language instruction in the region and to offer support and assistance to area secondary foreign language teachers. The university sent a questionnaire to all of the secondary foreign language teachers in Illinois in order to ascertain in which areas their attentions would be best placed. Using the questionnaire responses as a guide, an outreach program was implemented. It consists of: 1) informal workshops on methodology; 2) a summer program specifically designed for middle and high school foreign language teachers; 3) visits to area school classes by representatives of the university to promote the study of foreign languages at the university level and careers in foreign languages ; 4) participation in local school district institute days and in-service training; 5) creation of a resource center for foreign language teaching materials; and 6) visits by high school students to the Illinois State University campus to participate in various kinds of immersion days and foreign language fairs.

Service-learning can be used as an effective pedagogy to help prepare students for a successful future. Astin (as cited in Hallebrandt & Varona, 1999) views service-learning as the most effective method of accomplishing higher education's "stated mission: to produce educated citizens who understand and appreciate not only how democracy is supposed to work but also their own responsibility to become active and informed citizens in it" (p. 14). In addition to preparing students for citizenship and democratic participation, higher education also seeks to prepare students for the working

world (Boyer, 1988). Today's world is both multicultural and multilingual. Using service-learning as a method for teaching language and culture seems a natural next step toward adequately preparing future citizens to join the country's work force.

In order to study the value of service-learning in language programs, Hale (1999) interviewed students and faculty from Azusa Pacific University who participated in an experiential education language program in Zacatecas, Mexico. She asked them about their overall feelings regarding service learning and its contribution toward language acquisition and cultural understanding. All of them agreed that this methodology was effective and that it had a powerful impact on the learning process. As she interviewed the participants, seeking to find what outcomes they experienced, one theme that surfaced was that of gaining self confidence through expressing themselves orally. Prior to this experience, many had felt unsure of themselves or intimidated when trying to converse with a native speaker. However, the exposure they gained through the experience of service-learning increased their confidence. Another theme that appeared was that of change of attitude. They gained a deeper understanding of the Mexican culture and they came to recognize erroneous stereotypes they had previously held. Hale's study recommended to educators that there be more service-learning components in their curriculum. The students had become critically aware of the weaknesses of traditional teaching methods and none of them wanted to enroll in a traditional language course. Some of the students tried taking another Spanish class after returning from the program in Mexico, but dropped it due to "boring book work, labs, and repetitive out-of-context drills" (p. 22). All of the students commented that they would have readily taken another Spanish class if there had been a service-learning component.

Polansky (2004) reviewed an outreach program that has been offered each spring since 1996 at Carnegie Mellon University in the Department of Foreign Languages. College students register for a course called Tutoring for Community Outreach (there is a rigorous prescreening process so that only qualified and responsible students are admitted). It enables undergraduate students of modern languages to tutor pupils of ESL, German, French, Spanish and Japanese in elementary, middle and high schools four to six hours per week in nearby public schools. The course is constructed so that undergraduates work toward meeting National Standards components 5.1: “Students use the target language both within and beyond the school setting” (National Standards, 1999, p. 64) and 5.2: “Students show evidence of becoming lifelong learners by using the language for personal enjoyment and enrichment” (p. 66). Students, teachers and administrators involved in the project have responded positively to the partnership between the university and the local schools. Some of the outcomes that the pupils in the public schools experienced included progress in their language skills and more motivation to stay focused and learn. Some of the outcomes that the university students experienced included the good feelings of knowing they have helped and influenced others in a positive way; the joy of interacting with energetic, smiling children; the challenges of teaching a second language; the opportunity to instill in others the love of language learning; the improvement of their own language learning; and, the insights into how to teach and how schools work. Some of the university students decided to enter the teaching profession as a result of participation.

Regarding a program that deals with marine science, Milliman (1996) reports that coastal marine and Great Lakes laboratories are, with increasing frequency, being asked

to provide educational and advisory outreach activities to the public sector. In many cases, it is graduate students who perform the outreach task. In outreach, useful scientific knowledge in the form of advice or knowledge about the marine environment is imparted. He states that the goal of education outreach is to simply educate. The audience could be students from kindergarten through high school, teachers who have no formal science training or whose scientific education is dated, or a club that has a special interest in marine science. Education outreach activities cover topics such as beach erosion and aquaculture. The author points out that, in the case of the attendance of school children at outreach, although few of the children who hear the presentation might later study marine science in college, the majority will simply become part of the educated public. Milliman points out another possible advantage of science education outreach by stating, “Increasingly, educators are learning that this process cannot begin too early. Middle school students can understand science more easily if they have been exposed to interesting and comprehensible concepts in elementary school” (p. 282). This study suggests that students have the capacity to learn about difficult subjects at a very early age. This notion suggests that perhaps young students would be better equipped to learn, in this case about science, in high school, having been exposed at a younger age. At the very least, the public becomes more educated and informed. Another notion suggested by this author is that public outreach provides graduate students with an opportunity to utilize practical applications and interpretations of marine science, thus providing valuable experience that might help them obtain jobs in the future.

Sampling of Current Educational Outreach Programs with No Empirical Data

Many institutions that have outreach programs post information about their program on the Internet. Following is a sampling of current educational outreach programs. None of these have information attached that would indicate that there have been empirical studies to evaluate their effects or outcomes.

The University of Virginia founded the Center for the Liberal Arts (CLA) in 1984 believing that the university has a responsibility to assist in the improvement of the learning and teaching of academic disciplines in elementary and secondary schools. As a result, the CLA developed three projects, one for French teachers, one for German teachers and one for Spanish teachers, whose functions are to offer classes and workshops for the benefit of K-12 foreign language teachers through its outreach program called Outreach Virginia.

The mission of the French Project is to empower teachers of French language, literature and contemporary society by offering opportunities to exchange ideas and experiences with other teachers, scholars and performing artists. The French Project endeavors to meet French teachers' needs with lectures and discussions led by specialists in fields ranging from applied phonetics and experimental language methodology to all periods of literature and culture. Most activities are led in French and many use audio-visual materials.

The German Project aims to enhance language skills through the study of culture. Summer institutes are designed to provide opportunities for teachers to speak German, exchange information and teaching strategies, preview new German texts, and discuss topics of interest with visiting experts.

The Spanish Project of the CLA offers programs designed for and by Spanish teachers in the Commonwealth of Virginia. Offered are institutes, workshops, courses, and in-service days which focus on the content of Spanish and Latin American literature, language and culture. There is a summer course of study offered in Valencia, Spain, along with scholarships to help defray costs of the program (Outreach Virginia Programs, n.d., ¶“Description”).

Founded in 1947, Vanderbilt University’s Center for Latin American and Iberian Studies (the Center) seeks to expand knowledge of the history and culture of Latin America and the Iberian Peninsula in K-12 and post-secondary settings. The Center provides resources through a variety of programs, including teacher training workshops for K-12 teachers on subjects such as culture and pedagogy; cultural competency seminars; and, a resource lending library. The faculty and graduate students in Latin American and Iberian Studies are available to share their expertise with teachers and students as guest speakers at schools throughout the community and mid-south region of Tennessee (Center for Latin American and Iberian Studies, n.d., ¶1, ¶“Outreach” and ¶“Speakers”).

The Endangered Language Fund (ELF), situated in New Haven, Connecticut, was founded ten years ago, in 1997, with the goal of supporting endangered language preservation and documentation projects. ELF has also developed an education and outreach program designed to educate students about the scope, diversity, and future of the world’s languages. ELF developed this program because it believes that an understanding of language as a human phenomenon should be taught to students of foreign languages, as well as an understanding the global context of multilingualism and

language interaction. ELF believes that students will think about their language studies in broader terms if provided with a richer, cross-curricular understanding of language. ELF takes its presentation about languages to schools in New England. The presentation explores how some languages come to be spoken by hundreds of millions of people while others disappear completely, and it examines what happens and what is lost as a result of a language disappearing. ELF hopes that students will begin to see their foreign language studies in the larger context of geopolitical patterns and will acquire a more profound understanding of language (The Endangered Language Fund, n.d., ¶1, ¶2 and ¶3).

The Jackson School of Geosciences at the University of Texas at Austin has created a summer outreach program known as GeoFORCE Texas that rewards outstanding South Texas students in grades 8-12 with the chance to travel, meet inspiring people and learn about career opportunities in the geosciences. This outreach program is one of the school's key programs for inspiring the next generation of geoscientists and making sure they more closely resemble the rapidly evolving population of Texas and the United States. Chevron is one of its sponsors and the motivation for supporting this program is to improve science and engineering education in the United States over the long term (Geoforce Texas, n.d. ¶"What We Do" and ¶"Sponsors").

As referenced above, universities are creating and using outreach programs in a variety of ways to benefit and enrich the lives of both the givers and the receivers and, indirectly, the public at large. BYU's Golden Age Theater outreach project's goals reflect those same goals.

The Outreach Component of Brigham Young University's GATP Course

The present study deals with students of Brigham Young University who take a course in the literature and theater of Spain's Golden Age. They then participate in an outreach program in several communities wherein they teach what they have learned to elementary and secondary school students.

BYU's GATP class aims to educate elementary, middle and high school students about Spain's Golden Age. Their goals are manifold with two of them being 1) to help the Spanish heritage speakers know that they can be proud of their mother tongue, in part because it has a very rich heritage in literature; and 2) to let everyone know that the Spanish Golden Age took place, and that it was a very important period of time in Spain for the arts. By reaching young people with this information and presenting it in an interesting and entertaining manner, it is hoped that much good will come from it, including, but not limited to, giving Spanish heritage speakers more self-esteem and confidence, and changing attitudes toward Spanish and Spanish speakers in a positive way, and thus fostering respect and dignity. Therefore, outreach has the potential to benefit the general public.

An outreach assembly consists of an introduction wherein members of the cast share a brief history of Spain, how the Golden Age came to be, and information about the time period including who Lope de Vega was and the role he played in Golden Age theater; how Lope de Vega relates to Shakespeare; a brief review of the most common "stock characters" in Golden Age theater; information about dating, social and dress customs of the day; and so on. Following this introduction, BYU students perform a scene from a Golden Age play followed by a short discussion with the audience about the

scene. Next, four or five school children from the audience are invited onstage where cast members teach them how to behave like *damas* and *galanes* and they then perform a mini scene. In this way, students are told about the Golden Age theater, they see an example of Golden Age theater, and they participate in Golden Age theater. The last few minutes of the assembly serves as a question and answer session to discuss the playwrights, plays, costuming, and time period in which the plays were written, as well as what it is like to be a working stage actor and a college student, etc. Such an assembly usually lasts approximately one hour.

Relationship of the Research Literature to the Study

Through the decades of the 20th century, literature has been taught in the foreign language classroom for different reasons and in a variety of ways, depending on political moods and objectives, and teaching theories and objectives. At times, teaching methods (such as *explication de texte*) have appeared, disappeared and reappeared in the repertoire of teachers' teaching methods. As seen in this review of the literature many universities and other institutions of education currently believe that experiential education, service-learning or outreach, are an important and viable pedagogical method. Many educators appear to be convinced that both the community at large and individuals benefit from outreach. For several years, Brigham Young University has been using outreach as a way to teach literature in its GATP course.

Summary

The Golden Age Theater Production class has become a very popular class among Spanish students at BYU. It requires a good deal of time, dedication and work on the part of the professors and the students, much more than does a standard literature class taught

in the traditional way. Knowing this, one must ask, what motivates students to choose this course over essentially the same course taught in a traditional setting? Or are the two courses essentially different? What are student expectations for taking this course? What are the academic outcomes of this course compared to those of the traditional course? What growth or other outcomes do students experience as a result of doing an outreach program? The following chapter describes how the present study was carried out by the researcher and attempts to answer these questions.

CHAPTER THREE

Procedures and Design of the Study

Introduction

This study was carried out with the purpose of comparing Brigham Young University's Golden Age *Comedia* (GAC) course and the students enrolled therein to the Golden Age Theater Production (GATP) course and the students enrolled therein, and tracking growth or other outcomes experienced by the university student participants in the Outreach program of the GATP course. The study centered on the following questions:

1. How does the Golden Age *Comedia* course compare to the Golden Age Theater Production course in the following ways:
 - a. Student Motivation, i.e., what motivates students to choose one course over the other?
 - b. Student Expectations, i.e., what are the students' expectations for taking the course they chose?
 - c. Academic Outcomes, i.e., what are the academic outcomes of both courses?
2. Do students experience other kinds of growth, not measurable through traditional exams and composition writing, as a result of participating in Outreach in the Golden Age Theater Production course?

