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**ADULT LEARNING AND DEVELOPMENT THEORIES AND PRINCIPLES
REPRESENTED IN THEATER**

by
Jeffrey J. Miele

A Thesis

Submitted to the
Department of Educational Services, Administration, and Higher Education
College of Education

In partial fulfillment of the requirements
For the degree of

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at

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Thesis Chair: Burton R. Sisco, Ed.D.

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Abstract

Jeffrey J. Miele

ADULT LEARNING AND DEVELOPMENT THEORIES AND PRINCIPLES REPRESENTED IN THEATER

2012/13

Burton R. Sisco, Ed.D.

Masters of Arts in Higher Education Administration

The purpose of this study was to investigate how adult learning and development theories and principles are represented in theater. The study also investigated if there was significant evidence to support the idea of using dramatic works as an example to illustrate adult learning and development theories and principles as an educational tool. Ten plays were analyzed along with an accompanying rubric that the evaluator completed while reading the plays. The rubric searched for information if adults and/or educators were present in the text, how andragogy and barriers were presented, along with other theories and principles. The findings suggested that there is evidence of adult learning and development theories and principles depicted in the dramatic works. The findings illustrate that the theories and principles are represented with various strengths of evidence as valid examples to represent the theories and principles. The results of the study should further enlighten the concept of using literature to represent ideals of higher education and encourage theater, both live and written, to be used to represent theories and themes to individuals seeking knowledge on the development and challenges of adult life.

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Chapter I

Introduction

Mark Twain once said “My father was an amazing man, the older I got the smarter he got.” How interesting is it to think how different the mind of an adult is than that of a child? How much more the adult knows and how the adult is able to better reflect and learn from those reflections. There may be a little more substance to those thoughts than simply knowing more because of getting older. In fact, learning as an adult is significantly different than learning as a child. When most people think of learning or being educated they think of it in the narrowest sense of the word, sitting in a classroom being lectured to by someone who is an expert.

As an adult, experiences, discussions, and life changes bring challenges to the decision making process. In adult learning, proper facilitation is vital and allows an adult to change and learn, developing the primal roots of adult education. In fact, some of these life lessons can even be more valuable than random dates in history learned as a child. As adults reflect on life lessons, and change and adapt themselves, they can begin to change the world and other individuals in whichever way they think best. It is a different form of education and an equal, if not greater, form of education than received as a child. How ironic that children are the ones forced to go to school when the adults are the ones who probably learn better and are usually more interested in learning?

Indeed, when it comes to education, adults are typically far more motivated than children and are more focused. Adults know what is important to focus on and they are

better at adapting what they have learned in the past to the present and making it more relevant.

Adults primarily learn from experiences and interactions with others; adult learning is contextually based. During these moments, multiple changes can occur including adults shifting and changing their views based on experiences or completely transforming who they are because of an occurrence that is a shift in perspective. Learning as an adult is multifaceted and can be pulled from almost anywhere including the arts.

When adult education occurs there are very few boundaries or realms that limit learning. A good example is learning depicted in literature, film, or theater. These mediums often feature adults struggling with life events and the developmental challenges associated with learning in adulthood. Viewers could reflect on their own experiences by finding parallels within the plotlines or characters they are watching, ultimately learning through that way. It is possible to find the themes and theories of adult development and education in various art forms and seeing how adults have lived through their life moments and the meaning given to each phase or episode.

For purposes of this study, attention is paid to theatrical drama looking for examples of adult learning and development. The study examines if themes and theories of adult learning and development can be found in theater as a heuristic for expanding knowledge of learning in adulthood.

Statement of the Problem

When adults learn they typically learn in a variety of ways. Knowles (1973) labels this kind of learning as andragogy. Knowles' idea of andragogy was developed as

he believed adult learning was less known and far different than the way a child learns because it is harder to control the variables. Studying children always was simple because it was a controlled method. Early learning, referred to as pedagogy, is viewed, in a more obscure way, as an empty canvas set to absorb what is to be taught. Knowles illustrated the idea of those blank canvases existing but the necessity of learning still existing in adulthood. He noted that “learning is a process of discovering one’s personal relationship to and with people, things, and ideas. This process results in and from a differentiation of the phenomenal field of the individual” (Knowles, 1973, p. 26).

Andragogy is a style of learning through experience, change, interaction, and other forms outside of a traditional classroom layout (Aspell, 2003). In discussing alternate forms of education there is often the question of how else to represent themes of development and learning. In terms of adult development and adult education, could those themes and theories be present in theater? Moreover, could an instructor then take what is present in the art and use it as an alternative means of education within a classroom? In forms of literature, the writer cannot only represent the themes that will be discussed but also the thoughts, emotions, and ideas within the character. Literary artists can represent full perspective in a colorful and multidimensional way (Merriam, 1983).

Consistent with andragogy, it should be possible to be able to represent themes and theories of adult education and development in theater and be able to represent them to a group that is to be educated. We can then begin to think is it possible to locate these theories and principles within the text of drama and present them as ways to further understand and learn about adult development and learning. Merriam (2008) explains that a major aspect of adult learning is connecting what has been learned previously with

new methods of learning. By representing learning attributes through drama and literature there can be further methods of realization and new ideas.

Significance of the Problem

In the study of adulthood, literature has been used as a way to uncover new insights and as an illustrative device (Merriam, 1983). Literature is a significant source in certain studies to understand how individuals think and make meaning. Literature gives descriptive views and details to illustrate what its subjects are up against based on observations and experiences of the author. These observations in fiction and non-fiction can be directly linked to what adults experience.

Non-western and indigenous knowledge systems have always turned to stories, folklore, myths, symbols, music, dance, and even dreams as sources of knowledge (Merriam, 2008). According to Merriam (1983), there are many textbooks and much of research available that discuss lifespan of adults and information about adulthood. But there is a need for a representation that promotes a level of understanding not easily obtainable from those texts about adulthood. “Presenting adult development and aging through literature has the potential of bringing concepts to life in a manner that students can readily relate to themselves and to the lives of people they know” (Merriam, 1983, p. ix). Merriam (2008) recognized that understanding adult learning is a multidimensional and holistic phenomenon and researchers are beginning to recognize the value of incorporating more creative modes of inquiry into their practice.

It is also very common for literature to be used in educational settings. There are numerous sources that cover many themes, especially those of the human condition and

adulthood. Some educators have even designed specific learning plans to help their students find the necessary themes within the literature (Merriam, 1983).

By demonstrating that the themes of adult learning are present in other mediums, instructors can move even further away from a pedagogical elements of teaching and allow the theories to be found through the characters and plot of the piece of theater.

Purpose of the Study

The purpose of the study was to illustrate adult learning theories and principles as displayed in theater. The study sought to investigate whether adult learning theories and adult education principles were present in selected theatrical works. Using the perspective of a critic, the study sought to bring consistency in evaluating the plays for representation of adult learning theories and adult education.

Assumptions and Limitations

Though a critical standard was developed and established throughout the study, there is always the possibility of an evaluator adding personal bias. The themes that were examined were all located within the selected plays, an art that is often debated. What may be strong evidence of a theme or theory for one critic may not be for another. Therefore, it was extremely important for a standard critical eye to be established so that validity and reliability of evident themes and developmental patterns could be established.

The study was conducted using only 10 theatrical works that were either selected based on plot seeming relatable to the study or by recommendation. There are countless published theatrical works so by only using 10 there was a limitation of possibly not using the best works to represent the theories and principles. Members of a Broadway

message board who had limited knowledge of the study and of adult learning and development suggested some of the works used for the study. The suggestions of those knowledgeable about theater but less knowledgeable of the framework of the study could also have limited the strength of the results.

It is important to realize that the themes and theories are present within the plays however Merriam (1983) discussed that it is important to realize that the characters, real or fictional, are still being interpreted by a writer and are still, no matter what, partially fictional. The evaluator should keep in mind that some fiction is always present but can still gain the appropriate insight from the text. Merriam (1983) continues to say, “Those who advocate the use of literature to study human development are sometimes met with the charge that literary works deal with imaginary characters and situations. This fact does not detract from the truths and insights that literature contains, however” (Merriam, 1983, p. 6). Therefore, where the themes and theories are presented and could have been inspired by real life it is still necessary for all to be aware that the events represented in literature are not always true events.

Operational Definitions

1. Actors Equity Association (AEA): Union for professional, theatrical actors.

The plays used within the study would have to have been performed professionally at least once using only actors of this union.

2. Adult: An independent individual who is wise from aged experience. The individual is motivated, focused, self-driven, and self-directed. The individual looks to better his or herself and is dedicated in each aspect of that enterprise. The individual is also able to reflect and derive lessons from experiences. The

adult is an older individual, but not just considered an adult because of appropriate age (Adler, 1982).

3. **Andragogy:** The process of engaging adult learners with the structure of learning experience. A style of education often used with adults as it is suggested that adults learn through their environment and interactions with others (Knowles, 1973).
4. **Barriers:** An internal or external thought, opinion, or force that challenges adults to successfully begin or complete their education.
5. **Experiential Learning:** Learning that occurs after a meaningful life event has occurred. The adult reflects on the event or interaction so as to be able to better adapt to his or her environment or future similar events.
6. **Literature:** In accordance with Merriam (1983), literature refers to any written work such as, but not limited to, novels, plays, and poetry.
7. **Olivier Award:** The Olivier Awards are awarded for excellence in theater in London's West End. Awards are given in the spring each year based on eligible shows that had opened since the previous awards (Society of London Theatre, 2013).
8. **Pedagogy:** Teaching or instruction in its most classic form. The form of education typically taken with children in a traditional classroom. This style of education focuses on the education of the unformed mind in terms of developing the individual a way desired by others than the individual (Knowles, 1973).

9. Play: A piece written with intent of being performed on the stage. The script could be for a straight play or the script of a musical.
10. Professional Production: A play that has been performed by paid actors of the Actors Equity Association.
11. Tony Award: The Tony Awards are given out in June in honor of excellence in Broadway theater. The nominees and winners are selected by officials of The Broadway League and The American Theatre Wing. Only one Tony is awarded for each category, unless there is a tie, and the Tony Committee also establishes rules for eligibility of productions. There is only a small window of time a show may be eligible for a Tony and the show must have opened on Broadway within that time (Tony Award Productions, 2013).

Research Questions

Throughout the study, two research questions guided the investigation:

1. How are adult learning and development theories and principles represented in theatrical work?
2. Is there evidence to support the idea of using dramatic works as an example to demonstrate adult learning and development theories and principles?

Organization of the Study

Chapter II contains the structural framework of the study. Within the literature review, discussion begins on what an adult is in context of the study. There are specific characteristics in adult learning of the contexts of an adult, the criteria is significantly more than just an individual over the age of 18. For the purpose of the study, an adult is a

person typically 25 or older who has had significant life experience, dependents, is self-sufficient, and has confronted challenges independently. Information on adult development and adult education is provided in the literature review to provide reference and framework for the information being evaluated in the study. The literature review thoroughly explains the concepts of adults, their development, and how they learn. Three primary theories of adult education are explained, as they are significant in examining the plays: self-directed learning, experiential learning, and transformational learning. A look at the concept of andragogy also takes place to illustrate how these theories are used in the instructional process.

The purpose of theater is also explained within the literature review as well as the basis of establishing a critical eye and the importance of critics. Information is provided on how theatrical works are beneficial to society for enjoyment but also how they can be examined and understood in the discussion of adult learning and development.

Chapter III describes the methodology of the study. In the chapter the plays that were studied are revealed as well as how they were selected. The critical standpoint is established as well based off of the research of Chapter II. The chapter also indicates how the critical standpoint established were used to assess the works. A rubric was developed to assist in the examination of the works; the chapter provides a description of the rubrics creation and use.

Chapter IV provides descriptions of the plays used for the study. Information is provided of where the play was first performed, who starred in it, and other relatable information. The plot of each play is briefly described along with how it relates to the contexts of the study as well as information of its author and what may have inspired the

creation of the work. There is also discussion of the evidence found within the theatrical works of the ideas discussed in the literature review and evident in the rubric.

Chapter V concludes the study by providing the final determinations based on the research questions and study results. There is also discussion of recommendations for further practice and research should there be further interest in expanding the study.

Chapter II

Review of the Literature

The purpose of the study was to investigate how adult learning and development theories are represented in dramatic works. The literature review is a means to establish a conceptual framework of adult learning and development as a basis of knowledge for the evaluator and the development of the rubric.

First, there is a discussion of what constitutes an adult and what categorizes an individual as an adult for purposes of the study. This is followed by a further examination of how adults develop and learn. The literature review continues with discussion of specific adult education theories and concepts of how adults learn and develop through cultural and spiritual means.

The art of theater is evaluated in terms of its purpose and uses and how theater often mimics the human condition and human growth. There is also a discussion about critics, their purpose in theater, and how a critical eye is established.

What is an adult?

In terms of adult education, it is important to understand what an adult is in regards to the research. When referring to adult learning, an adult is not always someone who is 18 years and older. According to Adler (1982), the young cannot be educated because the young still live a protected life within restricted walls. Adler says to be a child is to be accepted as irresponsible and the child will have some form of

safeguard. Therefore, he describes an adult as someone one who is able to be educated and has experience. Adults will have lived on their own, fended for themselves, and potentially been responsible for others. He claims for this reason that adults are the only ones who are educable. Adler says “adults can think better than children” (Adler, 1982, p. 92).

McCann, Graves, and Dillon (2012) identify the characteristics of adults include being self-directed in their learning, taking responsibility for their actions, and having multiple responsibilities. In accordance with Adler, adults also have a depth of experience that is the foundation to build learning along with it being a rich resource for reflection.

Adults are often motivated to gain knowledge, to update old information, and to retrain themselves in areas they are already comfortable. They are searching for new knowledge outside of formal schooling to better function at home, work, and in their communities (Merriam, Caffarella, & Baumgartner, 2007).

Adults mature as they age and the process often involves dealing with pain, suffering, and grief. The difference between an adult and a child is brought on by painful experiences (Adler, 1982).

While age is appropriate when defining an adult because in order to have the appropriate amount of experiences the person in question would have to be older. But the individual is not an adult until he or she has faced trials and tribulations that have impacted personal life. It is this interdependency that distinguishes adults from children and adolescents.

Adult Development

Adult development is a broad subject comprised of a vast amount of information. Most of the studies performed by researchers focus on segmented areas rather than adult development as a whole. These studies make up the educational foundation on the topic of adult development. (Merriam, 1983).

As part of the human condition, adults develop over time. There are theories that describe the psychological development of an adult through faith development, moral development, identity development, and intellectual development. However, all of the development is relative to the environment and experiences of the individual and it is the historical context that is central in understanding the patterns of adult development (Merriam, Caffarella, & Baumgartner, 2007).

According to Merriam (1983), adulthood consists of periods of stability and periods of transition with the behavior of adults determined more by social than by biological events. However, biology is still important in the development of adults.

When Merriam, Caffarella, and Baumgartner (2007) published their book, the life expectancy of an adult was 76.5 years old. Biology does not change, humans age and the aging process is different for all individuals. Depending on environment, dietary habits, exercise, and other factors the life span and aging process is impacted. Aging always occurs in the physical as well as the emotional and psychological arenas (Merriam, Caffarella, & Baumgartner, 2007).

As adults age their eyesight diminishes as does a change in reaction time and brain activity. Remaining physically active helps improve these changes but the aging process is inevitable (Merriam, Caffarella, & Baumgartner, 2007). For example, while

more than 4 million adults suffer from Alzheimer's disease, Alzheimer's is not a normal part of the aging process (Wilken, 2002).

Also, there are myths associated with the aging process that should be mentioned. Adults typically remain close with their families and hold on to close friends as they age. While the number of friends may decline, adults still maintain close relationships that prevent isolation. Moreover, while adults are not usually destitute or living in poverty, in fact one-in-ten older adults have incomes below the poverty line. According to Wilken (2002), employers prefer older employees to younger ones because they are motivated, maintain more flexible schedules, and have low rates of absenteeism.

Roberson, Jr., and Merriam (2005) state that there are multiple commonalities between adults in the typical ways they develop. However, the aging process is not standard for each individual. Each individual arrives at old age differently and his or her path is decided by life choices, life style, and cultural background.

Race and ethnicity impacts the adult development process as well; specific diseases afflict certain races more than others. For example, Blacks are more inclined to suffer from heart disease than Whites. Possible explanations are related to socioeconomic status, neighborhoods, residential conditions, and medical care. Education, career, and insurance accessibility also impacts heavily on the developmental patterns of an adult (Williams & Braboy Jackson, 2005).

Merriam (1983) states that the idea of social acceptance should be considered and not overlooked. Individual development dynamics are based heavily on the idea of sociability within a community or a group. Often, cultural guidelines will easily determine for the individual how he or she will develop and act.

Furthermore, many moments of adult development can be linked to adult learning. Learning moments for adults are more than just cognitive moments. Learning moments for adults are distinctly linked to the tasks and social roles and characteristics of adulthood (Merriam, 1983).

Adult Development Models

The psychological development of adults is another fruitful area of research. As life continues adults encounter change, important decisions, loss, and the aging process. These moments allow adults to continue to develop and become who they are. The psychological development of adults is described in different models.

There are two models that illustrate the psychological development of adults. The first model is Erikson's, which illustrates steps that an adult reaches as he or she progresses in life. Each step represents a new experience for adults to encounter and successfully assimilate.

Erikson's model focuses on eight steps of development. Each step is one adults must overcome before moving on to the next. Age does not determine when adults will reach each step; however, the individual will typically have a higher success rate at each step as he/she ages (Darling-Fisher & Kline Leidy, 1988).

The eight steps of Erikson's study are trust, autonomy, initiative, industry, identity, intimacy, generativity, and ego integrity. The steps go in the listed order and adults cannot complete them any other way (Darling-Fisher & Kline Leidy, 1988).

It is important to note that Erikson's model is a life model, not geared for adults only. The three stages that take place in adulthood of the model are intimacy vs. isolation, generativity vs. self-adsorption, integrity vs. despair (Erikson, 1966).

Intimacy vs. isolation takes place during early adulthood and this is the time when adults will build on the trust and understanding of individuals developed in younger years and search for a more intimate bond. Important relationships with friends may be had but the key search here at this point is the connection with other significant other.

During the generativity vs. self-absorption stage the adult will continue to learn about his or her community and environment. This is the point in which an adult will form stronger political beliefs as well as become more engaged in efforts of the community. The key result here is for the adult to be considered not just for himself or herself and dependents but for the greater good of humanity as a whole.

The final stage an adult will go through is integrity vs. despair. Here adults will continue to gain a sense of self but decide if they feel fulfilled or not. This stage comes at a later point in life in which the adult can reflect on how he or she lived life.

Table 2.1 illustrates Erikson's psychosocial stage model. The model dictates the crisis and stage encountered at certain points of life and what the favorable outcome will be. The model clearly dictates what the desired outcome of each stage is along with crisis or trigger points.

Table 2.1

Erikson's Psychosocial Stage Model

Stages	Crisis	Favorable Outcome	Unfavorable Outcome
Childhood			
1 st year of life	Trust vs. Mistrust	Faith in the environment and future events.	Suspicion, fear of future events.
2 nd year	Autonomy vs. Doubt	A sense of self-control and adequacy.	Feelings of shame and self-doubt.
3 rd through 5 th years	Initiative vs. Guilt	Ability to be a "self-starter," to initiate one's own activities.	A sense of guilt and inadequacy to be on one's own.
6 th year to puberty	Industry vs. Inferiority	Ability to learn how things work, to understand and organize.	A sense of inferiority at understanding and organizing.
Transition years			
Adolescence	Identity vs. Confusion	Seeing oneself as a unique and integrated person.	Confusion over who and what one really is.
Adulthood			
Early adulthood	Intimacy vs. Isolation	Ability to make commitments to others, to love.	Inability to form affectionate relationship.
Middle age	Generativity vs. Self-Absorption	Concern for family and society in general.	Concern only for self – one's own well-being and prosperity.
Aging years	Integrity vs. Despair	A sense of integrity and fulfillment; willingness to face death.	Dissatisfaction with life; despair over prospect of death.

Darling-Fisher and Kline Leidy's (1988) study calculated the preciseness of Erikson's model and found that adults do hit each step throughout their lives and their success of moving up to the next depends on the effort explored in each step. The more dedicated they are to bettering themselves and conquering challenges the more likely they will be progressing through the next challenge.

Erikson (1966) claims that there are faults in the model and moments in life that can be disruptive. Not all individuals will reach each stage either. Erikson claims that these are norms in the chaos of life, and chaos is what presents the challenges and forms the individual.

The second adult development model is based on the research of a stage model in which adults progress through stages linked to transitions in their life. Levinson's (1986) model is one predominately attributed to adult development at specific stages.

Where each step of Erikson's model is personality-based, Levinson's stage model goes beyond that. Levinson believed that the interface with personality and society developed the life structure. He concluded that the entire life structure must be studied in order to determine how a specific adult is impacted by each stage. The development of the adult can be evaluated moment-by-moment. Dannefer (1984) states "developmental tasks and life issues are specific to each period and give it a distinctive character" (p. 102).

Dannefer (1984) describes Levinson's model as transition events taking place during each decade of adult life. For example, in early adulthood, around ages 22-28, the adult will develop a dream that he or she aspires to complete during his or her life. Dannefer continues to explain that these decisions and moments throughout life are impacted by three systems. The three systems that influence lifespan development are biological, environmental, and, a combination of the two, bioenvironmental. These moments are impacted by knowledge as knowledge is required for adults to grow and assess the world and other individuals. Through the acquired knowledge, adults develop

a concept of “normativity” which allows them to know the role they play and what they must do to live their lifestyle (Dannefer, 1984).

Levinson (1986) describes the transitions that occur as challenges that take effort to override. Once those struggles are met adults can continue to go on with their everyday life. Each struggle comes with a well-defined average age.

Levinson (1986) provided in his study a illustrated view of his model, as noted in Figure 2.1.

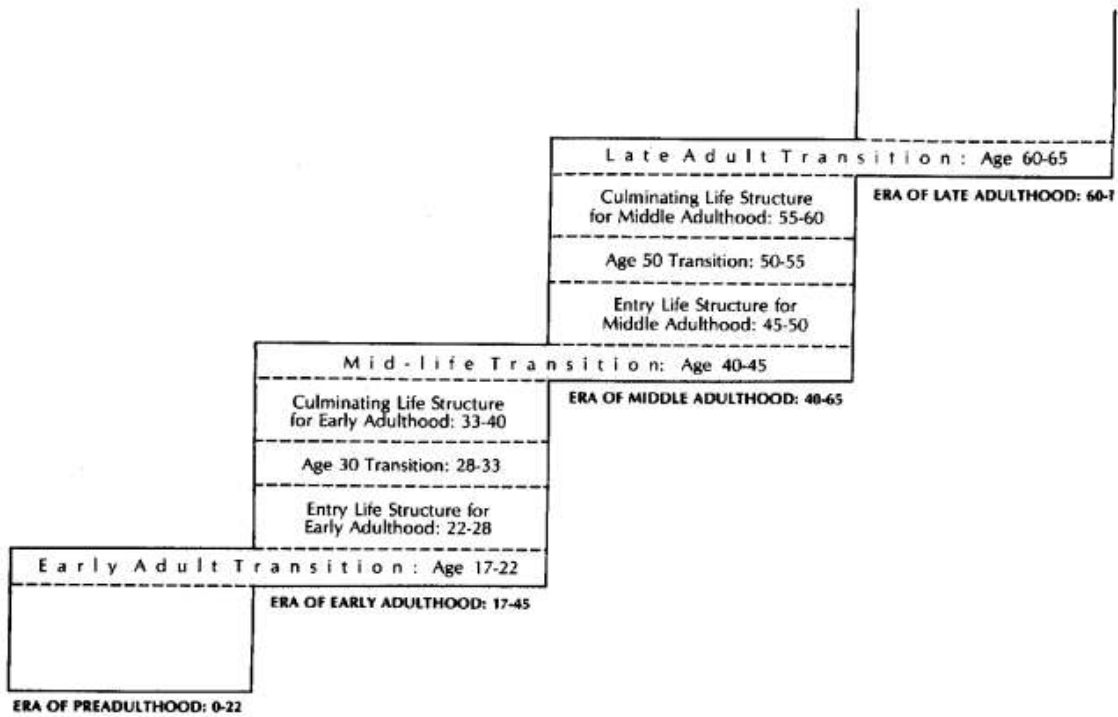


Figure 2.1. Developmental Periods in the Eras of Early and Middle Adulthood

Adult Learning

In a climate where the global economy and industry standards continue to change, having multiple skills is a necessity. With jobs being outsourced so frequently and technology taking the place of humans, adults need to be knowledgeable and well rounded to succeed. The majority of adults who return to school do so for job or

professional development. A small percentage will actually return for personal interest or for intellectual stimulation (Merriam, Cafarella, & Baumgartner, 2007).