In order to begin answering these questions, there must be an understanding of the structure of each course.

Professor Valerie Hegstrom's method of teaching the GAC class was based on a traditional type of pedagogy. She assigned works for the students to read, she and the students discussed those texts in class, she assigned a writing component, and she administered quizzes and tests throughout the semester that she designed to assess the knowledge gained by her students. Educational objectives of the course included (1) students will learn about the historical context of Early Modern Spanish and English drama; (2) students will learn about the theatrical conventions of the period; (3) students will describe and recognize the various modes of Early Modern theatrical writing; (4) students will formulate their own answers to the following questions: Are Golden Age plays "golden"? Are Shakespearean plays "masterpieces"? Does Shakespeare deserve his reputation as "the greatest writer in history"? On what is his reputation based? What makes an author "great"? In summary, the course is based on the questions "What does 'Golden Age' mean?" and "Why is Shakespeare considered 'great'?" exams (V. Hegstrom, personal communication, November 1, 2007).

In comparison, following is a detailed description of the GATP course that took place Winter Semester 2007.

BYU's Golden Age Theater Production Course

The GATP course has been in existence at Brigham Young University for six years. Dr. Valerie Hegstrom and Dr. Dale J. Pratt, both Associate Professors of Spanish and Comparative Literature, (hereinafter referred to as "the professors") teach and mentor the students in this course. They believe that the best way to teach theater is through producing, directing, staging, costuming and having their students perform in a play, but

the production of the play is only one component of their GATP course. Pratt and Hegstrom (2006) explain that

If supplemented with a set of carefully designed (but not rigid) mentoring experiences, including a substantial writing component, exposure to current critical discourse in the field, and service to the greater community, the performance of a Golden Age play can become a transformative event in the lives of the students and the department. (p. 198)

As can be seen, in addition to taking part in the production of and performance in a play, students are required to mentor, research and write, attend a professional conference, go into elementary and secondary schools where they teach the students what they have learned about Spain's Golden Age, perform a scene and then guide the young students in performing a little Golden Age scenario.

The Golden Age Theater Production course has varied slightly from year to year because different plays have been performed each year. Furthermore, the program has developed over the years as the professors have gained experience and improved the ways of realizing the course objectives. However, the foundation of the course has not changed—students learn through mentoring and collaboration amongst themselves and the professors. The professors have learned that as they have relinquished control and given clear guidelines and expectations to the students, the students have stepped up to the challenge and have taken ownership of their learning and of the theater production and have internalized information, skills and knowledge that are life changing for many of them. Pratt and Hegstrom (2006) reported on student learning and outcomes after the 2001-2002 scholastic year, noting that

[The students] cannot passively take notes in class, read assigned texts, and grudgingly complete papers and exams. Instead, students become responsible not only for their roles in one or two plays but also for gathering information, through library research and interactions with theater professionals and *comedia* scholars, that will have a direct impact on the production of the play. They have to research and write with the urgent, specific purposes of learning how to do what they need to do, and to explain it to their audiences. As a result of our collaboration with our students, they learned about Golden Age stagecraft and what it takes to produce a play, attended the Chamizal International *Siglo de oro* Theater Festival and the Association for Hispanic Classical Theater (AHCT) conference, participated in outreach to elementary and secondary school students, learned to write with a purpose and published extensive program notes, and performed four Golden Age plays for very enthusiastic audiences. (p. 199)

Students appear to glean more from having taken this course and participated in mentoring and outreach than they would have if they had simply taken a traditional literature course.

Prerequisite and Preparations for the GATP Course

In order to prepare for the GATP course to be taught Winter Semester 2007, all students wishing to participate were required to take Spanish 480R (the undergraduate course)/680R (the graduate course) Spanish Golden Age Theater Workshop at BYU during the second block of Fall Semester 2006. In addition, several graduate students participated in a readings course on Golden Age Theater the first block of Fall Semester. The workshop met once a week for seven weeks. The production manager planned and

conducted the class. The course's Fall 2006 course syllabus states that the class has five main objectives:

- Immerse the students in Golden Age theater knowledge, convert them into missionaries for Golden Age theater, and prepare them to teach others through outreach;
- Help the students understand “mentoring,” our theater project, its purposes, and “outreach”;
- Teach the students about acting conventions, roles, collaboration, and responsibilities, and cast the play *El Narciso en su opinión* and find our support crew;
- Prepare a draft of the *El Narciso en su opinión* play guide; and
- Make it possible for the students to survive and enjoy the Winter Semester course and play production.

Following is a description of how the objectives of the course were met in Fall Semester of 2006.

Immerse the students in Golden Age theater knowledge, convert them into missionaries for Golden Age theater, and prepare them to teach others through Outreach. Dr. Hegstrom presented, with the help of an extensive PowerPoint presentation, information and facts about the events that led to Spain's Golden Age and the Golden Age itself. While she spoke, she required note taking. The presentation could last up to three hours total, but she broke it up into six class periods, taking about 20-30 minutes each time. She required the students to read the play *El Narciso en su opinión*

and become familiar with its conventions. Students needed to internalize the information well enough to be able to teach it to someone else.

Help the students understand “Mentoring,” our theater project, its purposes, and “Outreach.” The heart of the GATP course is mentoring. Professors mentor the graduate students, graduate students and returning undergraduates mentor the undergraduate students, and both graduate and undergraduate students mentor the elementary and secondary school students. The professors recruited graduate students who had experience, expertise, or talent in certain areas, or a combination of these. For example, they recruited a student with a background in theater and drama to be the student director and a student who is an acting major to fill the role of assistant director. The professors recruited graduate students to fill the following roles as mentors and to take charge of specific projects: production manager, director of the full-length play, assistant director and director of the outreach scenes (an undergraduate), outreach coordinator, education specialist, co-editors of the play guide, costume designer, set designers (one graduate and one undergraduate) and cinematographer. The graduate students first collaborated with the professors on the specific areas and tasks for which they were responsible; they then taught and mentored the undergraduates. Since the graduates mentored the class in the areas of their expertise and responsibility, the professors had time to help, teach and mentor individuals as needed.

Outside of class, students were required to read assigned articles about mentoring and outreach. The director, who had been the outreach coordinator the previous year, collaborated with the current outreach coordinator to explain how mentoring and outreach work. The professors and the production manager presented information about

the project and its purposes. Dr. Hegstrom emphasized that one of the primary goals for this project was to instill in heritage Spanish speakers a pride in their native language and cultural heritage.

*Teach the students about acting conventions, roles, collaboration and responsibilities, cast the play *El Narciso en su opinión*, and find our support crew.* One of the challenges faced by the professors of the class is to turn Spanish majors and minors and other Spanish-speaking students into actors. An undergraduate student who is a film and acting major gave a series of mini-lessons on acting and required the students to practice with a partner and perform in front of the class.

Auditions took place on November 15, 2006 to cast the plays *El Narciso en su opinión* and two outreach scenes from *La traición en la amistad* and *La vida es sueño*. Many of the students who auditioned and were not selected to perform an acting role dropped the class of their own volition. Non-actors were needed, however, to assist in the roles of the various support crews necessary, such as, lighting and sound technician, publicity, set constructors, and seamstresses. In the end, both the actors themselves and the graduate non-actors filled those roles.

The first night of the block class, actors were e-mailed the entire script of *El Narciso en su opinión*. The director worked extensively with the cast to assure that every actor understood exactly what all of the lines meant so that they could speak their lines with meaning. This was particularly important this year because of the nine main characters of the full-length play, only two spoke Spanish as their first language.

*Prepare a draft of the *El Narciso en su opinión* play guide.* One of the play guide's co-editors instructed the class members how to write a good research paper.

Those research papers would be included in the play guide. All students had to choose a topic of interest by November 1, 2006. Their thesis statement was due by the third class and the bibliography due by the fourth class. On December 13, 2006, the paper was due and students presented their findings to the class on the topics they had researched. Those topics included the life of Don Guillén de Castro, 16th century clothing, the theme of mirrors and reflections used in the Golden Age, *corrales* (a theater or patio where plays were performed), stock characters, arranged marriages in Spain's upper class, *la mujer varonil* (a woman pretending to be a man), the role of the *criada* (female servant), the role of women, sibling relationships, and the role of humor in Golden Age Theater. The research papers, which would constitute the play guide, were handed in to the play guide co-editors. The co-editors edited the papers and prepared them for printing. A professional printer was hired to create the actual booklets. The play guides were printed and delivered in January, 2007, and were handed out free at the *Siglo de oro* Festival in El Paso the night of the performance of *El Narciso en su opinión*, but were sold at the performances in Provo for a minimal charge.

Make it possible for the students to survive and enjoy the Winter Semester course and play production. All of the work done up to this point prepared the students for the following semester when the productions would take form and presenting would begin. The bulk of the work began in January, 2007, when BYU's Winter Semester began. This section describes the tasks accomplished during the winter semester.

The making of costumes constituted an urgent task. A graduate student designed and helped make the costumes. During the fall semester, she looked at period paintings to determine patterns, styles and colors of clothing with which the actors would be

costumed. Under the direction of Dr. Hegstrom and this graduate student, all students enrolled in the GATP course helped sew costumes. Some of the students did the bulk of the work on their own costume. This was, as one might imagine, a tremendous undertaking and required seemingly countless hours and long nights (and days) over the course of the following months.

Another pressing matter was that of building the set. One of the undergraduate students, a theater teaching major, with the help of a graduate student, created the design for the set. All students enrolled in the GATP course helped build and paint the set. This aspect became a time-consuming and complicated process, as the set consisted of several panels and many layers of paint. Students spent incalculable hours on this project.

Under the direction of Dr. Hegstrom and the costume designer, a few undergraduate students shopped for props, which for some apparently was more enjoyable and less burdensome than some of the other projects.

The script for outreach scenes did not materialize until the middle of January, 2007. The undergraduate student recruited to be assistant director and the director of the outreach scenes also assisted the professors in writing the outreach scenes. They based the outreach scripts on the original scripts of *La traición en la amistad* by María de Zayas and *La vida es sueño* by Pedro Calderón de la Barca but had to alter them slightly to ensure that the audiences would be able to understand the scenes without seeing the entire play and also to fit with the number of available actors. The scenes were written to last approximately 15 minutes each. Rehearsals then began in January 2007.

Outreach and the Performances

According to the professors and the veteran participants, Outreach is the most important part of the course, so making Outreach appointments was a very important component. The author of this thesis was the Outreach coordinator. She made appointments with elementary and middle schools to arrange an assembly in which the BYU students would talk about the Golden Age and why it is important, perform the 15-minute scene, and then have the students perform a short Golden Age scenario. (See Appendix E for a sample letter sent to the schools.) She first contacted by e-mail the schools where Outreach had been performed the previous year. Then, she consulted the web pages of two local school districts and sent an e-mail to every middle and high school Spanish, ESL and drama teacher, as well as the Spanish immersion elementary schools or elementary schools that have a high Hispanic population. She started making appointments in January. The outreach groups performed a total of 17 outreach assemblies at schools in Utah.

The group was invited to perform *El Narciso en su opinión* at the XXXII Siglo de oro Spanish Drama Festival at the Chamizal National Memorial (the Memorial) in El Paso, Texas; at the Benito Juárez Civic Auditorium in Ciudad Juárez, Mexico; and, to attend the accompanying Association for Hispanic Classical Theater conference in El Paso, Texas. Attending the conference enhanced the academic component of the course because students learned more about the *comedia* from experts in the field and attended as scholars made presentations. Upon leaving El Paso, the cast and crew continued on to the University of Colorado at Boulder to perform the play before returning to Provo.