Adult learners seek the education they specifically require and attend on their own violation. Adults are typically self-motivated and goal oriented and will maintain at that level of motivation while working towards specific goals (McCann, Graves, & Dillon, 2012).

Adults are often motivated to learn in a response to a transition in life and the particular stage in one's life. Adults often learn from what is currently happening or will also typically seek to find answers or information on their own in a self-directed manner (Roberson, Jr. & Merriam, 2005). These times for seeking education typically connect to a stage as noted earlier by Dannefer (1984) when discussing Levinson's model. As adults reach specific points in their life they learn from personal experiences and prior knowledge as they seek further knowledge to accomplish a goal.

Knowles (1970) suggests that successful adult education practice is best taught in a style of andragogy. Andragogy is the style geared for adults who are more self-directed in their learning. It incorporates the learner's experience into learning and allows for the immediacy of knowledge to be applied to the learning task (Aspell, 2003). Andragogy is built on the idea that adult learning is more than just a cognitive threshold. Adult learning connects new knowledge with adults' previous ideas and experiences and it tends to be wholistic in nature (Merriam, 2008).

According to Merriam (1983), there are four key factors that make adult learning different than children:

1. Adults have a more independent self-concept than children.

2. Adult learning is related to the developmental tasks and social roles of adulthood.
3. Adults are present-oriented rather than future-oriented, and thus learning is desired for immediate use and problem solving.
4. Adults have an accumulation of life experiences that can be both a resource and a hindrance to learning. When linked to practice, these assumptions can facilitate adult learning that is self-directed and problem-centered. (p. 357)

Moreover, “the structural dimension of adult learning is interwoven into a number of research strands, such as work on adult cognitive development, adult development and learning, participation studies, and indigenous learning” (Caffarella & Merriam, 2009, p. 61). Therefore, where the foundation of adult learning is separated from cognitive education, there is still positive development that can come from a pedagogical style and traditional forms of education.

Barriers to Adult Education

Adults are returning to school in record numbers. Greenhouse (2005) explains that this trend is occurring for a number of reasons. With many adults being out of work, they return to school to either start or complete an education, to advance their skills, or to attend school to gain new knowledge and experience.

However, adults often face certain barriers to their learning. Barriers can range from personal conflicts, to lack of understanding, to physical and environmental issues. For example, many adults avoid pursuing a higher degree because they feel strange in returning to school or they may feel as though they do not have adequate time to attend

classes and study. Family, work, and personal commitments defer many adults from beginning or continuing their education (Beder, 1990).

Chao, Stover DeRocco, and Flynn (2008) note seven risk factors for adults returning to college: delayed enrollment in postsecondary education beyond the first year after high school graduation, part-time attendance, financial independence from parents, fulltime work, having dependents, being a single parent, and not having a high school diploma or GED.

Merriam, Cafarella, and Baumgartner (2007) describe two categories of barriers adults face; external and internal. External barriers are those that are outside the control of an adult, such as the cost of an education or the times classes are scheduled. Internal barriers are those within and controlled by the adult, such as time, family commitments, or the fear they are too old to return to school.

Greenhouse (2005) explains the number one reason adults return for an education in today's world is to learn more about current technological advances and to update their skills. But where technology can sometimes be an element that forces an adult to return to school it can also be a barrier. Merriam, Cafarella, and Baumgartner (2007) state that adults who lack technological skills can often lose motivation to further learn as they feel the technology is beyond them. Technology is always changing and becoming more advanced so adaptation is needed in order to remain current; no easy task for time-challenged adults.

Self-Directed Learning

According to Merriam, Caffarella, and Baumgartner (2007), adults are self-directed learners who seek knowledge for a variety of reasons. They may have work

related goals or personal challenges requiring further education. Roberson, Jr. and Merriam (2005) note that there is a direct correlation between the happiness and easement of life adults are experiencing and what they need to learn. The idea of self-directed learning has a rich foundation in the literature of adult education as the ideal form of learning in adulthood.

There are multiple levels that represent the level of self-directedness an adult is displaying. These levels can range from adults trying to teach themselves how to learn to operate a computer on their own to seeking the help of experts such as a tutor or professional trainer (Merriam, Caffarella, & Baumgartner, 2007). Merriam and Caffarella (2009) suggest that adults planning their own learning projects are more common than most people realize. Learning contracts are often used to personalize learning, especially in a classroom setting designed to promote self-directed learning.

According to Hiemstra (2009), self-directed learning has existed since the time of the Greek philosophers Socrates, Plato, and Aristotle. Most of their work was the result of self-directed learning. Scholars began studying self-directed learning about 150 years ago in the United States. It also became popular in Great Britain around the same time when a book entitled *Self-Help*, applauded the value of personal development, was published in 1859.

Cyril Houle was one of the first to study the motivation orientations of people identified as self-directed learners. He found three categories of learners; goal-oriented adults who participated mainly to achieve an end goal, activity-oriented adults who participated for social or fellowship reasons, and learning-oriented adults who perceived learning as an end in itself (Hiemstra, 2009).

Hiemstra (2009) summarizes the key concepts of self-directed learning:

1. Individual learners can become empowered to take increasingly more responsibility for various decisions associated with the learning endeavor.
2. Self-direction is best viewed as a continuum or characteristic that exists to some degree in every person and learning situation.
3. Self-direction does not necessarily mean all learning will take place in isolation from others.
4. Self-directed learners appear able to transfer learning, in terms of broader knowledge and study skill, from one situation to another.
5. Self-directed study can involve various activities and resources, such as self-guided reading, participation in study groups, internships, electronic dialogues, and reflective writing activities. (p. 9)

Knowles (1973) gives examples of self-directed learning but describes that the best description comes when the lines of the goal-oriented, the activity-oriented, and the learning-oriented all overlap. He discusses the roots of self-directed learning and andragogy as being those in which adults seek knowledge and ideas for personal and cultural improvement. Knowles relates self-directed learning to the early colonies and how travelers learned about new areas and strategies to create better lives.

Transformational Learning

Transformational learning theory, or transformative learning theory, was established by Mezirow in 1978. The foundation of the theory consists of “dynamic, fundamental changes in the way individuals see themselves and the world in which they live” (Caffarella & Merriam, 2009, p. 60).

Transformational learning comes from an event, conversation, interaction, or tragedy that changes the way adults think. The change cannot happen without some sort of self-reflection. The self-reflection is often more effective when assisted by appropriate facilitation, but an adult could experience a transformation without a facilitator. The end result will be a change within the person, his/her attitude, and personal perception (Cranton, 2006).

In 1981, Mezirow began to work on a critical theory of adult learning and knew it had to include technical learning (learning that is specific to the task), practical learning (learning that involves social norms), and emancipatory learning (learning that allows learners to be self-reflective and they can experience self-knowledge). Mezirow heavily focused on the human condition, their experiences, and who individuals were to focus on and study how individuals transform. Through various forms of reflection on experiences and knowledge the individual will begin to transform (Kitchenham, 2008).

According to Kitchenham (2008), Mezirow's theory includes 10 phases or steps leading to transformative learning:

1. A disorienting dilemma.
2. A self-examination with feelings of guilt or shame.
3. A critical assessment of epistemic, sociocultural, or psychic assumptions.
4. Recognition that one's discontent and the process of transformation are adhered and that others have negotiated a similar change.
5. Exploration of options for new roles, relationships, and actions.
6. Planning of a course of action.
7. Acquisition of knowledge and skills for implementing one's plans.

8. Provisional trying of new roles.
9. Building of competence and self-confidence in new roles and relationships.
10. A reintegration into one's life on the basis of conditioned dictated by one's perspective. (p. 105)

Theorists, such as Boyd, also feel there is a heavy spiritual side to transformative learning, which is where the change in the psyche comes from after analyzing the symbols and lessons that come into lives. Boyd believes the most important part of transformative learning is dialogue (Merriam, Caffarella, & Baumgartner, 2007).

Mezirow (2004) notes that views of adults are based on feelings, politics, and experiences. Moreover, he asserts that one's views are heavily influenced by the outside world and that is where transformation eventually originates. When an adult experiences an external thought or action different than his or her own, he or she will internalize it resulting in a change in perspective and resulting in a transformation.

Experiential Learning

Experiential learning is a form of adult learning derived from the experiences of an individual. Through those experiences, reflection, and appropriate facilitation, the adult will learn and appropriately be changed for the better (Merriam, Caffarella, & Baumgartner, 2007). Everyone is a unique individual, so they all have different experiences and processes their experiences differently. With appropriate experiential learning, adults will be able to derive lessons from their experiences. In order to receive appropriate lessons, the individual must remain true to himself and be honest. In other words, the individual must take his or her experiences and thoroughly examine it along

with who that individual is as a person. By developing personal honesty, the adult can come through stronger and better adjusted (Kolb, Boyatzis, & Mainemelis, 1999).

John Dewey developed one of the original models of experiential learning theory. Dewey based his model off of his belief that concrete experiences and impulses inspire feelings and learning. He believed that by having the opportunity to be honest and access one's feelings on personal experiences a learning or idea would arise (Miettinen, 2010).

Based upon his research, Dewey created two models. First, his model of learning through experience describes a series of three cycles that end in the individual finding an ultimate purpose. The model brings about judgments, observations, and knowledge within each cycle. Once an action is performed, which Dewey referred to as an impulse, the individual observes the impulse and knowledge is formed. After the knowledge is established within the individual's mind, he/she determines a judgment. The cycle continues to repeat with judgments and observations until the purpose is eventually discovered (Miettinen, 2010).

Dewey believed that experiential learning was connected to human nature. He claimed facilitators could use it appropriately to enhance the learning process, but, at the end of the day, reflecting on experiences and changing from them should be something humans did anyway. With that, he developed his model of reflective thought and action. In that model an imbalance in an individual's environment would occur that would make the individual study it and the attendant conditions. A reasoning would then be developed that caused adults to test their own theory and consider a solution. With this model and his idea of human nature, Dewey concluded that when uncertainty comes in

one's environment, adults will naturally call on his or her past experiences to help in solving the problem (Miettinen, 2010).

Dewey (1958) notes that the Greeks related experience to science and reason. He continued that experience is a cognitive force in which learning comes not just to the individual but to the others that share relationship with the individual. In fact, Dewey linked learning from experience as the most primitive and exact form of learning. The fact that experience can equate to knowledge allows it to be passed down and also allows individuals to continue to grow stronger not just cognitively but mentally.

Dewey continues to explain that much of the theory is social, however, it also embodies an internal focus on humans and forms a division between need and satisfaction. The further experiences an individual has the better he or she understands themselves, the world, and what is necessary versus what is not.

Dewey's model and ideas heavily revolve around observation, interaction, judgment, and reflection with all of the actions after the experience converging to a learning outcome (Kolb, 1984).

Kolb (1984) notes experiential learning is on its own level in that it takes practice, repetition, and various experience to form practical ideas and change. Kolb explains that there is a bias or challenge of habit that can easily get in the way of experiential learning in which the experiences one has may not transition to learning because of the routines of the individual. Kolb continues that knowledge is plentiful yet continuous from learning through experience.

Kolb's model revolves around four stages, concrete experience, reflective observation, abstract conceptualization, and active experimentation. Within the model,

feedback is required after an individual makes contact with each of the four stages (Healey & Jenkins, 2007). They describe the four stages as

Concrete experience - When the adult performs an activity. The activity can be anything from taking care of a dependent, to working, to something complete and unique to their own interest. The experience should eventually allow for some sort of change through learning.

Reflective observation – A conscious reflection on the experience that has occurred. Reflection should inspire thought on how the experience can be related to real life and where a lesson can be found.

Abstract conceptualization – When the individual tries to conceptualize a theory or model of what they feel the end observation should be. The individual will pull together thoughts and ideas to try to relate back to the experience and effectively make meaning.

Active experimentation – The learner will now design a way to adapt all lessons that are learned to common practice and test that belief. Depending on how that works, adults will continue to change their style while reflecting on the appropriate life changes and see how the knowledge can be applied to an activity.

(Healey & Jenkins, 2007, p. 187)

Additionally, Kolb believed that there are four learning styles that reflect different approaches adults take in problem solving. Healey and Jenkins (2007) describe what the four are:

Divergers – Individuals who see many sides of a situation. They heavily plan and develop many ideas before acting.

Assimilators – These individuals use reasoning to determine theories and models. They mentally construct a theory and test that theory when attempting to make a decision.

Convergers – These individuals use hypothetical-deductive reasoning.

Hypothetical-deductive reasoning is the closest to a typical scientific process in which a hypothesis is created and the individual tests the hypothesis to see if it is accurate or not.

Accommodators – These individuals are effective at following through and carrying out a plan and applying results to immediate circumstances. (p. 187)

Most people fall into one of these groups, however, environment plays a role on how an individual will respond to a situation (Healey & Jenkins, 2007). These are times when Kolb's (1984) ideas of routines and tradition may negatively impact the results. Kolb illustrated that there can be a stubbornness or unwillingness to learn or change as individuals become stuck in their life and habitually comfortable.

Theorist Peter Jarvis has views of experiential learning as well. Where the views were not direct opposition, he maintains that not every experience has to be a learning experience. He believes that people are shaped by their culture and environment and experience different social situations as life progresses. As a response to the situations, the individual experiences either reflective learning, non-reflective learning, or non-learning (Fenwick, 2001).

Spiritual Learning

According to Merriam, Caffarella, and Baumgartner (2007), another form of learning in adulthood involves spirituality, which is not the same as religion. Spirituality

is about awareness and honoring of wholeness and the interconnectedness of all things. Spiritual development constitutes moving toward greater authenticity or to a more authentic self. The spirituality concept is about how people construct knowledge through largely unconscious and symbolic processes often made more concrete in art forms.

Historically, spirituality has had a significant influence in the adult education field. An individual's spiritual beliefs can greatly dictate how the individual learns or the thought process one will have when learning new information (Tisdell, 2008).

Tisdell (2008) continues to explain that though individuals may always feel spiritual hope and live a spiritual lifestyle, spiritual learning is less common. She explains those rare moments as "shimmering moments" and "the ongoing power of their "shimmer" endures as we continue to make meaning" (Tisdell, 2008, p. 31).

There are four types of shimmering moments that reflect adult learning:

1. Cultural experiences consist of being present for a birth or a death or having a personal brush with death. Essentially, any experience that gives new life meaning.
2. Significant nighttime dreams often result in spiritual learning. Individuals may have dreams that result in the changing of their minds or lifestyles.
3. Creating a sense of wholeness or connection often comes from experiences with nature or meditating at a shrine.
4. The final type of spiritual learning is learning more about one's identity and gaining a stronger sense of self as time goes on. (Tisdell, 2008, p. 31)

Cultural Impact on Adult Learning and Development

Culture also provides another form of adult learning and development. Many different stages are provided by the culture, for example marriage and sex. “The normative force of such expectations may contribute substantially to the reality they describe and may help produce the meaning of being “on time” throughout adulthood” (Dannefer, 1984, p. 108).

There is also a significant amount of cultural learning that takes place through stories or narrative learning. These are stories of past friends, relatives, cultural lessons, and the like. Stories are passed down through different cultures that shape lives and ways of thinking (Clark & Rossiter, 2008).

Family is often one of the major responsibilities that is common in adulthood. As noted earlier, because of the closeness and responsibilities of family it can often become a barrier, but there is much to learn and develop from family as well. When raising a family, adults often encounter greater stress than any other aspect in life. However, ways in which adults raise and take care of their family and strategies they use are passed down through their family tree, the area they live, and role modeling of parents (Merriam, 1983).

Culture shapes and defines the ways adults live their lives. Adults develop through the meaning of their culture. Typically, as adults grow they interact with others and they begin to further understand the development, ideas, and values of other cultures. There is a layer of ignorance where adults who have developed under certain ideals for so long may avoid changing their ways, but on average, adults are open to learning new ideas about culture (Merriam & Mohammad, 2000).

Merriam and Mohammad (2000) note that the older the adult is the more of a role he/she plays in their own culture as a mentor. These individuals are also recognized outside of their culture as someone of importance or propelled by experiences based on interaction. Adults listen to these respected individuals, form opinions, and learn about cultures other than their own. There are many aspects and much history of each culture that adults will learn as they continue to understand others.

Adults develop further by immersing themselves in other cultures and continuing to gain experience. It is important for them to ask questions, share their values and experiences, struggles and successes, and family life to help instill and allow others to learn their cultural values (Merriam & Mohammad, 2000).

Purpose of Theater

Theatre is an art form that is as ancient as history itself. Since the beginning, humans have used the acts of dancing and skits as entertainment and for cultural development. There are recovered records from ancient Greece, Rome, and British drama. Theater is a recreational art that is present in every culture around the world. However, there is also much that can be learned from theater as well (“The history of theater,” n.d.).

Over time, there have been many theatrical works written, some stand the test of time and remain relevant and others become a product of their time. Those that still continue to be produced and stand the test of time are sometimes even adapted to better represent the current society, just like how the story of *Romeo and Juliet* continues to be present in media in different incarnations. Often there are themes present that are

relatable to the audience viewing or reading the work, and there are many that revolve around the development and learning of an adult.

Merriam (1983) states that many creative artists often have much to say about adult development and learning. The writers usually speak of their own experience, their exceptional perceptions of life, and of insights and intuitions. These writers frequently research and discover adult learning and development models and put them in their work.

Individuals can gain much from theater if they find ways to relate the themes present in the artistic works. Theater touches people and allows them to learn. Individuals can relate to what they see and read to their own individual life experiences and make better sense of the themes and their own lives (Merriam, 1983).

Russell Fischer (2012), who plays Joe Pesci and understudies the role of Frankie Valli in the Broadway company of *Jersey Boys*, said

Theater is reciprocal because you give what you have, the audience gives back and everyone's lives are changed. It is also therapeutic because it has to do with awareness of self and those around you. Theater tells society what's working and what's not. It holds up a mirror and shows what needs to improve. Someone always takes something away from the theater. (Fischer, 2012)

Theater can bring to life, as Fischer said, issues of the present and current life but allow viewers to reflect on the past and human nature as well. "Fiction such as poetry, literature, and plays have been used to illuminate for readers various historical periods, social mores and institutions, psychological processes, and aspects of the human condition" (Merriam, 1983, p. 4).

Merriam (1983) explains that literary artists, are not experts in specific areas they may write of, but use themes to depict irony in life. The writers of literature are often some of society's most keen and disciplined observers and most effective communicators. They are wonderful psychologists, in their own way, and deliver to audiences knowledge about the workings of the human psyche. Their deep understanding and realization of their own and others' feelings and thoughts, along with their analytic abilities, allow them to illustrate the crucial issues of the human condition.

Playwrights are able to deliver truth by observing and communicating effectively. "Their observations about adults development and human nature have been verified and validated by millions of readers. Whatever contrivance there is in fiction does not obscure the sound insights about life that good literature contains" (Merriam, 1983, p. 6).

It is also important to note the key in selecting literary works is tied to elements of the story they illustrate. The plot does not necessarily have to be centered on a theory or theme itself. A simple plot about something else may contain a character that represents a theme that illustrates adult learning or development. In the end, the plot may be remembered by the reader or viewer who receives the message and connects to the theme presented (Somerville, 1971).

Finally, it is important to note that Merriam (1983) refers to literature as "a mode for understanding adult development not readily accessible through conventional social science materials" (Merriam, 1983, p. 6). Literary artists portray themes of human nature in ways that are understandable and offer greater clarity.

In short, literary works can bring to life the knowledge uncovered by developmental psychologists, and social science findings can provide a framework for understanding the human condition depicted in literature.

Theater entertains audiences and serves as a recreational activity. However, the art behind theater is more than the aesthetics of the production and the acting. The writer does more than simply sits down and put a story together. It is a calculated science pulling together motivations, thoughts, and research to make realistic characters, in realistic situations, and allowing individuals to reflect reality. There are plays that do not do that or do not do it completely, and those are often the ones that are unsuccessful. Most of the successful and timeless plays in history are at an exemplary level and stand the test of time because of the themes backing them and the realism to support them.

The Critical Eye

Theater critics are often well versed in theater history. Critics are present for their recommendations and sharing of opinions. It is important for a critic to have a framework and standard for understanding and evaluating a work. For example, if the critic were to critique a David Mamet play, the critic should be familiar with his work, familiar with the time period of the piece, and be familiar with any themes present in the theatrical work. According to Ross (2012), an individual critiquing yoga should have prior yoga experience and research completed before beginning any critiquing.

Critiquing, in terms of what a critic does, is not just criticizing and saying what is wrong with a work. It is analyzing it from an analytical standpoint looking for themes and relative information. Literary criticism should be detached from simple opinion and thoroughly supported by reference to established literary critique (Russell, 2009). Of

course when it comes to a critic giving a review on artwork personal preference is always present. It is important for the critic to remain as unbiased as possible and critique the work for what it offers, not what it lacks.

Summary of the Literature Review

Research says an adult is more than just an individual who is 18 years or older. For the purposes of the study, an adult is one that has independent responsibilities, is self-sufficient, and could possibly have dependents. Adults typically maintain a job and have experience and history that sets them apart from a sheltered individual who has not yet been apart of the “real world.”

The literature review also discusses how adults develop. The development ranges from their physical development to their mental development and all adults develop differently based on culture, habits, and body type. Adults go through moments of identity development and also strive to be accepted socially. As they age they become used to many things changing. However, they continue to learn and grow. Adults learn in many different ways but the foundation that is driving their learning is that they are self-directed.

Self-directed learning represents the idea that adults are motivated to and will find their own means to learn what they need to know. In a classroom setting, they are typically inspired to continue learning that way and also learn through transformation and personal experiences that add to cultural and spiritual understanding. They learn in an andragogical way which is in contrast to the standard classroom setting. They have experiences that shape them and their learning in turn contributes to people they are.

Researchers, such as Merriam (1983), state that literature is a reliable resource to understand themes of adult learning. There is a need to continue to understand these themes and ideas and by expanding the analysis to other genre, such as theater. By using the foundational framework of this chapter, I was able to assess how adult development and learning theories and themes are represented in relevant literature; whether these themes are depicted in selected theatrical works is the focus of this research study.

Chapter III

Methodology

Context of the Study

The study takes the concepts and ideas of the literature review and attempts to locate them in 10 plays. Each of the plays were read by me and evaluated by a rubric. Each play was evaluated by looking for specific themes and theories that relate to adult learning and development.

To effectively perform the research, a standard method of critiquing had to be established. When critics review literature, plays, films, and other mediums it is necessary for them to do so in an unbiased, even standard so that the art being reviewed is evaluated consistently and on its merits.