Performing at the Festival and attending the conference constituted only a portion of the activities of El Paso trip. For three days, both outreach groups and the main play went into Socorro Independent School District schools to put on outreach assemblies. Julie Fonseca de Borges and Michael Groomer, education coordinators at the Memorial, prearranged the school visits and provided transportation for BYU students to the schools. Each outreach group visited two schools per day. The cast of *Narciso* performed the full-length play at two high schools the first two days and prepared for their performance at the Memorial the third day. BYU students performed a total of 14 outreach assemblies over the three-day period to an audience of approximately 1,000 elementary and secondary students. The web page of the Chamizal National Memorial explains:

An important facet of the *Siglo de oro* festival is the Memorial's outreach program. This program gives hundreds of students every year the opportunity to examine the contemporary world through the relevant eyes of the past and to understand that although material culture may change, people and emotions have remained the same through the centuries. The presentations instill in the students a sincere love of literature and a keen appreciation of their language and traditions. (Chamizal National Memorial, 2006, ¶3)

Not only do BYU students have the opportunity through outreach to help students develop a love for literature and come to appreciate more fully the Spanish language, they can also mentor younger students in other meaningful ways. For example, at one of the middle schools in Socorro School District, during the question/answer period, the discussion turned to the subject of staying in school and going to college. The performers

had the opportunity to express how much fun they are having in their college experience, with part of that including traveling, acting and being part of the theater production. They also informed the audience that many of them are grant recipients and so they received funds to do this. Many of the young students seemed very interested and impressed by this and appeared to be enthralled by the cast members. They asked the cast members if they could have their autographs. Of course, the cast was delighted and spent the next 45 minutes autographing *Siglo de oro* Drama Festival posters that the rangers at the Memorial had given them to hand out to the students.

Teacher Workshop

As yet another part of the *Siglo de oro* Drama Festival, BYU students were asked by the coordinators to conduct an all-day workshop for 20 area high school Spanish and Theater teachers on February 24, 2007. Chamizal National Memorial education specialists worked with Socorro Independent School District's Fine Arts Department to arrange a day-long teacher workshop for area teachers. The objective was to help teachers continue the *Siglo de oro* experience in the classroom after the Festival ends, and the goal was to train teachers how to connect students with works from the Golden Age on a level that is both personal and meaningful. The GATP students began preparing for the workshop at the beginning of Winter Semester.

The first step of preparing for the teacher workshop was to create a lesson plan and teacher resources booklet that would be distributed to all workshop attendees. In order to create the first half of the booklet, the outreach coordinator (the researcher), who is pursuing a Masters Degree in Spanish Pedagogy, taught the GATP students principles of writing a good lesson plan. Using the research they had used to write their article for the

play guide, each GATP student created a lesson plan that teachers could use in their classroom to teach about some aspect of the Spanish Golden Age. The included lessons were titled as follows: Lope de Vega, the Playwright; *Los corrales* (The Play Houses); Creating a Character; The Audience and Courtesy; Stock Characters; *Los criados* (The Servants); Dress and Identity: A Constant over Time; Classical Themes throughout Time: What Is a Narcissus?; The Narcissus Myth; Arranged Marriages in the 15th and 16th Centuries; and, Spanish Golden Age and Carnivals. The author edited the lesson plans and added activities to each. Since the lesson plans would be given to teachers of students of all ages and with varying degrees of Spanish language abilities, she developed the lesson plans so that each could be adapted to any level, from an introductory class of Spanish in an elementary school to a Spanish Advanced Placement class in a high school, to a Theater class conducted in English only.

The professors assisted the outreach coordinator in compiling the second half of the booklet which comprised teacher resources. This section contained information and a history of Golden Age Theater, partial scripts from several Golden Age plays, and a DVD with a scene from a BYU production of each of the included plays.

Each teacher participating in the Teacher Workshop in El Paso received a lesson plan booklet, as did the teachers at the schools where outreach was performed, both in Utah and in Texas. A copy of the lesson plan booklet may be obtained from the author by contacting the office of the Brigham Young University Department of Spanish and Portuguese.

As the second step in preparing for the teacher workshop, Dr. Pratt and the researcher prepared the outline for the workshop. They assigned many of the BYU

students to prepare a presentation on topics of their expertise, including: “Why the Golden Age is Cool”; *Fuente ovejuna* and *La dama duende*; pointers for directors; TEKS/TAKS standards; the use of comic strips in the classroom; and, “See what 12-year-olds can do.” In addition, the actors performed a sample outreach assembly. Professors Pratt and Hegstrom felt that their students teaching teachers was a very important aspect of the GATP experience.

General Procedures of the Study

Each of the two courses in the study followed the regular curriculum, which their professor had followed in previous years, with nothing being added, taken away or changed for the purposes of the current study.

Sources of Information

In order to measure the academic outcomes of both courses (research question 1.c. above), the quantitative portion of this study, all of the students in both the GATP and the GAC courses were given the same end-of-course measure (see Appendix B). It was written by Dr. Valerie Hegstrom. She based it on information taught to both classes. The assessment did not count on the students’ grades; it was given for diagnostic purposes only for this study in order to evaluate how much students learned about Golden Age theater.

The method for generating data for the qualitative portion of the study was three-fold. At the end of the semester, all students in both courses responded to the same questionnaire (see Appendix C) which asked questions pertaining to the first two research questions (1.a., 1.b. and 2. above): what motivated students to choose one course over the other and what their expectations were for taking the course they chose. The

questionnaire was written was written by the researcher with the help of four BYU professors: Dr. R. Alan Meredith, Dr. Blair E. Bateman, Dr. Valerie Hegstrom and Dr. Dale J. Pratt.

The second part of data production involved the GATP students writing in a reflection journal. After each Outreach assembly, the researcher sent all students reflection journal prompts (see Appendix D) via e-mail. The students were required to reflect, within 24 hours after performing in each Outreach assembly, on their growth or other outcomes they experienced academically, socially, pedagogically, or otherwise, as a result of participating in Outreach. They subsequently submitted their journals by e-mail to the researcher. The prompts were written by the researcher with the help of Dr. Valerie Hegstrom and Dr. Dale J. Pratt, the other professor of the GATP course.

The third portion of the qualitative research, securing additional in-depth understanding of the students' experiences, was achieved by selecting four students to participate in follow-up interviews with the researcher using an ethnographic interview approach. The four participants were chosen because their reflection journal entries were particularly insightful and the researcher wanted the opportunity to clarify and to extract additional information from them. The researcher procured assistance from Dr. Blair E. Bateman in writing the interview questions. Each interview was based on the individual's answers to the questionnaire and on reflections written in his or her journal. During the meeting, the researcher probed for more insight into some of the student's experiences and feelings expressed in his or her writing. Thus, each interview was tailor-made and unique. Each interview was audio taped and transcribed by the researcher. The software

program NVivo was utilized to organize the material. Pseudonyms are used for the students throughout this report in order to protect their privacy.

The researcher created a consent form (see Appendix A) for the students to sign of their own volition if they so chose. By signing the consent form, participants granted permission to the researcher to use their final course achievement course achievement exam score, questionnaire answers, journal entries and, if applicable, their interview responses in her thesis. Dr. R. Alan Meredith, Professor of Spanish and Portuguese at BYU and the researcher's thesis committee chair, but unrelated to the courses in any other way, was invited to explain the research study and the consent form to the students. This was done to ensure that the students did not feel pressure from the professor of the class or from the researcher to give consent.

Participants

The subjects for this study were students enrolled in Spanish 443R/643R Golden Age *Comedia* (GAC), and Spanish 439R/6394R Golden Age Theater Production (GATP) at Brigham Young University during Winter Semester 2007. Both classes included undergraduates and graduate students. Approximately 18 students enrolled in the first class and approximately 25 students enrolled in the latter. Fourteen students from the GAC class took the final course achievement course achievement exam and answered the questionnaire and 15 students from the GATP class took the final course achievement course achievement exam and answered the questionnaire.

The researcher chose four students, three women and one man, to interview. She chose them because their journal entries were especially insightful and reflective. All

three of the women had taken the class previously; the man had not. Two of the women were graduate students; one of the women and the man were undergraduate students.

Description of the Statistical Techniques and Statement of Research Questions

Descriptive statistics and a two-group Analysis of Variance (ANOVA) were used to analyze data from the final course achievement exams and attitude surveys that addressed the following research questions:

1. How does the Golden Age *Comedia* course compare to the Golden Age Theater Production course in the following ways:
 - a. Student Motivation, i.e., what motivates students to choose one course over the other?
 - b. Student Expectations, i.e., what are the students' expectations for taking the course they chose?
 - c. Academic Outcomes, i.e., what are the academic outcomes of both courses?

Qualitative analysis strategies were applied to the journal and interview data to address the following question:

2. Do students experience other kinds of growth, not measurable through traditional exams and composition writing, as a result of participating in Outreach in the Golden Age Theater Production course?

Summary

The research design focused on a comparison of the GAC course and its students with the GATP course and its students. Both classes were taught the way they had been in previous years. At the end of the semester, students of both classes took the same final

course achievement exam for the purpose of comparing academic outcomes. Also, all students responded to a questionnaire for the purpose of determining their motivation for enrolling in the specific class they chose, and what their expectations for that course were. The GATP students also recorded in a personal journal, reflections on their experiences while participating in the outreach program. Four students, determined by the researcher as the most reflective of the group, were additionally interviewed by the researcher for the purpose of extracting more information about the outcomes of their outreach experiences. In the following chapter, the data collected are analyzed.

CHAPTER FOUR

Analysis of Data

Introduction

As explained in Chapter III, this study is concerned with comparisons of Brigham Young University's Golden Age *Comedia* and Shakespeare (GAC) class and the Golden Age Theater Production (GATP) class. It would seem evident that even though the two classes deal with the same subject matter and pieces of literature, there would be inherent differences and outcomes. The purpose of this study is to investigate some of the differences and outcomes. The first question that this study looks at is: What motivates students to register for one course over the other? The next question is related: What are students' expectations for the course they chose? These questions are answered by the students in a questionnaire. Then, the study looks at the academic outcomes of each class by administering the same final course achievement exam to both classes and comparing the scores of one class to the other using a two-group Analysis of Variance. The last question asks what growth or other outcomes students experience as a result of doing outreach. Four students were chosen from the GATP class to be interviewed to answer this question as it relates to them personally.

Description of the Analysis of the Data

Fifteen students in the GAC traditional class and 16 students in the Golden Age Theater Production class answered the same set of questions on a questionnaire given to them at the end of the semester. (See Appendix D for the questionnaire.)

Questionnaire Responses

What Motivates Students to Choose the Golden Age Comedia Course over the Golden Age Theater Production Course, or Vice Versa?

A university looking at the feasibility of creating a production/outreach course in addition to keeping an existing traditional course might want to know what motivates a student to choose a traditional classroom setting versus a non-traditional, production class so that decisions can be made as to whether the university has the student power to fill both courses. The first research question of this study looks at this issue: What motivates students to choose the GAC course over the GATP course, or vice versa? Two of the questions on the questionnaire addressed this question; they are: “What attracted, influenced or motivated you to register for one course over the other course?” and “Did you make a conscious decision to sign up for the GAC/GATP class and if so, why?”

GAC students: What attracted, influenced or motivated you to register for this course? Students were given six choices of answers: a. the professors, b. friends, c. it is an elective for my major; d. it fit well into my schedule; e. curiosity about the subject matter; f. passion for the subject matter, plus letter g. other (which no one in this class chose). Fifteen students responded to the questionnaire, who were instructed to choose all of the answers that applied, thus, the total number of responses is higher than 15. As shown in Table 1, ten students claimed they chose the class because it filled an elective for their major; eight stated that they registered for this course because of the professor; eight students said they were curious about the subject matter; six students chose this course because of their passion for the subject matter; five students said they chose the

class because it fit well into their schedule; and four stated that they chose this course because of friends.

Table 1

Reasons Given by GAC Students Why They Chose the GAC Course

Reason	Number of Responses in the Affirmative
it is an elective for my major	10
curiosity about the subject matter	8
the professors	8
passion for the subject matter	6
it fit will into my schedule	5
friends	4
other	0

GATP students: What attracted, influenced or motivated you to register for this course? As was the case with the GAC students, the GATP students were given six answers to choose from, plus “other,” and were instructed to choose all of the answers that applied. Sixteen students responded to the questionnaire. As can be seen in Table 2, 12 students cited passion for the subject matter as a reason for taking the course; 11 indicated they took the class because of friends; ten said they enrolled for the GATP course because of the professors; eight indicated they took the class out of curiosity about the subject matter; six listed as a reason for taking the class that it fulfilled an elective

credit for their major; six claimed “other” as a reason (three students listed “desire to be involved or to act” as their other reason and the other three had participated in outreach before and had a desire to participate again); and, one said it fit well in his schedule.

Table 2

Reasons Given by GATP Students Why They Chose the GATP Course

Reason	Number of Responses in the Affirmative
passion for the subject matter	12
friends	11
the professors	10
curiosity about the subject matter	8
it is an elective for my major	6
other	6
it fit well into my schedule	1

GAC students: Did you make a conscious decision to sign up for the GAC class and if so, why? The next question on the questionnaire addressed whether the students chose the GAC class over the GATP class and, if so, their reasons for that choice. Eight students claimed to have consciously chosen the GAC class, and seven did not.

One theme appeared as the dominant reason for having chosen the GAT class: students wanted to read the plays, but didn’t have the time to dedicate to the production

class. Mentioned twice was the reason they did not know about the prerequisite class for the GATP course the previous semester.

Two students stated that they liked Profesora Hegstrom and wanted to take a class from her. A student wrote: “I wanted to take another class from Profesora Hegstrom and wanted to read more *comedias*. . . .”

GATP students: Did you make a conscious decision to sign up for the GATP class and if so, why? Twelve students claimed to have consciously chosen the GATP class, and two did not.

The most dominant theme that appeared as the reason for having chosen the GATP class was that the students had a desire to be involved in a Golden Age play production while at the same time studying literature. Many of the students indicated that they felt that the study of theater should be done/acted, or at least seen visually, not just read about and that theater should be studied as theater, not as a work to be read.

One student wrote: “Being interactively involved in theater was more meaningful to me in terms of time and effort. Hands-on involvement in studying theatre and literature seemed more effective than simply studying. Also, the GAC class seemed like it would take a lot of reading time versus the GATP class would take a similar amount of time in acting, though both involved a similar amount of research and in-depth study.”

Another student explained her philosophy: “I do believe that you learn much more by doing, and theater is meant to be acted more than read. I’m very much an advocate of studying theater as theater rather than literature.”

The other theme was that of the students' desire to participate in community interaction and outreach. Most of these students had taken the class previously and enjoyed that experience so much that they wanted to participate again.

One student commented, "While I'm interested in the GAC class, I am more interested in interacting with the community and others in a mentoring environment. "

What Are Students' Expectations for the Course They Chose?

The second research question of this study attempted to discover what the students' expectations were for the course they chose. Several themes occurred and they are discussed below.

GAC students. The most dominant theme that surfaced was that of intrigue about the connection between Spanish Golden Age theater and Shakespearean theater. Most students were excited to expound their knowledge of Shakespeare and English Theater and of Spanish playwrights and Golden Age Theater.

One student wrote: "I expected to read and understand some great works of Shakespeare and Spanish writers, understand the deeper elements going into the plays, and understand Shakespeare and his connection with Golden Age theater."

Another student wrote: "My objective for taking the class was to gain a better understanding of the Golden Age and to see/learn what differences/similarities existed between England and Spain at the time."

The other theme was to learn about Spanish literature from the Golden Age. One student wrote: "I enjoy reading and discussing Spanish plays from the Golden Age. I wanted to know more about the somewhat obscure/forgotten Spanish Golden Age *comedia* authors."

GATP students. Four themes occurred in the GATP student responses and it is difficult to separate them. The students expressed their desire to 1) learn more about Golden Age Theater and Hispanic culture, 2) to then share that information and their love for Spanish with others in the community, and 3) to learn more about putting on a theater production. Not surprisingly, the students also hoped to 4) have fun while performing and doing outreach.

One student wrote, “I wanted to learn more about Golden Age Theater, get practical theater experience, and enrich other peoples’ lives.”

Another comment was, “I wanted to learn about Golden Age theater. I also wanted to help spread knowledge about GAT and to just have a great time while learning and growing.”

One student used this class as an opportunity to further his research for his Masters thesis: “I wanted to learn more about the literature and culture of Golden Age Spain. I wanted to do research to help with my thesis.”

Finally, another student expressed, “I expected to be enriched by the Spanish Golden Age culture and language. I hoped to come away with new friends and skills in understanding theater and literature and then in interpreting these.”

One more expectation was expressed, that being the goal of learning more about Golden Age Theater history, conventions, theater concepts and productions. Since this course would involve more than just reading plays, the student felt these goals would be natural outcomes as a result of putting on a production.

Academic Outcomes

In order to determine the academic outcomes of each course, the students of both classes were given the same final course achievement exam at the end of the semester. Dr. Valerie Hegstrom, the professor of the GAC course and one of the professors of the GATP course, designed the final course achievement exam, based on the material that had been taught in both classes. (See Appendix B for a copy of the final course achievement exam.)

Twelve of the GAC students and 14 of the GATP students took the final course achievement exam. The highest score possible was 48 points. As can be seen in Table 3, the mean for the GAC class was 20.5, and the mean for the GATP class was 39.5. The standard deviation of the GAC class was 5.69, and 6.42 for the GATP class. As shown in Table 4, a two-group Analysis of Variance was performed on the scores using the program DataDesk on a Macintosh computer. This approach yields the same information as a *t* test, but eliminates the need for an additional tool. The $p \leq 0.0001$ reveals a statistically significant difference between the two classes' scores.

Table 3

Descriptive Statistics for Final Course Achievement Exam

Group	<i>n</i>	Mean	Std Dev	F	<i>p</i>
GAC Course	12	20.5	5.69	43.73	<.0001
GATP Course	14	39.5	6.42		

Table 4

Analysis of Variance Summary Table for Final Course Achievement Exam

Source	df	Sums of Squares	Mean Square	F-ratio	Prob
Class	1	1624.75	1624.75	43.73	≤ 0.0001
Error	24	891.71	37.15		
Total	25	2516.46			

Growth or Other Outcomes as a Result of Participating in Outreach

In order to ascertain growth or other outcomes as a result of participation in the outreach program, all students involved in the Golden Age Theatre Production course were required to write for ten minutes after every Outreach in a reflections journal. In order to answer the research question “What growth or other outcomes do students experience as a result of participating in outreach in elementary and secondary schools?” the researcher sent prompts, by e-mail, to the students to guide them in their journal writing. (See Appendix D for the journaling prompts.) The students e-mailed their journal entries to the researcher. At the end of the semester, the researcher compiled the journal entries submitted by each student.

Case Studies

The researcher chose four students to interview. She chose them because their journal entries were especially insightful and reflective. Following is a case study of each of those four students, consisting of information gathered from both, the questionnaire

and the interviews. Pseudonyms have been used for each student in order to protect their privacy.

Violet

Violet is a graduate student at BYU pursuing an M.A. in Latin American Literature. She graduated from BYU in 2005 with a B.A. degree in Spanish. Originally, her major was Theater, but after serving a Spanish-speaking mission in Florida, she decided to major in Spanish. She had acted in many plays in elementary and high school and gave up acting in order to major in Spanish. At the beginning of her junior year, Violet discovered the GATP class by way of a flyer she saw on campus. She was chosen to act in one of the outreach scenes that year. She had such a good experience with the class that the next year (her senior year), she signed up for the class again. The second year she was chosen as the lead in the full-length play. The outreach program had provided her with such an exhilarating experience those two years that she decided to pursue a Masters Degree at BYU the following year so that she could participate in outreach two more years. During her first year of graduate school, she was solicited by Dr. Hegstrom and Dr. Pratt to be the outreach coordinator. Finally, her fourth year, the year of this investigation (2007), she was chosen to be the director of the full-length production, *El Narciso en su opinión* by Castro de Guillén.

Motivation for Choosing GATP over GAC

This semester, Violet was enrolled in both the Golden Age *Comedia* and the Golden Age Theater Production courses. She registered for the GAC class because she wanted to take a class from Professor Hegstrom and also because she wanted to learn about how Golden Age literature and Shakespearean literature compare. Her motivations

for initially signing up for the GATP course, four years earlier, were to give community service, to act in Spanish and to mentor. The GAC class counted toward graduation, but the GATP class did not.

To give community service. Violet stated that she found out about this class right after she got home from serving a mission, during which time she had dedicated her life to helping other people and had been concerned with community service. She expressed the following about how she felt when she came back:

I was very focused on myself: my classes and my school and my grades and my work. I felt lost without this feeling of service. I didn't have an opportunity to help other people or be involved in something that was greater than myself, something that was more important than just me, something that helped out in the community.

To act in Spanish. The production of a full-length play was another motivation for Violet to take the GATP class. She had acted all her life and missed it. She said, "Having the opportunity to act in Spanish was a really neat opportunity. There aren't a lot of plays in the United States that are put on in Spanish." She was very excited when she found out about the GATP because she could combine the two loves of her life: theater and Spanish.

To mentor. Violet confessed that she didn't think she understood how important mentoring and the outreach portion of the GATP project was the first year that she took the class. She expressed the following;

The first year, I felt like it was an imposition. I'm an actor. I don't need to do these extra things. But, when I became the outreach coordinator, it became really

apparent to me how really important it was. Being the outreach coordinator was a really defining moment for me, seeing those kids and seeing what a difference it made to them that we were there. I really wanted to be involved in that. I didn't want to give it up. It's one of the main reasons why I stayed at BYU to do my Master's here--because I knew that the program would continue and I knew that I couldn't participate if I wasn't a student. So, I decided I was going to do a Master's at BYU and that would give me the opportunity to participate for at least two more years in something that I really believe in and believe makes a difference in the community. So, it's my fourth year and if I were going to be here next year, I'd do it again.

The previous year, at an outreach assembly, Violet overheard a Hispanic child say to his teacher, "I thought literature was only in English." She felt grateful to be part of a presentation that informed that little boy that there is literature written in Spanish by Spanish speakers so that he could feel validated as a heritage Spanish speaker and could have pride in his native language.

Expectations for the GATP Course

To participate in Outreach. Violet explained that when the outreach group first started doing outreach assemblies, she thought of it more in an academic way. She expected to facilitate teaching about the Golden Age in the classroom, but she didn't think about it making a difference in the lives of young students. At the beginning of her first year of involvement in the project, when the outreach coordinator was setting up appointments, she resented the idea of having to do outreach. She felt it was an imposition on her already busy schedule, that in addition, she was expected to do a

rehearsal every night and build sets and help with the costumes. She felt the non-actors should do the work. But, as she started doing outreach assemblies, over time, she realized outreach was actually the point of the project, whereas when she first signed up, she thought putting on a play at BYU, being on the stage, acting, hearing the audience applause and cheer was the point of this project. However, when she started doing outreach and started seeing the reactions of the children, seeing their faces light up at the sight and sound of a play being performed in their native language, she changed her mind. “The play could go away, but as long as we were doing outreach, the project was worth it. It took me a little while, but I eventually saw the light.” Therefore, in the following years, her number one motivation for signing up for the GATP class was to participate in outreach.

To learn about staging through putting on a play. Violet listed another reason as motivation for taking the GATP course on her questionnaire, that being “to learn more about staging through doing.” She explained that a lot of times in literature classes when theater is studied, the professors and students talk about themes, language, etc. She thinks that often staging, costuming and acting are left out--things that are inherent to theater. She feels that one learns about what works, what doesn't work, what helps the actors interact with the audience more, what will get more of a response from the audience, what sort of physical actions they should be doing, and what sort of physical characterizations they should have through putting on a play.

Actually putting on a play will help further my studies because I think the study of theater is sort of limited because we sit in a classroom and read it, which is all

well and good, but I think that theater is meant to be performed, to be put on a stage, to be acted and seen and participated in.

Growth or Other Outcomes As a Result of Participating in Outreach

More decisive and confident in herself as the director and finding a balance in this leadership role. In the interview, Violet explained that when she was recruited to be the director of the full-length production, she was concerned and nervous because she was not confident in her abilities as a director. She thought she was not capable of directing, as she had never directed before. In addition, she was also following two people who had directed the plays who had both majored in theater and had a lot more experience than she did.