By reading the plays and evaluating them with the rubric, a determination was made as to whether or not evidence of the themes was found in the work and if the work clearly represented concepts, theories, and ideas associated with adult learning and development. The study thoroughly analyzed each play specifically looking for each element discussed in the literature review, which was also used to establish the criteria on which the rubric is based.

Sample of Dramatic Plays

Ten plays were be used for the study. Those plays were:

1. *Oleanna* by David Mamet, 1992
2. *Seminar* by Theresa Rebeck, 2011

3. *Clybourne Park* by Bruce Norris, 2010
4. *Death of a Salesman* by Arthur Miller, 1949
5. *Pygmalion* by George Bernard Shaw, 1912
6. *The Heiress* by Ruth Goetz and Augustus Goetz, 1947
7. *Educating Rita* by Willy Russell, 1980/2003
8. *Comedians* by Trevor Griffiths, 1975
9. *The Primary English Class* by Israel Horovitz, 1976
10. *Children of a Lesser God* by Mark Medoff, 1998

How Sample was Selected

The sample was selected by searching for acclaimed and well-known plays. The criterion for the plays to be selected was they had to hold some significance in the theatrical world. First, the play must be published. There are many plays written by playwrights that are posted on the internet or have public readings but are not actually published. Each play used has been published.

Moreover, each play selected had to have cultural and theatrical history; to have been presented as a major production and to have won awards. A play can be published without having a professional production performed but for the purposes of this study, all plays selected had to have at least one professional production.

The synopsis of each play was also taken into consideration upon selection. Though it would not be known until after the study took place whether or not the play thoroughly represented topics of adult learning and development, each had in the storyline an adult either in an educational setting or a turning point in his or her life. For example, Arthur Miller's *Death of a Salesman* was selected since the play revolves

around an adult in crossroads of his life with career and family difficulties. Based on what is known of theories and themes from the literature review it is known that in those moments the adult can experience moments of despair leading to a transition within the context of the story. The evaluation performed with the rubric represents the final determination as to whether or not each work represented the themes and theories focusing on adult learning and development.

I personally selected a few other plays as I was already familiar with their plots and characters. I took an adult education course during my graduate program and evaluated two plays looking for themes and theories as well. Those plays were *Oleanna* and *Seminar*, both of which I decided to use again for this study. The end results of working with those two texts were what opened up discussion between me and my thesis advisor for this study. I added those two to the list of 10 to be analyzed to see if the ideas I thought were found during the graduate course would work with the developed rubric.

I attend a lot of theater every year and do my best to remember all of the shows I see. One show in particular that captivated me in 2012 was *Clybourne Park*. The two-act play, which has won many awards, focuses on groups of adults and their beliefs on race and culture. Being that cultural identity and lessons was discussed, I felt *Clybourne Park* would be a good play to analyze to see if the discussions in the text that captivated audiences would be able to represent the appropriate ideas being looked for within the rubric and study.

Willy Russell's play *Educating Rita* was selected as my professor of my adult learning class, Dr. Burton Sisco, had frequently referred to the film version as it represents many of the facts and topics that were discussed in the literature review. Also,

within the text of the play, Russell (2009) states that the play has been used constantly, since it was published in 1980, as an education tool in classrooms. I felt the text would contain parallels with what I was looking for but wanted to test its validity with the rubric.

Another text heavily used in classrooms which has had many adaptations is George Bernard Shaw's *Pygmalion*. The text features a self-directed adult student trying to learn how to transform herself with help from an educated man who studies linguistics. I selected *Pygmalion* to see if these themes could be located within such a classic and recognized piece.

For more assistance on selecting plays I sought out the advice of members of a message board I frequently post and comment on at BroadwayWorld.com. Users on the message board range from individuals looking for show advice, to theater lovers, to industry employees and insiders. Though it was difficult to convey the entire point and all ideas of my study to them they were very helpful in pointing me in the direction of where to look. Over a dozen plays were suggested and many comments were given. I requested the information on the message board on December 11, 2012.

After reviewing the information that was provided, a few plays were selected based on the suggestions of the message board users. Those plays were *The Primary English Class*, *Children of a Lesser God*, and *Comedians*.

I selected *The Heiress* because I was invited twice during the 2012 – 2013 Broadway season to come and review it and felt some transformational learning themes paralleled with the foundational framework and research; however, I knew I had to test the play with the rubric to be completely sure. Additionally, by doing some research on

the play I learned that the 1843 novel of which it was based, *Washington Square*, was written by a man who gained much influence for his work from his father, a Transcendentalist philosopher (Barrante, 2012). Transcendentalism was a movement from the 1800s in which the realization was made and studied that one develops by outside realizations rather than just using the five senses (Campbell, 2010). It can most closely be related to transformative learning.

Instrumentation: Rubric

To standardize the critical element of the study, a rubric (Appendix A) was created to accompany each play during evaluation. The rubric was created based on the elements discussed in the literature review to see if each play represented elements associated with adult learning and development.

The rubric was developed as a form in Microsoft Word. That way when evaluating the text of the play I was able to go through and easily fill in each criterion as representation of evidence.

Due to the instrumentation being a rubric, much of the success of the evaluation depends on the knowledge and point-of-view of the critic or examiner. That is why it is necessary, whenever the rubric is used, that the same evaluator performed each critique throughout the entire study. The critical eye that was set was an unbiased view of the work which lends to validity and reliability in the textual analysis. I read the texts based on the rubric criteria; not on quality or dramatic appeal.

As Merriam (1983) demonstrated, adult development and learning principles and theories can be found within literature, and are often sufficient ways for these principles and theories to be realized and understood. There will always be debate over the exact

idea of the writer when the work was originally conceived and what each moment means, but by the establishment of a standard critical eye, the evaluation of each work could be consistent.

My personal experience with critiquing theater was also useful in this study when analyzing and locating themes in an unbiased way. I am a theater critique. I qualify as a theater critique because productions of Broadway and off-Broadway shows, as well as theatrical public relations and advertising firms, reach out to me and invite me to their productions to review them. The tickets they give me are complimentary and I am placed on their critics list meaning that in exchange for the tickets my review will be posted no sooner than opening night and can be used to benefit the production in any of their promotional materials. The reviews are originally published on my personal blog, which is called *From a Normal Eye*.

Procedure for Gathering Data

The rubric form (Appendix A) was laid out to first gather necessary information about the play under evaluation. Thus, at the top information was gathered about the name of the work, the author, and the information of the first professional production. The actual source was given at the bottom of the form. There are 10 elements within the rubric that were assessed throughout reading the texts. As each element arose within each play, the rubric sought evidence of the presence of the theme, how strong the evidence was, and examples of the evidence as represented in the text.

More specifically the rubric focused on depictions of a) who the adult or adults are, b) any barriers facing the adult(s), and c) if set in an educational location, how was the educator or facilitator portrayed? These probative areas helped to establish a

definition of an adult, barriers facing the adult(s), and whether principles of andragogy were present.

Next, the rubric looked for biological, social, and psychological development in adulthood, such as learning and development through culture, spiritual growth, transformational learning, experiential learning, and self directed learning. These probative areas allowed the text to be evaluated thoroughly helping me to clearly look for themes and ideas established in the conceptual framework.

In addition to the probative areas, two columns were located on the rubric; one to establish the presence of evidence, and one to establish strengths of evidence. For example, if the box was not checked for question one, “Does the work show who the adult is?” then the play was not be considered valid for representation of any other theme.

The third column asked for the strength of the evidence. The form was automatically set for “No Evidence” but would change as I entered an entry in the column. More specifically, each cell of the column contained a drop down menu with options for me to select. Within each dropdown I could select whether the evidence was “relatable evidence,” “good evidence,” or “strong evidence.” I was responsible for deciding the strength of the evidence based on the text and the examples provided in the fourth column. As a guideline, though, there must be clear evidence that definitely related to adult learning and development themes for a score of “strong evidence.”

Strong evidence refers to multiple parallels and consistencies found in the text related to the work. There are direct examples, and sometimes direct descriptions, that seem as though they could be textbook examples of the theme that is being searched for.

Good evidence found in the text is still reliable evidence but may not be as obvious or up front as that of the strong evidence. With good evidence the evaluator or an instructor should have no problem using that text as an example of a theme or theory. This evidence should be looked at as acceptable but not the first to be used if there were other options. In brief, good evidence can easily be used as evidence of the theory or principle being examined but is not considered extremely strong.

Relatable evidence found in the text can be associated with the themes but the evaluator should still use caution when using it as an example of a theme or theory. Relatable evidence is most similar to the evaluator being able to relate what is found in the text with his or her own knowledge, however, there could be some discrepancy or difference in opinion from evaluator-to-evaluator of the strength of the evidence. Often, relating the information to the theory or theme requires some discussion or explanation from the evaluator.

The view of strong, good, and relatable evidence can change from evaluator-to-evaluator. The necessity for the standard critical eye is strong here so that each text is being treated and viewed the same as the last. A limitation from evaluator-to-evaluator could be how tough the work is critiqued or how limited or strong is the understanding of specific themes or theories. As stated by Merriam (1983), the experiences, ideas, and thoughts of one evaluator can be different than those of another causing for different interpretations of work.

Data Analysis

In adult development, stages and tasks are represented by total life experiences (Merriam, 1983). In evaluating the literature, elements may arise that could very well

line up with what was represented in the research but may not come full circle to a form of learning. Therefore, there are certain elements that either make the text relevant or irrelevant in displaying the themes. As discussed above, the probative area on the rubric asked if the text clearly represented whom the adult or adults are. If the answer was no, then the text was to be considered invalid for the study.

In Chapter IV, each research question is answered by giving detailed explanations and reasoning based on what was found with the rubric while reading the plays. The rubric had 10 questions, each of those questions are examined in Chapter IV while answering research question one. Each play that contains any form of evidence of a specific question is discussed in regards to how evidence was represented within that play. Each rubric question is examined again for a discussion on the second research question to illustrate the strengths of the evidence that were found throughout the evaluation process.

Chapter IV

Findings

Profile of the Dramatic Plays

For the purpose of the study 10 plays were selected for evaluation. As noted in Chapter III, plays were selected based on how well the description of the plot seemed to relate to the study being conducted, recommendations from theater message board users, and my prior experience and knowledge of some of the works.

An overview of each play is provided to better understand their plot and focus.

Oleanna

Oleanna is a play written by David Mamet that was first produced by The Back Bay Theater Company in association with the American Repertory Theater in Cambridge, Massachusetts on May 1, 1992. The premier cast starred William H. Macy and Rebecca Pidgeon. The play moved to New York where it played off-Broadway with the same cast and was designed by the same creative team (Mamet, 1992).

Oleanna is about a student, Carol, who seeks help from her professor, John, as she is not doing well in his class. It is obvious the class is a higher education class as they discuss the reasons for learning, as that seems to be what the textbook they are discussing is about. Through Carol opening up to John he becomes sympathetic towards her situation of not grasping the class work and begins to work with her. He discusses sitting down with her and helping her through the course, instructing her in his own separate and special way. Through a series of occurrences, Carol accuses John of raping her putting

his tenure position, marriage, and new home at stake. The play examines the struggle of education, power, and understanding.

David Mamet is an acclaimed writer for the stage and film. His play *Glengarry Glen Ross* earned him a Pulitzer Prize and he was nominated for an Oscar for the screenplay of *The Verdict* (Mamet, 1992). Mamet writes simply, providing little stage direction, leaving it up to the audience for the interpretation. His dialogue is often quick and overlapping in a very unique way that makes his work stand out. The term “mametspeak” was coined to represent his dialogue and is typically used in reference of his work. He is known for writing stronger male characters and placing them in a world where their ethics and morals are often questioned and tested (Murphy, 1999).

Seminar

Seminar is a play written by Theresa Rebeck. The play made its premier on Broadway at the John Golden Theatre where its opening night was November 20, 2011. The play had a significant run with multiple stars coming in and out of the show including Alan Rickman, Jeff Goldblum, Justin Long, Jerry O’Connell, and Lily Rabe (Rebeck, 2012). The play closed on May 6, 2012 as a flop; it did not recoup its initial investment (Cox, 2012).