Violet expressed that directing stretched and pushed her beyond her comfort zone, boundaries and limits she had set for herself. In addition to becoming more decisive, she was able to find a balance between having authority and allowing the actors to express their character in the way they felt was best. Before becoming the director, she didn't think she would be able to accomplish this.

I thought I wouldn't be able to make decisions, and even if I were able to make decisions, they wouldn't be the right decisions. . . . I had to let the actors go out on their own and explore and come up with their own characters and come up with their own backgrounds, history and their own relationships with the other characters in the play. I had to find a balance between my concept of the show and the actors' ideas of what they wanted [because] . . . I didn't want them to be copies of me being the character--I wanted them to be their own character. . . . Sometimes [the actors] . . . did things I didn't think would work with the show or

things that I didn't agree with. I had to reign them back in and get them going on the right path again. . . . Sometimes I had to let go, because I only had a certain amount of control. I wanted to have authority . . . , [and I wanted them] to respect me, to listen to me, to appreciate my opinion, but at the same time I didn't want them to think I was domineering or that I was bossy or a know-it-all. I wanted there to be camaraderie between myself and the actors. . . .

More able to balance camaraderie and authority in the classroom. Violet feels that she is better equipped now, as a teacher, to work with different kinds of students and different kinds of personalities as a result of her experiences in her role as director.

I think that it helped in my classroom, in my teaching, because it's the same thing- -you want to develop a certain level of camaraderie , but you still want to have control of the class. As a teacher, you want to be an authoritative figure, so I think that balance is the biggest gain that I received from being the director.

Increased love and appreciation for classmates. Violet said that she was able to see firsthand the sacrifices the actors made while putting on the play, such as who had difficulties memorizing lines, acting, with physicality, spending time away from their family while on tour, or with getting their other school work done while doing the play (which almost always includes not having time to sleep). She saw that they put a lot of themselves into the play and they did the best they could every time they were on stage. She expressed that she grew to admire and love them for the sacrifices they made, for their commitment and devotion to the project and for the way they treated each other with respect and kindness. In addition, they helped build and paint the sets and make the costumes. “I was involved a little bit in every single aspect and I think that it showed me

how dedicated everyone was, how hard they worked. I grew to love, respect and appreciate everyone that was in the class.”

Continue post-graduate studies. “Educationally, my life has been changed by this project,” Violet gleefully declared. She continued, “As an undergraduate, I thought there was absolutely no way I would ever go on for more schooling.” She was excited to be done with school, but because she wanted to continue to be involved with the GATP project, she decided to pursue a Master's Degree, which would allow her two more years as a student at BYU. Because of her good experience with this project in the Master's program, she said she has grown to love theater more and wants to know more about it and continue to study it. Pivotal was her relationship with the professors, especially Professor Hegstrom, because she was not only her mentor in this project, but she was also her thesis advisor. She is the one that encouraged Violet to continue post-graduate studies and told her that she could do it; she showed Violet the possibilities and encouraged her when she thought she wasn't capable.

That relationship with people already in the field that know what it's like and that have known me very well for the past four years--they've seen me work and they've seen me work with other people and they know what I'm capable of--and for them to tell me that I have something to give, that I can go on and get a Ph.D. made a huge difference in my life. That is the reason I'm going on to get a Ph.D.

Doing good and making a difference in the community. “I think the first time I realized that I wanted to be a force for good was when I was doing outreach,” reflected Violet. She was astounded and saddened when she heard an elementary student say that he thought literature was only written in English. Through her education, she has come to

know that there is a rich literary heritage and that Spanish is extremely important and valuable and beautiful. That young student's statement meant to her that he thought his own culture was not important. Violet wants those around her, whether or not they speak Spanish, to know how important Spanish is and to know how much it matters--not just to her, but in the world view. She believes it is important for everybody to understand that Spanish is valuable, the history is valuable, the literature is valuable, and that, more than anything, the people are valuable. Violet reminisced that the young students would approach the actors after the outreach assemblies and they would want autographs and to touch the actors and their costumes, and to try on their hats. Violet believes that

It makes a difference to them, even though it's just for an hour, that somebody outside of their circle, their culture, outside of their school cares enough about them to come there and present part of their culture. And to see how they reacted to it made me want to continue. The feeling of making a difference is indescribable and it's something that I don't know that I can live without, because it's so rewarding for them, and maybe even more for the people who do it. I think that because we have so much more economic and educational opportunity than so many people in the world that we are in a position where we can help other people. I think that means that we should help other people, because people that have more should give more. And that's something I've learned from doing outreach.

Vanesa

This year was Vanesa's second year in the GATP class. She is a sophomore, and is vacillating between majoring in Applied Anthropology and Teaching English as a

Second Language. She lived in several countries throughout Latin America during her childhood, and that is how she learned Spanish.

Motivation for Choosing GATP over GAC

Vanesa took the GATP class the previous year because her sister was the director. She retook the class this year because she had had so much fun with the people the year before. She enjoyed the mix of Latins and Anglos and the contact she had with the graduate students. She also wanted the opportunity to practice speaking Spanish and take a trip to El Paso. Since she is not a Spanish major, this class did not fill a requirement toward graduating.

Expectations for the GATP Course

Vanesa was not sure what to expect from outreach. She had not had substantial experience with outreach the previous year (the program was smaller, there was only one outreach assembly, she did not present at the assembly and she had no contact with the students attending the assembly). When she was cast as a character in an outreach scene, she had to have faith that it was going to be a good experience.

Growth or Other Outcomes As a Result of Participating in Outreach

Vanesa wrote on her questionnaire:

Through this experience, I learned how to make lesson plans, I participated in a teacher workshop, I learned to conduct assemblies and teach kids of all age groups, I learned to present valuable information in a limited amount of time, and value my team members. I also had the opportunity to meet and work with fantastic professors. I feel that this experience has given me something that I can apply to every aspect of my life.

In her interview, Vanesa expounded on some of those themes and added a few.

Gain appreciation of teamwork and team members. One of the important things that Vanesa learned through outreach was how to help each other as team members: how to work with other people, work around each other's schedules and be patient.

“Because we were a group, it was neat to see that some of us could connect with the kids on different levels in different ways,” commented Vanesa. She noted that one of the members of the cast knew teenager lingo and slang [in Spanish].

The students would be so surprised to hear him speak that way, but it would get their attention. They thought it was cool. Another member of the cast was good at being able to explain things in an interesting and fun way. So, as a whole, the outreach cast could reach the kids, but each of them doing it with a different approach and different way.”

Vanesa grew to appreciate the strengths and talents of each member.

Higher education possibilities. The next theme that came up was that of higher education possibilities. Vanesa said that because of having a closer connection with the professors and graduate students, people that she never would have met otherwise--much less have close contact with--she is considering going on and getting a Masters Degree or Ph.D. She said that it doesn't seem as daunting now. “I know people who are doing it and they're cool and they still have a life! And now, when I think about getting a Ph.D., it's still daunting, but not as.”

Be mentored, mentor and give to the community. Like Violet, Vanesa felt that mentoring was an important aspect of her experience:

It's different from the traditional classroom setting. I felt like so much more is taught, but at the same time we students have the opportunity to give to the community. I feel like so much is given to us, then we turn around it give it right back to the community. I feel like I'm doing something. I'm not just having to write this paper and read this book. Learning is more interactive with the professors; they have more time to mentor us. We learn from the professors and we students teach each other and I think at the same time the professors learn from us.

Gain experience in her future career. Vanesa has no experience teaching, so she felt she grew pedagogically. This is important to her because she will be going to China in the fall to teach English. In addition, she might become a teacher of English as a foreign language. She mentioned the following themes as she talked about her pedagogical growth: developing lesson plans, putting on a teacher workshop, learning to connect with the students, learning to adapt, and mentoring.

“I did things that I never thought I could do or was really capable of doing,” recalled Vanesa. When the subject of making lesson plans came up, she thought there was no way she could do that because she was not a teacher and did not have knowledge in that area. As part of the GATP course, the outreach coordinator taught the class how to write an effective lesson plan. Vanesa started working on creating lesson plans and worked closely with a friend and the outreach coordinator. She commented, “During the semester when we did this project, decided I wanted to minor in Teaching English as a Foreign Language and so I'll have to make lesson plans for that.”

Going into a junior high school as someone who is older than the students was a difficult thought for Vanesa at first because she feared she would not be able to hold their attention. When she was a junior high and high school student, she remembered that she thought some of the assemblies she attended were boring; however, there were some assemblies she thought were very interesting. She feared that the young students would not find Spanish Golden Age theater interesting; however, she had a great desire to connect with the students. She stated:

Our group always tried to make sure we were interesting and that we were interactive with the kids, not only during our outreach scene, but also when we were presenting the material. Every audience we presented to was a little different and we always made adjustments so that we connected with the kids. I would say that I felt more brave every time because of the fact that we had been successful in the previous presentations. I knew I could do this. . . . Now whenever I talk to someone of that age group, I feel like I take a little more interest in them. I try to motivate them, telling them that they have the potential to do whatever they want to do.

Vanesa felt that she learned how to adapt to different circumstances and that this would be very valuable to her in her future career. She learned to conduct assemblies in locations that were less than ideal and with students who sometimes did not want to pay attention. Therefore, the actors learned to adapt to that audience and the surrounding circumstances.

One of the outreach assemblies was held in a cafeteria with terrible acoustics. No one but those on the first couple of rows (if they were listening carefully) could hear.

Without being able to hear, besides being bored and disruptive, the students would be lost when it was time for the activity. Vanesa expressed her concern about this:

I wanted to make sure the kids knew this was for everyone, not just the kids on the front row. I followed another cast member's example and presented my portion from the side and back of the room. From that moment, I knew that when I go to China or if I go on to teach, I want to try to include all the kids academically. I want to make sure the kids are getting the material, make sure they can hear me.

Vanesa also learned to present a certain amount of material in a specified amount of time due to the fact that they only had 45 minutes or an hour in which to present the assembly. They learned to watch the clock and pace themselves so that they were able to fit in all of the material and activities within the prescribed time.

Opportunity to practice and improve Spanish language skills. Vanesa grew up speaking Spanish because she lived in several Latin American countries. She feared that she would lose her Spanish language skills while at college in the United States.

But doing the play, you are immersed in it. You have to study it even though you're not writing an essay about the scene you're doing. Honestly, I feel like I have not only kept up with Spanish, but I have improved it, especially Golden Age Spanish.

She enjoyed it when she would bring native Spanish-speaking friends to see the play, and they would not catch every word. But because she had had to study it, she was able to follow it. Also, when she went to the *Siglo de oro* Theater Festival in El Paso, she

felt that her Spanish had improved in that area because she was able to follow what was going on in plays she was seeing for the first time.

Brad

Brad is a senior majoring in Spanish. He learned Spanish while serving a mission in Spain. He had no previous experience with the GATP project.

Motivation for Choosing GATP over GAC

Brad registered for the GATP class because he wanted to learn how to act and he was very interested in traveling to Texas and Mexico. He also enrolled in the Golden Age *Comedia* class because it filled credits in his major toward graduation.

Expectations for the GATP Course

Brad had no expectations for this course.

Growth or Other Outcomes As a Result of Participating in Outreach

On the questionnaire, Brad wrote that yes, he will be able to take with him things he learned through taking the GATP course. Specifically, he will be able take the following with him in the future: “The commitment it took will carry over in all aspects of my life: dealing with people; hard work; extra (above and beyond) learning of subject matter and application; appreciation for differences in people and cultures; and finding good in everything, not just the familiar.”

In the interview, Brad expounded on the following experiences and thoughts he had during his Outreach experiences.

Do good and make a difference. Brad felt very strongly that he gained much through knowing that he was simply doing good. “The kids may not understand fully, but we, as a company, knew, and I knew, that when we did something good, it made their

lives better and it made us better and it perpetuates [goodness].” He feels that we get caught up in our lives and we forget about service and doing good to others and how good it makes us feel. He continued, “Going out there and doing this to benefit them and not necessarily getting anything from them, not really having an agenda as to what we're getting out of this really felt good. It really felt nice to be out there helping these kids.”

Brad hopes to continue to carry the desire to be a positive example for others and do good for others with him the rest of his life.