The play tells the story of four aspiring adult writers who hire a well-known writer, Leonard, to instruct an eight-week seminar to help them become better writers. All four individuals are at different levels in their careers from one who has never been published to one who is frequently published in prestigious magazines. Throughout the play struggles arise with power and sexuality and understanding where to fit in. The individuals struggle to get along with Leonard as he comes across as a pompous know-it-

all who shoves his experiences in their faces. In the end the story reveals exactly what each student gets from the seminars, all receiving something different than they initially sought.

Theresa Rebeck is an American playwright who has had three plays produced on Broadway as of November of 2012. Those plays are *Mauritius*, *Seminar*, and *Dead Accounts*. She has also had many works produced off-Broadway, in other cities throughout the United States, and abroad. She has written two novels, written for many television shows, and has produced films as well. Her biggest acclaim to date is creating the NBC television show *Smash* (“Theresa Rebeck bio,” 2013).

Clybourne Park

Clybourne Park won the Pulitzer Prize for Drama and the Laurence Olivier Award for Best New Play in 2011 and the Tony for Best Play in 2012. It was written by Bruce Norris who premiered the play off-Broadway at Playwrights Horizons Mainstage Theater (Norris, 2011). The production ran into a little bit of drama itself in 2012 before making its Broadway debut. While playing at the Center Theatre Group in Los Angeles, Scott Rudin, the lead producer of the play and a force to be reckoned with in the Broadway community, pulled the plug on the transfer to New York after a dispute with Norris. The play was supposed to enter the Walter Kerr Theatre, one of the five theatres owned by Jujamcyn Theatres. Jordan Roth, the 36-year-old President of Jujamcyn, quickly picked up the phone and turned from theatre owner to theatre producer and saved the show (Riedel, 2012).

Clybourne Park is a spin-off of Lorraine Hansberry’s (1959) play *A Raisin in the Sun*. A street mentioned in *A Raisin in the Sun*, Clybourne Street, is where Norris got his

inspiration. The first act of the play takes place in 1959 with Russ and Bev selling their Chicago home to the first Black family that will inhabit the neighborhood. Friends and colleagues of the couple do all they can to dissuade them from selling, afraid of the ripples it will cause in the neighborhood. Act two of the play opens up in 2009 with the same actors from the first act portraying different people. The setting is within the same home, which has become quite rundown over the last 50 years. Now the same property is being bought by a young White couple who plan to start from scratch on the home, obviously leaving the Black couple selling it nervous of the potential these actions have on erasing history from the neighborhood. The play discusses humanity and analyzes how much the idea of racism has really changed in 50 years (Norris, 2011).

Bruce Norris is a writer and actor who lives in New York. He has a degree in theater, which he earned from Northwestern in 1982. Norris is known for writing fast paced dramas that have garnered him plenty of acclaim and awards over the years. He has also acted in plays and movies. Norris has a reputation of being difficult to work with as an actor and he has been fired from multiple television jobs. Being fired led him to write his first play, *The Infidel*, which then led to him being commissioned to write others (Bordelon, 2005).

Death of a Salesman

Often referred to as the greatest American play, Arthur Miller's *Death of a Salesman* premiered on Broadway in 1949. Since then the play has been revived on Broadway five times, most recently in March of 2012 starring Phillip Seymour Hoffman. The play has been performed with some big named stars and is studied throughout the world. Not only was the play a triumph in terms of acting and writing but in design as

well. The original set for the production by Joe Mielziner that featured a multiple level house with transparent walls was an entirely new type of stagecraft when it premiered and became an icon (Miller, 1996). The 2012 Broadway revival, which won the Tony Awards that year for Best Director of a Play and Best Revival of a Play, was directed by Mike Nichols and mimicked the design and direction of the iconic, original, 1949 production, the first play Nichols had ever seen. Where most directors want to direct a revival with fresh eyes he decided to pay homage to the original instead (Isherwood, 2012).

Death of a Salesman is centered on the life of the play's protagonist Willy Loman, a traveling salesman. The play takes place during the last day of Loman's life as everything begins to take its toll on him. He finds out his son is not the all-American he thought he was and that his life had been more of a joke rather than a source of pride. The story shows the decomposition of a once proud man and a transformation into one littered with depression and doubt. The devastating story is told in the shift of present and past times and represents the people and relationships that come in and out of their lives.

One of the American theater's greatest writers, Arthur Miller, wrote *Death of a Salesman*. Miller was born in New York City in 1915. He was only an average student but enrolled in the City College in New York. He attended for two weeks before dropping out and working with his father in an auto parts warehouse. Two years later he enrolled in the University of Michigan and worked as a dishwasher on the side to earn money to attend school. After graduating in 1938 and returning to New York, Miller began writing for the Federal Theater Project, a theater program sponsored by the federal

government during the Great Depression. Unfortunately it was closed down before any of his work was produced. His serious writing start came after he was rejected from the military and was commissioned to take notes at military camps for a movie, *The Story of G.I. Joe*. Miller is best known for his plays *A View From the Bridge*, *The Crucible*, and *All My Sons* (“Arthur Miller biography,” 2013).

Pygmalion

Pygmalion is the 1912 play by George Bernard Shaw, and best known of his plays. The play has been extremely successful since 1912 throughout the world. It has been produced six times on Broadway alone. The play has been made into a feature film and turned into the well-known musical *My Fair Lady*.

The play tells the story of Henry Higgins and Colonel Pickering, two men who have made careers in understanding language, dialects, and linguistics. While observing one night they meet a cockney flower girl named Eliza Doolittle, one who repulses many. Eliza overhears conversation that Higgins could improve her language. The next day she shows up at his home seeking an education. Eliza wants to learn how to be a proper woman so she could better her career and be more appealing in the human eye. As a bet between Pickering and Higgins, it is determined that Higgins would attempt to turn Eliza into an approachable woman for a high society event coming up in six months. Through the events Eliza transforms her personality and way of life based on Higgins teachings. She learns what is important to succeed in the life she wants to live but also the traits that are important to leave behind. She leaves as a changed woman in it being more than just a masked event.

The writer, George Bernard Shaw, was born in Dublin in 1856. He lived a long and successful life until his death in 1950. Shaw's schooling is best described as irregular since he had many issues with proper schooling marked by frequent absenteeism. He began working in a business that composed literary pamphlets as he continued to be drawn to literature. He began a career as a novelist but quickly converted to writing plays to simply illustrate a criticism of the English stage. He is credited as being prominent in drama as his plays did not just entertain but open up comments, criticism, and discussion of current events and his view on the state of the environment. He incorporated a lot of signature wit and fast paced dialogue into his work ("George Bernard Shaw," 2003).

The Heiress

The Heiress is a play that originally premiered on Broadway in 1947 (Goetz R. & Goetz A., 1975) which is based on the novel *Washington Square* by Henry James (Barrante, 2012). The play was performed on Broadway again in 1995 starring Cherry Jones (Goetz R. & Goetz A., 1975) and revived on Broadway again in 2012 starring Jessica Chastain (Barrante, 2012). William Wyler bought the film rights in 1948, the film went on to be nominated for eight Academy Awards in which it won four, including Best Actress for Olivia de Havilland.

The play takes place in the 1850s and tells the story of a shy and plain young woman named Catherine Sloper. Sloper falls desperately in love with a young man who seeks to make a great fortune. Due to the lack of worldliness Catherine has developed over the years she does not see that the boy is after her for her charm. As her father, a well respected doctor, begins to put restrictions on their relationship the young man,

Morris Townsend, continues to seek Catherine and she seeks him as well. The play circles around family and the people who are loved, and the changes and decisions one will make for love (Goetz R. & Goetz A., 1975).

Playwrights Ruth and Augustus Goetz wrote *The Heiress* in 1947 after having an already long history with Broadway theater. They were the founding members of the Dramatists Guild and collaborators on multiple shows. Both ventured into film when they were enlisted to assist in the film adaptation of *The Heiress* (Barrante, 2012) and continued to casually work in film by writing the screen plays to *Carrie* and *Stage Struck* (Gussow, 2001).

Ruth Goetz was born in Philadelphia in 1908 and was introduced to the theater at a young age by her father, Philip Goodman, who was a producer. She began her work as a story editor and working with costumes. People who knew her said she was excellent at documenting the times and maintaining records, something that showed through in her work. She married her husband, Augustus Goetz in 1931 and the two began writing together. Their first two shows were flops. The first, *Franklin Street*, closed out-of-town and their second, *One-Man Show*, only lasted a few performances on Broadway. It is when they wrote *The Heiress* that they really broke into the industry (Gussow, 2001).

Augustus Goetz was born in Buffalo, New York in 1901. Much less is known of Augustus until he met his wife and they began working together. However, the two did meet on an trans-Atlantic ocean liner he was working on when he became friendly with Ruth's father ("Augustus Goetz," 2013).

Educating Rita

Willy Russell originally wrote *Educating Rita* in 1980 and revised it in 2003. The script used for the study was the revised 2003 edition. Russell updated the text in 2003 to make it easier for companies performing it. The play had become a popular piece used within schools for education purposes so he made sure not to radically redesign the play and negatively impact those uses but to simply update it so that it would lose the references of its time that dated the play. He made sure to not change the lines to make it an element of 2003 but of its own time to allow it to be more timeless (Russell, 2009).

The play is about Frank, a rundown professor with a drinking problem. His lifelong attempt at trying to become a successful poet is behind him so he maintains a position educating students on the same material year-after-year. The institution has an open policy where students that applied will be paired up with a professor for a one-on-one class. Frank's new student is Rita, an adult student who comes wanting to know everything. Her reasoning is simple, she wants to be able to hold a conversation with more educated people and be able to understand more difficult works. Frank takes a liking to Rita and views her as an important project. Rita admires Frank and takes what she learns and develops quicker than Frank would like, soon expanding her horizons as he feels his influence fading further and further away.

Willy Russell grew up just outside of Liverpool where he attended multiple schools. To him he felt there was more to the idea of school and viewed it differently than others. To him, playtime was not playtime, it was a means of survival. He was exposed to the education and also exposed to workers of the towns he lived in and attended school. He felt that the people were just as part of a machine as the machines

that ran everyday life, he did not want to be part of that. His mother suggested he become a hair dresser, to which he went to school for a year to become, even opening his own salon at one point. He admits he had no idea what he was doing and knew it wasn't for him, that is where the idea came for Rita to work in a hair salon. Also just like the play's character Frank, Russell tried to write, poetry was one of his creative tasks but he tried songs as well, always getting distracted by women and life. He developed a passion for education as he realized he could teach and have months off to be creative and write. He got a job cleaning oil off of grinders to pay for his education and started his life over as a teacher to which he says allowed him to feel like he was finally home (Russell, 2009).

Comedians

Comedians is a play written in 1975 by Trevor Griffiths. It premiered on Broadway at the Music Box Theatre in November of 1976. The play had a star studded cast featuring Jonnathan Pryce and John Lithgow, and directed by Mike Nichols.

The play is about a group of working class men in Manchester, England who take a class to become comedians. Throughout the play topics of race, sexism, and politics are discussed between their men and expressed in their acts. The men all come from different backgrounds, have different challenges, and different desires. The one aspect keeping them on the same page is their wanting to make it as a standup comic. The men attempt their acts, hanging on every lesson of their instructor, as for the one night represented in the play an important talent agent will be watching them.

The play's author, Trevor Griffiths, is from Manchester where he was born of Irish and Welsh Descent in 1935. He did not become a full time writer until 1970, five

years before *Comedians* was finished. Until that time he primarily worked in education where he was a teacher, a liberal studies lecturer, and an education officer for the British Broadcast Corporation. He worked in the entertainment industry throughout the 1960s but his most known work is *Comedians*. He also received an Oscar nomination in 1975 for co-writing the film *Reds*. He continues to write and direct his own works (“Trevor Griffiths-,” 2007).