It's something you hope to carry with you throughout life, to be that person that is . . . thinking of others, that is understanding and willing to do more to benefit the lives of others, not necessarily yourself. I didn't necessarily go into this thinking of myself, what I was going to get out of it. But, as I got involved in outreach, I found out it's not about the actors and it's not about the director (although we got some credit and prestige), but it's about the people we serve, the people we touch and the influence that we have and so I want to maintain that positive influence and be a positive example throughout my life. It gives me something to live up to and a legacy for myself and others to carry on.

Mentor. Due to his being an athlete in high school, acting was very much out of character for Brad. Because he identifies mostly with sports and athletics, when he went to the junior and high schools, he talked to the students about football, basketball and wrestling. They were curious as to how he got involved in acting. He would tell them, "I thought it was interesting and I wanted to try something new and it's been awesome.” Brad feels that one doesn't have to be stuck in the stereotype they find themselves in; he wanted to show them that they can be individuals and be themselves without conforming

to whatever society tells them they have to be. Brad believes that “the pop culture is very strong; too many eyes are watching and too many voices are speaking that tell youth that they have to dress, act and behave in a certain way.” He wanted the young students to realize through him that they do not have to follow the trends of modern society, while at the same time be well liked, have fun and be a good person that people can enjoy being around.

Implement and practice humility. The next theme that Brad talked about was exercising humility. He said he has a strong personality and usually when he gets into a group, he tends to take over. He related that he had some differences with the director; he felt some aspects of the play would work better if she would listen to him and do it his way. Not having any previous acting experience, he had gone into the project knowing he was the “underling” and tried to have an attitude of humility so that he might learn how to be an actor. This gave him the opportunity to work on two things that he has always had to work on: 1) holding his tongue, and 2) being humble and willing to let other people do things their way, trusting in them.

There are things I probably would have done a little bit differently, but I wasn't the director and I'm not an actor, so when [the director] would tell me to do something a certain way, I'd do it. I gave her the benefit of the doubt and I trusted her, knowing that I might not be comfortable with it or I might not do it that way, or I might even think that it was the wrong way, but I would do it because she asked me and she was the leader. . . .

Brad said that he excelled in his quest to work on humility in many ways through the outreach experience because of the example of the others in the group and having the opportunity to implement it.

Experience the "purification process." Brad talked most about the theme he called the "purification process." He described it as follows:

The purification process that I refer to is not necessarily changing, but, as individuals, we should have this desire to continually make ourselves better, to be helpful and kind, to continually gain knowledge and use it to be wise, to accomplish more, to be more, to expand our possibilities. . . . In a sense, we purify ourselves because we shed . . . anything that might pull us down, such as vices, stereotypes and fears. We can then become something great and wonderful.

Brad went through this process while doing outreach.

The example of the students alone, the people we associated with, every time we go and present this message, it comes back to me, that I can be this person, I can do good things, I can become more, I can learn more Every time I find myself learning something or doing something positive, it perpetuates itself. I want to do more. I want to learn more. . . . Just being involved in this program, you see this is blessing these people's lives in many ways. Am I allowing it to bless my life? Every time I was involved in the group, . . . I felt like I was overcoming a lot of the fears that I had and I had to let go of myself and get immersed to see this positive change.

Brad wanted to help the students at the Detention Center go through the purification process as well. He explained that he has had friends who have been placed

in detention, and so he went in having an idea of who was inside. He described the students in the Detention Center as “kids who had been through a lot and got stuck with an identity as ‘detention kids’.” He has observed that they tend to fall into a cycle from which they are unable to escape: when they get out of the Detention Center, they try to be good for a while, but the society in which they live has them labeled as “trouble makers” and so they end up getting into trouble again and going back into detention. He asked himself what overall message he wanted to promote. He decided:

My goal going in there was to help them understand that no matter what cards you've been dealt in life, you can overcome. If you work and you put the effort in, you can get out of it. It's not going to be easy; in fact, it'll be quite painful in many cases, but you can get over that, you can get out of that rut.

He described what happened during Outreach that day:

Afterwards we did talk to them a little bit. . . . No one has ever encouraged them in a positive way, which is one of the many reasons why they don't have a feeling of self value. . . . We wanted to go in there and tell those guys that this is one point in your life, you can turn your life around and become more. You can dedicate yourself to something. You are just as smart as other people. You may have not had the opportunities, because we all have different lives . . . , but if you put forth the effort and desire, things will come. We told all these guys that if they get an education, they can move on to college. And once they're in college, they can make something of themselves and go out and get a job and become a positive member of society instead of being stuck in this rut.

Improve Spanish language skills and gain appreciation for literature. Brad talked about how Golden Age literature has enriched his life. He went on a mission and learned the vocabulary necessary to have religious discussions. Since returning from his mission, he has needed to expand his vocabulary and learn more Spanish. Studying the play and memorizing the lines helped because it opened his mind to a whole new world of Spanish and literature. He has gained a greater appreciation for literature, especially Golden Age literature. “I hope to continue to contribute to the spread of ideas and cultures, as they add color and fervor to life. They inspire intelligence, creativity and growth, which we all need.”

Shelby

Shelby graduated from BYU the previous year as a theater major. The professors recruited her to participate in the outreach program this year because she has theater and acting experience in general, and she also participated in the program two years ago. In addition, she was the dramaturge for BYU’s Department of Theater and Dance’s production of *Fuenteovejuna* during her senior year.

Motivation for Choosing GATP over GAC

For Shelby, the prospect of taking the show on the road to El Paso was a big draw, along with getting to attend the International Theater Festival and professional conference at Chamizal National Monument. She was also excited about getting to go into the elementary and secondary schools to do Outreach because she wanted the opportunity to share information about Spain’s Golden Age. She feels that there is much negativity toward Spanish-speaking people and Hispanic culture and so she hoped to validate Spanish in the eyes of the children.

I think there are a lot of negative attitudes toward it [the Spanish language] and I think the kids bear the brunt of it too much. I don't think kids should only speak Spanish; I think it's important to learn English. With the popular posture: 'You shouldn't be speaking Spanish, you should be speaking English.' Kids learn that Spanish is bad. And it's not necessarily what people are intending to teach, but often it's the message that gets sent, so it excites me have the ability to combat that. It's hard to gauge that, but anything that I can do that helps is very ennobling.

Expectations for the GATP Course

The professors asked Shelby to help because she had experience from acting in the full-length production of *Caballero de Olmedo* two years previously. Also, she is an "expert" in Golden Age Theater because of the projects in which she participated in BYU's Theater Department. However, she had never presented anything during Outreach, so she had not interacted with the students in the schools. As a result, she did not feel comfortable doing that.

I knew I would be sort of a leader in [the project] just because I had experience [acting], so it made me a little nervous. I hoped to learn how to share the information with the younger kids about Golden Age Theater in an engaging and fun way. I also wanted to develop my ability to interact and share with strangers.

Growth or Other Outcomes As a Result of Participating in Outreach

More confidence in herself. Shelby works in a treatment center for teenage girls. She did not feel confidence in herself and thus not very effective with the girls when she

had to interact with them and take control, especially in situations where she had to confront the girls and be very firm with them. She reflected on her outreach experience:

When I did outreach in El Paso, I saw a part of me that I hadn't seen in a long time. I was part of a smaller group, so I was forced to take a leadership role because I was the one who had more experience. I was forced out of my shell. The kids' response [to me] was so wonderful! . . . I was looking at myself and saying, "Who is this person? I don't know this person who is confident, who is able to take control of situations, who is able to interact with the kids. I don't know her." It was so empowering to me to be able to bring that competent person back home with me and to my job. . . . My job has been a lot easier for me . . . [because] I came back with a sense of validation in myself and my ability to contribute and my ability to reach the girls I'm working with. . . . In a lot of ways I'm feeling like I'm being able to be the person I can be.

More confidence for future academic and professional settings. Shelby is more confident in her ability to share information in an academic setting. Beginning this fall, she will begin an M.A./Ph.D. program at the University of Minnesota, where she will also be a teaching assistant. As a doctoral candidate, she may have the opportunity to propose a course which she could teach. This experience has been a stepping stone in getting her comfortable with the idea of proposing a class on Golden Age Theater. "So, both professionally and with my current job, it has helped me. I want to use theater in community situations, not with just youth, but with adults, too. It's been practice for what I want to continue doing and it has been very empowering."

More confidence in Spanish language skills. “Through outreach, I’ve gotten enough confidence in myself that if I make mistakes in Spanish, I just keep going. Communication is happening. It’s not happening perfectly, but it’s happening.” Shelby has had the tendency to berate herself when she had not been perfectly competent, which she now considers selfish. In the past, she did not want to reach out because she knew she would make mistakes and she didn’t want to be embarrassed or sound stupid or appear as though she were not completely competent. However, if she is fearful and reluctant to take risks, she is not sharing what she has with others, which she considers selfish. Outreach helped her look beyond herself because she was focused on others and so much of her self consciousness dissipated. “I think being able to focus on others keeps me also from being down on myself from only focusing on the negative because I’m not focusing on myself, I’m focusing on other people, and so I just keep going.”

Overcome shyness. Shelby describes herself as an introverted, shy person and claims she has struggled with these tendencies her whole life. The very first outreach she did was in an elementary school. There was no dressing room, so she sat in the foyer, between the cafeteria and playground area, to have her hair curled. It was lunch/recess time for the children, and the children were coming and going freely through the foyer. The little girls were very curious and adoring of Shelby, and admired her *Siglo de oro* period clothing. Shelby recalled:

It was cool, having them come up and ask questions. I had been kind of nervous and it put me at ease immediately and let me enjoy being with them and taking moments to teach them Spanish words. Hopefully the sense of "Spanish is a cool language" will stick with them. It was really fun and boosted my confidence.

This experience was a turning point for Shelby. She thought, “I can talk to these kids and have fun with them.” She recalled:

It was a really cool moment. You can't plan it, but those little moments happen in outreach. Use the costume. Use the role you're playing because it makes people interested and that gives you a way to talk to them if you're shy because it immediately broke down any barriers of shyness I had because I was forced to talk to people because they were asking me questions.”

Do good. Shelby, like the other three interviewees, experienced the joy felt from “doing good.” She related that she did not want to do the last outreach that her group was scheduled to do. In addition to it being late in the semester (they had already toured El Paso and Mexico, and felt the season for doing outreach was over), Shelby is an introverted person and before every outreach, she had to prepare herself emotionally. She explained that it took a tremendous amount of energy to get herself to a point that she could perform an outreach assembly. She remembered:

We were in costume and the kids were coming in to the auditorium. It was a dual language school. I said “Hola,” and they responded excitedly in Spanish.

Immediately, I was filled with excitement again. I felt, "Yes! This is cool! I want to do this." It made me happy to see those kids excited to see something like this, and then I was ready to go.

She will carry this lesson into her life in the future because, she explained:

It was a good reminder to me to get myself out of my comfort zone. I would prefer to hide in the corner pretty much all the time, but I'm not happy like that. I like being with people, but it's just a little bit scary for me because I feel a little

inadequate sometimes. But that is a good reminder to me that getting out of my comfort zone is worthwhile and rewarding and that I can do some good.

Make professional contacts. Much to her surprise, through her conversations with the park rangers at Chamizal National Monument, Shelby was invited to return next summer to conduct research for her graduate studies.

I had no idea I was going to make contacts with the park rangers. You make contacts with people through this type of thing that you don't know ahead of time that you're going to make. Just through meeting people and coming in contact with them you build connections--and that's going to help me professionally. I think it's powerful to build bonds between communities.

Summary

The first research question dealt with student motivation for taking the GAC class versus the GATP class. The three most cited reasons on the surveys why students registered for the traditional Golden Age *Comedia* class were it filled an elective credit for their major, curiosity about the subject matter, and the professors. The three most popular reasons for students registering in the Golden Age Theater Production were passion for the subject matter, friends, and the professors. When students were asked if they consciously chose one class over the other, the majority claimed they did. The data suggest that the main reason students chose the GAC class was because they did not have time to dedicate to putting on a play production, but did desire to learn more about Golden Age plays. The most common response from the GATP students was that they desired to be involved in a play production while at the same time studying literature, that

they felt that they could understand theater better by having the opportunity to act, not just read about it.