The Primary English Class

The Primary English Class made its premier at the Circle-in-the-Square Theatre in New York on February 16, 1976. It was written by Israel Horovitz.

The play takes place in a classroom where a new teacher is about to begin teaching English to a group of new citizens, none of whom speaks the same language as another. The only thing that the class can get across to one another is that each of their names means “wastebasket.” Debbie, the teacher is a tireless woman and brings them beyond their present status. For audiences there is the presence of offstage translators. Pedagogical at first, Debbie soon breaks out and hilarity, and sincerity, come through as she begins reaching the class.

Israel Horovitz is the writer of over 70 plays, many have been translated into as many as 30 languages and performed worldwide. His play *Line* is currently in its 39th year of continuous performance off-Broadway. He is the founding artistic director of Gloucester Stage Company and of the New York Playwrights Lab. He also teaches bilingual screenwriting classes. He is the most-produced American playwright in French theatre history. He often visits France where he directs French-language productions of his own plays (“Israel Horovitz: Playwright,” 2013).

Children of a Lesser God

Children of a Lesser God was first performed April 25, 1979 as a staged workshop directed by the writer, Mark Medoff, at New Mexico State University. After the workshop the play retooled and was then opened the same year as a full-scale production at the Mark Taper Forum in Los Angeles where it ran from October 25 to December 9, 1979. After being well received it moved to Broadway with the same director, creative team, and cast, where it opened March 30, 1980 at the Longacre Theatre (Medoff, 1980). Medoff took home the Tony that year for Best Play (Moore Hall, 1981).

The play tells the story of James who has just returned from the Peace Corps where he spent the last three years as a speech therapist. Upon his return he begins working at a school for the deaf where he is charged with teaching lip-reading. Through his teaching he is encountered with many people from different backgrounds who also each have their own difficulties with hearing. James soon falls in love with one of his students and the two marry. Through the relationship tension builds and difficulties arise as the audience learns what love and compassion can cure and what it can't.

Children of a Lesser God is loosely based after many of the experiences of Medoff. An instructor at New Mexico State University he had the reputation of one with a big ego who did not put anything into his career. Though he has always been passionate of human rights and was an antiwar activist during Vietnam, he still admits he was rather selfish. All that changed though when he began to write *Children of a Lesser God* with the influence of wanting to help people and from his new wife, and former student, Stephanie (Moore Hall, 1981). He has served on the English and Theatre Arts

faculties for 27 years at New Mexico State University and is an adjunct professor at the University of Oklahoma. Medoff is the author of 26 plays and 11 movies (Shinn, 2013).

Data Analysis

After analyzing the plays with the accompanying rubric the research questions introduced in Chapter I could be answered. To answer each research question the information obtained from all of the plays are delivered in a consistent order.

Research Question 1: How are adult learning and development theories and principles represented in theatrical work?

While analyzing the 10 plays described above, 10 questions were asked on the rubric in order to assess if the themes connected to adult learning and development were located within the texts. Each rubric was completed as the themes became noticeable in the text to give an understanding if the adult learning and development theories and principles were represented in theatrical work. Below are the 10 questions and the results that were found within each of the texts.

Does the work show who the adult is? When the process of data collection was discussed in Chapter III, it was noted that if any work did not clearly represent adults in the text the play would be disqualified from the study. The adults had to be able to be identified and at least one of those adults had to represent the theories and principles illustrated within the literature review. Of the plays analyzed, all 10 met the criteria of containing adults with strong evidence. How the adults were depicted depended on the play and all were portrayed differently in the works.

Oleanna represented John and Carol as the two characters of the play. John is an instructor of higher education at a university working on buying a house for he and his

family to move into while pursuing tenure. Carol is a student of higher education with outside experience who visits her instructor, John, for help as she does not understand what is happening within the class.

All of the characters in *Seminar* are adults. All five of them live on their own and are struggling to make it as writers and are at different levels within their careers. One of the five, Leonard, is the most established writer who attributes his level of experience and maturity due to the amount of traveling he has done throughout the world. The other four have made careers as freelance writers and support themselves through their work.

There are a total of 15 characters represented in *Clybourne Park* played by seven actors when performed. The play takes place in two eras; in both eras all of the characters are adults. They are comprised of a Priest, a realtor, four married couples of various careers all of whom either own a house or are purchasing one, a soldier, and a contractor.

The play *Death of a Salesman* represents many adults who impact the main character, Willy Loman's, life throughout the play. For the purpose of the study, though, the characters examined were Loman and his wife Linda. Linda is a stay at home mom who raised their two sons while Loman was off making a living as a traveling salesman.

The two principal adults that were primarily focused on throughout the analysis of *Pygmalion* were Eliza Doolittle and Henry Higgins. Doolittle is a woman who supports herself based on the flowers she sells on the street and Higgins is a well-respected scholar and teacher of language and phonetics.

The Heiress was another one of the plays that featured many characters who are adults, but the study ended up focusing on the primary character of the play, Catherine

Sloper. All of the characters were adults but they were all representative of different factors that allowed her to develop and learn through the ways illustrated in the literature review.

Willy Russell's *Educating Rita* was another play that focuses primarily on two characters, an educator and a student. Frank, the ex-poet professor with his own personal problems, becomes a private tutor of Rita, a woman who works in a hair salon to provide support for her family but wants to learn everything so as to be more of a standout in society.

Comedians is comprised of 13 characters, all of whom qualify as adults. They all hold jobs and are together one way or another because of an evening class to teach them how to be standup comics. The play depicts most of their backgrounds and the barriers they face and their journeys.

The Primary English Class is the story of an English class for new citizens where none of the students speak English. All students qualify as adults and so does the class instructor, Debbie.

Children of a Lesser God is about James and his student turned wife Sarah. The two are adults, James, recently released from the Peace Corps and Sarah a maid at an institution she attends that is for the deaf, who inspires and shares parts of their two worlds which spark learning and development of both.

Does the work show barriers the adult must face? Barriers were represented in all of the plays that were analyzed. The barriers ranged from those that impacted learning to those that impacted the development of adulthood. The barriers represented both

internal and external examples that prevented the adults from fully succeeding in their lives.

Carol in *Oleanna* expresses from the very beginning, during her first meeting with John, that the work of the class seems too advanced for her. She is not succeeding in the class because of her lack of understanding. She says that she is doing everything to be successful like listening, reading, and taking notes, but does not see any advancement as she receives graded assignments back from John.

In *Seminar* the character Kate struggles with internal barriers as she cannot accept the fact that Leonard does not like her work. Later on in the text it is revealed that when her work is disguised as that of a male writer he begins to like it. The external barrier of sexism is another than Kate must combat.

The characters of *Clybourne Park* are all facing different barriers throughout the play. Bev and Russ are having trouble moving on with their lives ever since their son committed suicide. They are unable to gain acceptance of the situation and they are not able to settle and have a normal, comfortable life. In the second act there is conflict during the legal meeting to purchase the house as a White family is buying the home from a Black family in a predominately Black neighborhood with plans to change it. The White couple is challenged in moving on with their lives, starting a family and moving in, as local families are signing petitions for them not to change the property as it embodies with history.

Willy Loman faces many boundaries in *Death of a Salesman* that make his existence unhappy. He is tired, living in the past, and cannot seem to find work. He is in financial distress and has issues with both of his sons, one of which he thought would be

a big star. Willy's has many normal life pressures that build up and make him unaware of what to do next.

Eliza in *Pygmalion* is another protagonist that faces many barriers as she is trying to develop and learn. She is desperately trying to be rid of her cockney accent and mannerisms so that she can blend in as a member of high society. Although her instructor, Henry Higgins, is one of the best, her features and mannerisms that have been apart of her since birth still shine through, leading one character to be repulsed by her. At that moment Eliza was doing everything right as far as her instruction was concerned but the conversation she was carrying out was not what would be expected by a lady of the status she is trying to become. She also faces personal boundaries such as her father who persistently gets in the way of her education and searches for a profit for himself during the experiment.

The Heiress' main character, Catherine, wants to desperately become married and break out of the sheltered world in which she has grown up. She is stuck in a phase of her life where she has not experienced any growth and is stuck in the same routine. The biggest barrier she faces is her father who refuses to let her marry the man who loves her and does not let her succeed further.

Rita in *Educating Rita* is another adult who seeks an education so that she can be a worldlier individual. Rita faces the barrier of her husband who wants her to remain at home and get pregnant rather than going to school. But the biggest barrier she faces is her accent and her naiveté, similar to Eliza in *Pygmalion*. Rita explains in the play that she feels she is learning and succeeding but her self-efficacy is deterring her from making further progress.

Comedians is about 13 men from different backgrounds who take a late night class to become standup comedians. The men all have family issues, work issues, and health issues that prevent them from getting to class on time and adds to their stress. It is also noticeable that their personalities skew their views and make them more stubborn and hard-headed. The primary character of the piece, Price, for example specifically has a wall up because of him being ill and being left by his wife.

The Primary English class has language as a barrier between all of the characters. Students and teacher are challenged by the classroom setting filled with individuals from different countries who all speak different languages. Moreover, there is little understanding due to the language and cultural barriers.

Children of a Lesser God's characters are mostly deaf and they attend a school for the deaf. They face separation from the world and have special needs requiring special instruction. They feel isolated, believing people do not understand them, and are hostage to their own culture and world. The character, Sarah discusses in the play that she was always looked at growing up as if she were dumb and not worthy of anything. This also puts the characters in a developmental barrier as they discuss that it was harder to meet people, date, and have a normal life.

Does the work establish an educator or facilitator? Not all works established an educator or facilitator, however, those that took place in an educational setting did.

Oleanna has John as the facilitator. He is the instructor of the education class the other character of the play, Carol, is enrolled as a student. It is clear throughout the text that the meetings between the two are initially established so that Carol can better learn the material she does not understand from the class.

Seminar is another work in which the facilitator is clearly established; that individual is Leonard. Four writers, the only other characters in the play, pay Leonard to teach them an 8 week writing seminar. Leonard's worldly experiences and extensive writing repertoire are made known throughout the work allowing readers to grasp that he is an experienced and skilled writer whose seminars are highly sought after.

Henry Higgins and Colonel Pickering are the educators in *Pygmalion*. Henry Higgins is the primary instructor for Eliza as she seeks to be a more educated and sophisticated woman. However, Pickering is also present throughout the lessons as both of them have plenty of knowledge of language and high society.

Educating Rita represents Frank as the educator, the man who tutors Rita. Rita is enrolled in an open university program in which she receives one-on-one attention and instruction from Frank.

Eddie Waters enters the room being rented out for class in the play *Comedians* initially joking around with the rambunctious men who are coming from all destinations and walks of life for their class. He quickly gets them settled down and begins teaching them. Waters discusses comedy with the men before and after their performances, all of the men seem to respect his opinions.

In *The Primary English* class Debbie is the instructor of the English class. She does her best to maintain and educate the students even though all of them speak different languages.

The play *Children of a Lesser God* introduces James Leeds who is a new instructor of deaf students in a school for the deaf. The play chronicles his relationship

with three of his students and shows the extent to which he develops relationships with each of them.

Does the work show some form of andragogy? According to Knowles (1973), adult education is typically much more than the practice of instructing or lecturing. It is facilitating growth through moments of reflection, interpreting experiences, bringing in previous knowledge and incorporating it with new ideas, and allowing learning to come from a myriad of resources. Concepts of andragogy were evident throughout the evaluation of the plays.

In the play *Oleanna*, John tells Carol that he does not particularly care for the traditional style of education and feels that there are alternative ways to get someone to learn. When discussing traditional teaching methods John says “I found it artificial. The notion of “I know and you do not;” and “I saw an exploitation in the education process.” Continuing the same conversation, John comments on what he feels of traditional testing, “There is no need to fail at them. They are not a test of your worth. They are a test of your ability to retain and spout back misinformation. Of course you fail at them. They’re nonsense” (Mamet, 1992, pp. 22-23). Later on in the act, John continues to sit down with Carol to devise a learning plan so that she can better understand the information and pass the course. He creates a plan of education and meeting schedule just for her so they may crack the surface and allow her to learn the necessary information.