The next research question addressed students' expectations for taking the course they chose. The theme that was most prevalent with the GAC students was the hope of learning about the connection between Spanish Golden Age theater and Shakespearean theater. Four themes surfaced most often with the GATP students. They are: 1) learn more about Golden Age Theater and Hispanic culture, 2) to then share that information and their love for Spanish with others in the community, 3) learn more about putting on a theater production, and 4) have fun while performing and doing outreach.

Next, this study looked at academic outcomes of both courses. The same final course achievement exam was administered to both classes. The students in the GATP class scored significantly higher than the students in the GAC class.

The last part of this investigation addressed growth or other outcomes experienced by GATP students as a result of participating in Outreach. The most common themes that emerged during the interviews were as follows: students 1) learned how to mentor and make a difference in others' lives; 2) felt a feeling of satisfaction knowing they were serving the community ("doing good") with no expectation of receiving anything in return; 3) increased their knowledge and confidence in understanding and speaking Spanish; 4) gained skills, knowledge and experience pedagogically; and 5) decided to seek post graduate degrees.

The next chapter will discuss conclusions, implications and recommendations resulting from this study.

CHAPTER FIVE

Conclusions and Recommendations

Introduction

The present research comprised a comparative study of Brigham Young University's Golden Age *Comedia* (GAC) and Golden Age Theater Production (GATP) courses in an attempt to determine some of the educational outcomes of each course. BYU has sufficient Spanish-speaking students to fill both a traditionally taught Golden Age theater course and a Golden Age theater production course, making this comparative study possible. The intent of this study was to determine the student motivation for course selection, the academic outcomes of each approach, and any additional intellectual or personal growth experienced by students in both courses.

Summary and Overview of the Study

The Problem

Among some of the differences between the two approaches to the teaching of Golden Age literature utilized by the two courses, perhaps one of the most salient features of the GATP approach is that it incorporates a theater production outreach component. Although this outreach program has been seen as intuitively and anecdotally effective, prior to the current study there has been no attempt to document empirically its effectiveness, nor discover any of its unintended, yet perhaps beneficial, consequences. Similarly, there have been no studies conducted to compare the educational outcomes of the two approaches used in these two courses. Therefore, the present empirical study was conducted with the goal of providing information regarding the GATP that might be of service to other universities where there may be strong interest in implementing a similar

approach to the teaching of Golden Age theater. As professors and department heads contemplate the implementation of such approaches, questions such as the following arise: What type of student is attracted to one approach or the other? What are students' motivations for choosing a theater production course versus a traditionally-taught theater course? What are the expectations of students who register for the theater production course versus those who register for the traditionally-taught course? What are the academic outcomes of each class? Do the GATP students learn more about Golden Age plays through doing outreach than those who read, discuss, write papers and take tests; or vice versa? Are there other kinds of growth that university students experience as a result of doing outreach that are not measured through traditional testing and composition evaluations? The current study was conducted for the purpose of answering such questions.

The Investigation

The research questions for this study are:

1. How does the Golden Age *Comedia* course compare to the Golden Age Theater Production course in the following ways:
 - a. Student Motivation, i.e., what motivates students to choose one course over the other?
 - b. Student Expectations, i.e., what are the students' expectations for taking the course they chose?
 - c. Academic Outcomes, i.e., what are the academic outcomes of both courses?

2. Do students experience other kinds of growth, not measurable through traditional exams and composition writing, as a result of participating in Outreach in the Golden Age Theater Production course?

Both courses followed the normal course of study that they had followed in previous years. At the end of the semester, all students took the same final course achievement exam in order to compare the academic outcomes. A questionnaire was also administered to all students enrolled in both courses that addressed the students' motivation for taking the course they chose and their expectations of the course they chose. In addition, the GATP students wrote in a reflection journal after every outreach assembly regarding their growth and possible other outcomes they experienced as a result of participating in outreach. Finally, the researcher interviewed four of the GATP students to obtain additional in-depth understanding of the students' growth and experiences.

Findings and Conclusions

The investigation yielded the following findings:

Question 1.a. What Motivates Students to Choose One Course over the Other?

Analyses of student responses to the questionnaire suggest that the primary motivation for students who registered for the GAC course in Winter Semester 2007 was simply that it fulfilled an elective credit toward graduation. The other two most reported reasons were "curiosity about the subject matter" and "the professors." The most cited reason given by students enrolled in the GATP course was "passion for the subject matter" and the second and third most given responses were "friends" and "professors." Additionally, the GAC students indicated that they did *not* choose the GATP because

they did not have time to be part of a play production. The responses of the GATP students, on the other hand, revealed that they desired to be part of a play production while at the same time studying literature.

Question 1.b. What Are the Students' Expectations for Taking the Course They Chose?

According to an analysis of the data, the foremost expectation of the GAC students was to explore the differences and connections between Shakespeare and English Theater and the Spanish playwrights and Golden Age Theater. The GATP students' expectations were a composite of wanting to learn more about Golden Age theater and the Hispanic culture, then to share that information and their love for Spanish with others in the community, to learn more about putting on a theater production, and to have fun while performing and doing outreach.

Question 1.c. What are the academic outcomes of both courses?

Students enrolled in the GATP course scored higher on the final course achievement exam than students in the GAC course. This phenomenon might be explained by the fact that the GATP students had more exposure to the material than did the GAC students. GATP students taught and re-taught the material to elementary and secondary students in numerous Outreach assemblies. By thus doing, they appear to have internalized the information at a greater depth. It must also be said that as the focus of the two courses differ in content as well as in format, the GAC class covered a wider range of material, yet the wider range was not evaluated on the final course achievement exam. Therefore, while the GAC students may not know the "outreach material" as well, they may have a broader range of knowledge regarding Golden Age literature in general than do the GATP students.

Question 2. Do students experience other kinds of growth, not measurable through traditional exams and composition writing, as a result of doing outreach in the Golden Age Theater Production course?

The data appear to indicate clearly that students who participate in a GATP course do indeed experience a variety of positive outcomes that are routinely overlooked in traditional end-of-course assessments. For specifics on the qualitative analyses culled from the student journal entries and follow-up interviews, the reader is directed to Chapter IV of this thesis. Nevertheless, a few of the salient findings will be presented briefly below.

Analysis of responses from the four students selected by the investigator for follow-up interviews indicated that students grew or gained experience in a variety of ways. These can be typified as:

- increased confidence: in self (including as a leader), in Spanish language skills, and in future academic or professional settings;
- improved pedagogical skills: better skills at striking a balance between authority and camaraderie, making lesson plans, learning to connect with all students and presenting information in an interesting way;
- increased appreciation for others: for classmates, team mates and for teamwork in general;
- improved feeling of self worth: the valued feeling of stepping outside themselves and their lives to serve the community, to do good and to mentor;
- realization of the possibility of continuing with post-graduate studies.

The findings of this study provide additional evidence to support Slimbach's (1975) academic and humanitarian objectives of service-learning mentioned in Chapter One under the heading of Service-learning/Outreach as Pedagogy. Specifically, this study found that, among other outcomes, BYU's GATP Outreach component served to:

1. Expand students' awareness and understanding of social problems and their ability to address or personally respond to such problems;

2. Break down racial and cultural barriers through the process of students' reaching out and building bridges between different demographic groups;

3. Introduce students to an experiential style of learning;

4. Teach students the meaning of service, patience, interdependence and humility;

5. Teach students tools for self-evaluation and critical analysis of institutions, social systems, and their own contribution to and effect on a given community; and

6. Further the acquisition of a foreign language. (p. 10)

Limitations of the Study

One of the aims of this study was to provide information to assist professors and department heads to determine whether a Golden Age Theater outreach program would be feasible at other universities. In order to make such a decision, it would be helpful to provide additional data on the academic outcomes of the two courses, which was limited

to the results of the final course achievement exam administered to both groups of students. One of the difficulties in obtaining such data, however, stems from the fact that the actual course content of the two approaches differs materially, nullifying any attempt at a direct comparison. Nevertheless, it is hoped that the qualitative research approach that has been applied to this question has yielded a clearer and broader picture of outcomes of these two courses than that which can be measured with more traditional instruments.

There may also be some who might doubt the generalizability of comments made by four students to all students who might take a future course; but that is a general criticism leveled at qualitative research at large and should not be seen as an inherent weakness of this particular study.

Implications and Recommendations for Further Research

Based on an analysis of the data, this researcher believes that a program such as the GATP course that has been the focus of this study can indeed provide an alternative path to teaching Golden Age literature at the university level. Students receiving instruction through his type of program appear to be able to attain a similar mastery of the course material as those in a traditionally taught course. Furthermore, through the inclusion of an outreach program, students are able to acquire additional skills and enriched attitudes that prepare them for future studies and life experiences. There also appear to be further benefits that accrue to students in public schools from having been on the receiving end of the Outreach program.

Future studies that focus on the specific benefits derived by public school students and their teachers may yield further information and data regarding outcomes of the

Outreach program. Other research may be designed to find means to overcome the difficulty of quantifying learning outcomes of a GATP program, as well as other types of programs.

Conclusion

This study has revealed that there indeed are differences in the motives behind students' decision to enroll in a traditionally taught Golden Age *Comedia* course rather than a Golden Age Theatre Production course with an Outreach component, and vice versa; and that each course yields different outcomes for those students. Those outcomes appear to be substantial in terms of being qualitatively different, while still yielding similar academic outcomes. This research provides evidence that such a program is not only perfectly viable, but an attractive alternative to certain students and certainly worth their time and effort.

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APPENDIX A

Consent to be a Research Subject GATP Course

Introduction

This research study is being conducted by Sheila Barton at Brigham Young University as part of her master's thesis. The purpose of the study is to examine learning outcomes in the Golden Age Theatre Production class and the Golden Age Literature Comedia and Shakespeare class. You were selected to participate because the journal entries that you have submitted as a student in Spanish 439R or 639R have been particularly insightful, and the researcher wants to obtain additional insights from you about your experiences in the course.

Procedures

Data for the study will come from four sources: (1) A short questionnaire that you will be asked to complete toward the end of the semester. The questionnaire, which takes approximately 15 minutes, will address your motivation for taking the Golden Age class, and your expectations and experiences in that class. (2) A final exam for the class, which should take approximately 45 minutes. (3) The reflection journal that you have been assigned to submit electronically after every outreach assembly. (4) A one-hour interview in which the researcher will ask you to expound on what you have written in the questionnaire and in your journal. The interview(s) will be tape recorded and then transcribed.

The first three activities, which constitute a standard part of 439R and 639R, will take approximately three hours total, and will not make any increased demands on your time beyond that which you would already spend for the course. The fourth activity (the interview) will take approximately one additional hour.

Risks/Discomforts

There are minimal risks for participation in this study. However, you may feel somewhat self-conscious talking about your feelings and growth. When participating in the interview, the moderator will be sensitive to that.

Benefits

There are no direct benefits to subjects. However, it is anticipated that the Golden Age Literature/Theatre courses/programs may make improvements as a result of the findings of the study.

Confidentiality

All information provided will remain confidential. In reporting any data from the questionnaires, exams, journals and interviews, pseudonyms will be used in order to preserve your anonymity. All data will be kept in the researcher's office and will not be shared with anyone else.

Compensation

There is no monetary compensation for your participation in this study.

Participation

Participation in this research study is voluntary. Although you have been asked to complete the questionnaires, exam and journaling as a class requirement, you have the right to have your responses withheld from the study without any jeopardy to your class status, grade or standing with the university. Furthermore, if you choose to participate in the study, you are free to withdraw at any time without penalty.

Questions about the Research

If you have questions regarding this study, you may contact Sheila Barton at 801-864-2041, she_land@hotmail.com

Questions about our Rights as Research Participants

If you have questions you do not feel comfortable asking the researcher, you may contact Dr. Renea Beckstrand, IRB Chair, 422-3873, 422 SWKT, renea_beckstrand@byu.edu.

I have read, understood and received a copy of the above consent and desire of my own free will to participate in this study.

Signature: _____

Date: _____

Consent to be a Research Subject GAC Course

Introduction

This research study is being conducted by Sheila Barton at Brigham Young University as part of her master's thesis. The purpose of the study is to examine learning outcomes in the Golden Age Theatre Production class and the Golden Age Literature Comedia and Shakespeare class. You were selected to participate because you are currently enrolled in one of these courses (Spanish 443R, 643R, 439R and/or 639R).

Procedures

Data for the study will come from two sources: (1) A short questionnaire that you will be asked to complete toward the end of the semester. The questionnaire, which takes approximately 15 minutes, will address your motivation for taking the Golden Age class you chose, and your expectations and experiences in that class. (2) Your final exam in the class, which should take approximately 45 minutes. These two activities, which constitute a standard part of 443R, 643R, 439R and 639R, will take approximately one hour total. If you choose to participate in the study, you give your consent for the researcher to use the information from these sources as data for the study. In other words, your participation in this study will not make any increased demands on your time beyond that which you would already spend for the course.

Risks/Discomforts

There are minimal risks for participation in this study. You may feel somewhat self-conscious writing down your feelings about the class you have taken; however, you will not be asked to share your feelings except on paper.

Benefits

There are no direct benefits to subjects. However, it is anticipated that the findings of the study will inform future improvements to the Golden Age Literature/Theatre courses.

Confidentiality

All information provided will remain confidential. In reporting any data from the questionnaires and exams, pseudonyms will be used in order to preserve your anonymity. All data will be kept in the researcher's office and will not be shared with anyone else.

Compensation

There is no monetary compensation for your participation in this study.

Participation

Participation in this research study is voluntary. Although you will be asked to complete the questionnaires and exam as a course requirement, you have the right to have your responses withheld from the study without any jeopardy to your class status, grade or standing with the university. Furthermore, if you choose to participate in the study, you are free to withdraw at anytime without penalty.

Questions about the Research

If you have questions regarding this study, you may contact Sheila Barton at 801-864-2041, she_land@hotmail.com

Questions about your Rights as Research Participants

If you have questions you do not feel comfortable asking the researcher, you may contact Dr. Renea Beckstrand, IRB Chair, 422-3873, 422 SWKT, renea_beckstrand@byu.edu.

I have read, understood, and received a copy of the above consent and desire of my own free will to participate in this study.

Signature: _____ Date: _____

APPENDIX B

Golden Age Theater Final Course Achievement Exam

Comedia
Examen final

Nombre _____

Clase: 439R 443R 639R 643R

1. ¿Quién es el padre del teatro nacional español? (1 pto.)
2. ¿Cuándo (en qué año) termina el Siglo de oro? (1 pto.)
3. ¿Qué ocurrió en 1588 y cómo afectó a España? (2 pts.)
4. ¿Cuáles son tres de los problemas socio-políticos que España sufrió durante su Siglo de oro? (3 pts.)
5. Además del teatro barroco, ¿cuáles son tres otros ejemplos literarios o artísticos que muestran que el Siglo de oro de España es de “oro”? (3 pts.)
 - a.
 - b.
 - c.
6. Haga una lista de tres evidencias que muestran la popularidad de Lope de Vega durante el Siglo de oro: (3 pts.)
 - a.
 - b.
 - c.
7. Haga una lista de tres evidencias que muestran los talentos sobresalientes de Lope de Vega: (3 pts.)
 - a.
 - b.
 - c.
8. Haga una lista de tres características de los corrales de comedias que afectan la puesta en escena de una obra montada allí y en una frase explique cómo cada una afecta las puestas en escena: (6 pts.)
 - a.
 - b.
 - c.

9. Haga una lista de tres de los personajes “stock” o típicos que recurren en las comedias del Siglo de oro y describa algunas características de cada uno: (6 pts.)
- a.
 - b.
 - c.
10. ¿Qué importancia tiene el vestuario (*costuming*) para representar estos personajes típicos? Dé un ejemplo específico de las obras que hemos estudiado para apoyar sus ideas. (3 pts.)
11. ¿Por qué es especial Fenisa de entre las damas de las comedias de Siglo de oro? Dé dos ejemplos para apoyar su respuesta. (3 pts.)
12. ¿Cuál es la relación entre Rosaura y Astolfo? ¿Por qué importa en la sociedad de la época? (2 pts.)
13. ¿Cuál es la relación entre Astolfo y Estrella? ¿Por qué les importa a ellos? (2 pts.)
14. ¿Qué es lo que hace don Gutierre especial en *El Narciso en su opinión*? ¿Qué tipo de personajes es? Dé tres ejemplos de sus acciones que muestran su personalidad especial. (5 pts.)
15. ¿Cuáles son los dos personajes de *El Narciso en su opinión* que más transgreden las normas sociales de Siglo de oro? ¿Cómo lo hacen? ¿Cuáles son sus motivaciones? ¿Qué efecto tiene sus transgresiones en el significado de la obra? (5 pts.)

APPENDIX C

Questionnaire for BYU Students of
Golden Age Theater and Golden Age Theatre Production Classes

Please answer the following questions honestly and thoroughly. Do not write your name or any identifying mark on this paper. All responses are to be anonymous.

Which of the classes were you involved with? If you took both classes, please fill out a separate questionnaire for each class.

- a. Spanish 443R Golden Age Literature Comedia & Shakespeare (hereinafter referred to as GAL)
- b. Spanish 643R Golden Age Literature Comedia & Shakespeare (hereinafter referred to as GAL)
- c. Spanish 439R Golden Age Theatre Production (hereinafter referred to as GATP)
- d. Spanish 639R Golden Age Theatre Production (hereinafter referred to as GATP)

Before the course began:

1. What attracted, influenced or motivated you to register for this course? Circle all that apply.

- a. the professor(s)
 - b. friend(s)
 - c. it is an elective for my major
 - d. it fit well into my schedule
 - e. curiosity about the subject matter
 - f. passion for the subject matter
 - g. other (please specify)
-

2. If you enrolled in the GAL class, did you make a conscious decision to sign up for that class, not the GATP class?

- a. Yes
- b. No

2a. If your answer is yes, what was your reason for that decision?

3. If you enrolled in the GATP class, did you make a conscious decision to sign up for that class, not the GAL class?

- a. Yes
- b. No

3a. If your answer is yes, what was your reason for that decision?

4. What goals, objectives or outcomes did you have or expect from the course you chose?

At the end of the course:

5. If applicable, what goals, objectives or outcomes did you hope for that were NOT met?

6. If applicable, what goals, objectives or outcomes did you gain that you had not previously expected?

7. How would you complete the following statement? "Golden Age Theater matters to me . . . (please circle one)

- a. not at all; it has no place in my life."
- b. a little; it's interesting, but I'll probably not think of it much again."
- c. somewhat. If it comes up again, okay; if it doesn't I won't miss it."
- d. a lot; I'll make a conscious effort to seek it out again."
- e. a great deal; I will seek ways to promote it."

Please explain.

8. Do you believe you will be able to take anything you learned or experienced in this class into your future life, whether it be professionally, personally or socially? If so, please explain in detail.

APPENDIX D

Journaling Instructions for BYU GATP Students

As a required assignment, please keep an outreach reflecting journal even if you are not officially enrolled in the class. Please write for approximately 10 minutes within 24 hours after giving an Outreach assembly. Please write after every Outreach so that your growth and development can be measured over time.

Respond to your experience during Outreach today. You might consider the following questions to help you think about your experience. You may answer all of the questions, if they apply, or only the one(s) that applies(y). Feel free to add anything else that you feel was important or interesting in your outreach experience and/or your growth (academically, socially, etc.), NOT the students' growth.

We are looking for ways YOU grow and change through doing Outreach.

- What went well in today's assembly?
- What was difficult? If applicable, was it as difficult this time as it was last time? Why?
- What happened that was unexpected (either inside you or in the assembly)?
- What do you feel was the most important thing that happened in Outreach today?
- Are you going to change anything next time? What? Why?
- What did you learn in or through Outreach today?

Thank you so much. If you have any questions, feel free to ask Dr. Hegstrom.

APPENDIX E

Sample of the Letters Sent to Schools Via E-mail

Dear Teacher or Administrator,

Hello. My name is Sheila Barton. I am a graduate student at BYU and I am the Outreach coordinator for BYU's Spanish Golden Age Theater Outreach Program.

We would like to come to your school and conduct an assembly for your Spanish classes, Spanish-speaking ESL students, members of the Spanish Club, and, if interested, the drama department. The assembly lasts approximately 45 minutes. The purpose of the assembly is to teach students that the Spanish language has a rich heritage in literature and theater. Attached is a paper that last year's coordinator, Anna-Lisa Halling, and I wrote which will give you more information regarding our Outreach objectives. During the assembly, we perform one act of a play from the Golden Age, which lasts about 10 minutes, and then we choose volunteers from the audience to perform. The assembly is very interactive and students have a lot of fun. We would be available Tuesday, Feb. 13 or Thursday Feb. 15, and we would like to begin the assembly at 1:00 pm. Would you please e-mail me back to let me know if you are interested in a visit from us, and, if so, either confirm one of the dates I have given or give me a date that would work for you? We do outreach assemblies on Tuesdays, Thursdays and Fridays, all at 1:00 pm. My e-mail is laprofesora@byu.net.

Once we have a date, I will mail to you a packet of lesson plans (all having to do with Spain's Golden Age) that teachers can use prior to our visit to help them prepare your students for our assembly.

We would be very excited to visit your school! I look forward to hearing from you soon.

Please let me know if you have any questions or if I can be of any further assistance.

Hasta pronto,
Sheila

Attachment to the e-mail letter

Outreach

By Sheila Barton

(borrowed from Anna-Lisa Halling)

When I signed on with BYU's Spanish Golden Age Theater Production and Outreach, the Outreach part of it was a new concept to me. I have learned that Outreach is an essential part of the Golden Age Theater project. It is a one-of-a-kind opportunity to touch the lives of young people.

Often heritage speakers of Spanish feel left out because of language and cultural differences, which can create feelings of alienation and worthlessness. It is difficult enough for any child to acclimate to the social and educational setting of a school without having to learn a new language and adjust to a new culture. Due to myriad circumstances, a heritage Spanish speaker may be behind, off task, or simply confused because of the lack of understanding English.

As a result, many Spanish-speaking students feel that they cannot succeed and are not accepted in school, and therefore struggle in their classes and begin finding solace in negative forms of socialization. There have been many studies and experiments done in hopes of finding ways to help Hispanic students become successful in reaching educational goals, but theater is one field which has not been utilized enough to combat the challenges which often overwhelm Spanish-speaking learners.

This is where Outreach comes in. Not only do the students whose schools we visit get to learn about why the Spanish Golden Age and its theater are so relevant and interesting, but they get to see it in action. The best part is that they get to be a part of it! Shy students seem to come to life when taking on a persona that is not their own; the socially ignored become the center of attention; and, even those who may be "too cool" for such things find themselves enjoying, perhaps reluctantly, the experience of reaching beyond themselves and breaking boundaries which would normally hold them back. Suddenly a new world full of possibilities is open to them and they are left with a desire and a taste for theater which seems to have been made especially for them.

Besides being a fun and educational experience for the students, Spanish Golden Age Theater Outreach validates their culture and their language. One of the students experiencing Outreach two years ago wondered, "But, teacher, I thought literature was written in English." Can you imagine never having read a book or seen a play in your native tongue? That may be unfathomable for us, but it is a reality for some of these students. When we perform and include them in our performance, it's a way of telling them that their culture and their language are important; it's our way of telling them that *they* are important.

In addition to targeting the Spanish-speaking students, we also target English-speaking students. It is our hope that when students of mainstream American culture find out how marvelous Spain's Golden Age was, and when they get to see one of its plays performed live (or better yet, participate in one during an Outreach assembly), their opinion of Hispanic culture will positively increase. We also hope that along with a higher opinion and appreciation of Hispanic culture will come the desire to learn Spanish. As students learn Spanish (or any foreign language), it is hoped, also, that understanding

and appreciation of that culture will deepen. As this takes place, the world becomes a better, more accepting and peaceful place for all of us.

With this in mind, our Outreach teams go out into the schools with enormous amounts of enthusiasm, determined to make a difference. We are so fortunate to have the exceptional opportunity visit schools and thereby touch the lives of terrific young people