The seminars between Leonard and the writers in *Seminar* take place in Kate’s apartment. The education style and environment are nontraditional and the way the characters critique the work is also nontraditional. Though Leonard has overwhelming

power about the quality of the work there is still open discussion. The open discussion allows feedback from the other writers and opinions to be shared.

Henry Higgins educates Eliza throughout *Pygmalion* by getting her involved in a routine of listening to records, showing her the individuals he wants her to be, and putting her through his own rigorous courses of instruction. Higgins guides Eliza throughout the town and has her interact with individuals as the evaluation to see if she is passing as someone of high society.

Frank, the instructor of Rita in *Educating Rita*, establishes a loose environment for Rita to learn on her own. They openly discuss poetry, ideas, and get to know each other for the benefit of the lesson. It is apparent to Frank that Rita is a different type of student so he gives her the openness to feel comfortable and let the ways she learns best shine. Rita recognizes early on in the play, as she is talking to Frank about troubles at home, the open environment he creates and how he institutes the learning. Rita says “you give me room to breathe. You just, like feed me without expectin’ anythin’ in return” (Russell, 2009, p. 36). Rita expresses that she enjoys the freestyle conversation she has with Frank whereas in traditional classrooms everything must become a lesson.

The classroom in *Comedians* is in a hall that is rented out by the group and their instructor, Waters teaches the traits of being a comedian the best he can. Waters is constantly teaching the class how to dig into jokes and pulling out what is real and what is funny. The class has open discussions about race, what is appropriate to make fun of and not, and openly make fun of each other as they practice and learn their material and be evaluated as they try to be better comedians. The second act of the play takes place in a small bar where each character tries out their act in front of a live audience. This is

essentially field practice as the group works toward learning to be better comedians outside of the classroom with their instructor watching in the audience.

Children of a Lesser God takes an interesting look at the concept of andragogy. James constantly tries his best to reach Sarah in multiple ways while trying to educate her. Even as their relationship grows and she becomes his wife there is still a wall that fully prevents him from entering her world and being a better educator. The two learn that no matter what alternative means are used sometime you cannot break that wall. James says to Sarah “I can never pull you into my world of sound any more than you can open some magic door and bring me into your silence” (Medoff, 1980, p. 69). There is still a lesson after all of the work that James put forth, that some people must continue and learn in different ways. Their experience alone shapes and transforms the two but the one-on-one education was less successful.

Does the work show adult development? Both John and Carol can be seen in different moments of adult development throughout *Oleanna*. Carol is in her first stage of, what Levinson refers to as early adulthood. She is on her own very for the first time and is trying to attend school to gain a higher degree. She is contemplating what is best for her and trying to figure out where she best fits to move on with her life. John is also at a point in his life where he is at a crossroads. He is in a marriage and has a young son. During the opening monologue of the play the purchase of the house is not working out and his marriage is in trouble. John has choices of what he can do, unfortunately he stays and helps Carol and his intentions to help are seen the wrong way as she accuses him of rape. This results in him putting his job in jeopardy and the security of his family as well.

In *Seminar* all of the characters are at different points in their lives and are developing differently as well. Leonard has much going on for him. As is developed in the play, he is well traveled, a seasoned writer, and extremely knowledgeable on many topics. He is definitely in middle adulthood and seeking some form of intimacy. It is revealed that he sleeps with two of the students during the weeks of the seminar. He does not do it for career improvement but because of his ego and lack of personal intimacy. Where the students are fairly young adults they are in different stages of their lives because of their ages. Martin and Izzy are entering the adult world where Kate and Douglas are in the age 30 transition where they are trying to have a solid life and career and eventually, hopefully, move into settling down. Kate makes it well known throughout the play how much she wants to have a boyfriend.

Two of the adults in *Clybourne Park*, Russ and Bev, are facing difficulties as they are getting older. They are both in mid-life transitions as they are seemingly older adults. Russ is at a point in his life where his steady career is moving in a new direction, causing the two to move. However, they are having difficulty moving on in their lives and staying on track as it has been hard for them to forget the vision of their son committing suicide at home. Bev frequently confides in Pastor Jim about how Russ is inattentive, uncommunicative, and unhappy. The characters in the second act are much younger but are still going through significant changes and developments and wanting to retain certain aspects of their lives and history. The White couple, Kathy and Steve, are currently settling down as they are newlyweds who are about to have a baby. Lena and Kevin are also at the same point in their lives but are resistant to sell Kathy and Steve the property that has so much history to the town knowing that the other couple has plans for

renovation. Kevin and Lena are at a point of confusion and not knowing how to move on while Kathy and Steve are in a position of limbo because of the other couple.

Willy Loman in *Death of a Salesman* displays what an adult is and how adults develop. He is an aging man. The play opens with him coming home from a trip he just left for, saying he couldn't focus. Willy reflects on his life throughout the entire play questioning his decisions, what has happened with his children, an affair he shouldn't have had, and so on. Willy seeks another career move but it is something that he is resisting. He cannot catch a break and suffers melancholy. His life is changing, his health is declining, and his career is failing.

Both Eliza and Higgins are seen to develop in certain ways throughout *Pygmalion*. When Eliza first begins working with Higgins she takes every piece of advice and lessons he gives her and completely changes herself. Visually it works but she does not completely pass as a woman of high society for others. Later on in the play, she begins to adapt for herself and accepts the parts of language and dress that she feels most comfortable. Eliza also winds up falling in love and marrying a man because of the changes she had made opening certain doors in her life. She becomes a more mature adult, after seeking acceptance, and winds up developing herself to where she feels comfortable and having a better life. Higgins, on the other hand, winds up learning a valuable lesson from Eliza at the end. He wanted to keep her around in his life but she would not stay because of the attitude he gave her. He walks away adjusting his ego, a necessary step in Erikson's model, and learned the proper way to go about working with adults.

In *The Heiress* Catherine goes through a great deal of development. She passes through multiple steps during the course of the play all while in the young adulthood stage. She winds up falling in love, having her father challenge her, and pull her away from the man she desperately wants to marry, and later loses her father. She turns into a very cold person. There is a transformation in her that results in melancholy in which she feels that is the only way to live. When Morris, the man she initially fell in love with, tries to come back she rejects him and lives the rest of her life alone.

Rita in *Educating Rita* is at a point in her life where she does not like who she is and does not feel as though she is someone people would like to get to know. She seeks education as a means to become educated, have a more developed mind, and fit in with people. Later on in the play, Frank invites Rita to a small dinner party he is having at his house; she travels to the house but chooses to leave. Rita feels a strong need to be accepted and believed she would be rejected if she wound up entering Frank's home. "I'm all right with you, here in this room," Rita says to Frank the day after the party, "but when I saw those people you were with I couldn't come in. I would have seized up. Because I'm a freak" (Russell, 2009, p. 49). But as the play continues Rita begins to understand more and more the ways she can change and develop herself to be the person of substance. One of the most trenchant realizations is the need to change the way she speaks, "I have merely decided to talk properly. As Trish says there is not a lot of point in discussing beautiful literature in an ugly voice" (Russell, 2009, p. 63).

In *Comedians* all of the men feel stuck in their lives and none seem happy with their day jobs. Phil even comments at one point during the first act to never go back and sell insurance again, believing there is a higher purpose in life. At the end of the play,

two of the men are picked up by an agent and taken under his wing while the others sit and think of how they can improve and be more competent. The men are all stuck in their mid-life transitions and feel there is more to life.

In *Children of a Lesser God* Sarah is the only character who seems to go through a phase of adult development. At the beginning of the play when she first starts opening up to James, she discusses the things she would do earlier in her life to make herself feel “normal,” such as having sex with many random guys because that was her only connection to that world. She wanted to feel accepted and a part of normal life but it still did not work. Although she seems to feel happier with herself throughout the play, especially after marrying James, she has a realization that in order for her to be happy with herself and continue with her life, she needed to leave him and go off on her own. She admits, through sign language, that going along with what everyone else is telling her is a less productive way to live and she needs to develop her own independent, autonomous life.

Does the work show learning through cultural aspects? There is a moment in *Oleanna* when John uses a phrase while speaking to Carol that she does not understand. The phrase he uses is “term of art.” When he goes to explain to her what it means he struggles to do so. This represents how some facets are ingrained in our brains as sometimes people just speak without really understanding, knowing, or being able to describe what they are saying. When Carol asks John what it means his response is “I’m not sure that I know what it means. It’s one of those things, perhaps you’ve had them, that, you look them up, or have someone explain them to you, and you say “aha,” and you immediately forget,” (Mamet, 1992, p. 3).

While teaching one of his seminars in *Seminar*, Leonard discusses that the reason he knows so much and is able to be a decent writer is because he has traveled. Leonard fondly expresses that in order to succeed or get somewhere in life, a person must break out of his/her comfort zone and learn about other cultures. Other cultures know things that are a mystery. Leonard comments on spending extensive amounts of time with other cultures and coming home rejuvenated, which is why he was able to write more and is in a better place to comment on their work. Leonard says early on to his students “You got to understand that this is a totally irrelevant dream state you’re hibernating in up here. It’s irrelevant” (Rebeck, 2012, p. 14) and then breaks out into a lengthy monologue of all the interesting experiences he has had while traveling.

Clybourne Park, probably more so than any of the other works, dealt heavily with the concepts of race and culture. Both acts focused on two completely different groups of characters in completely separate decades where most conversations were based around culture. The first act of the play takes place in 1959, a much more racist time than 2013. One example takes place in one of the first moments of the act as Russ and Bev are discussing names for people from different cultures, making complete misconceptions and guesses based on their own ignorant thoughts. Later on in the act, Karl comes by the house to discuss with Russ and Bev how upset he is that they sold the house to a Black family. In front of Bev’s Black housekeeper, Karl mocks Black people by saying they do not ski and the food they like cannot be found in the neighborhood supermarket. The conversation painfully ends after Russ threatens violence on Karl. Bev tries to interject and create a learning experience but it just does not work. Bev recognizes there is need for cultural learning. She innocently tries to foster it in a somewhat ignorant way by

saying “Maybe we should learn what the other person eats. Maybe that would be the solution to some of the – If someday we could all sit down together, at one big table and, and...” (Norris, 2011, p. 97).

The second act shows more cultural ignorance, but an attempt to learn through constant conversation, as the act takes place within the same house but 50 years later. A heated debate takes place through most of the act as Lena and Kevin, a Black couple, want to stop Kathy and Steve, a White couple, from altering their house after purchase. The reason is because there is so much history within the walls and in the neighborhood Lena does not want it to become lost. Debates emerge over racism of Whites and Blacks through open conversation. The most eye opening point for the characters was when one of the lawyers present, Tom, jumps up claiming he is gay. They then realize there are multiple cultures that they are all unaware of. The Black couple accuses the White couple of ignoring their heritage while the White couple argues that everything always gets elevated to a point of racism. The cultural learning comes through in the stories, the ideas, and the explanations. Where there are heavy debates there is an understanding on both sides towards the end of the act.

Henry Higgins from *Pygmalion* develops a new cultural understanding towards the end of the play. Throughout the entire work he is doing all he can to change Eliza from her former self. He does not believe she is worthy of nice things and openly calls her trash throughout the course of the play. As he sees her develop, he understands that she is not trash, she is an exceptional person from a different area. He learns about her customs and who she associates with. When she leaves he realizes that even though he

eventually changed some of her characteristics, he cannot change whom she actually is inside and realizes that is true for all people as well.

Comedians takes a different look at culture than the other plays. At first it seems as though the play had a more intolerant view as Waters in the classroom begins taking digs at different cultures in the face of comedy. But Waters explains that the closer comedians look into something the more successful they will be. Stereotypes are present and can be used. He notes this is not necessarily racist material to master their craft, there is an encouragement to understand and focus on different backgrounds. The play says “illuminate” the differences. As the instructor, Waters encourages his class to take a deeper look at cultures, get to know, get to understand, and discuss personal observations. Waters believes that the deeper the comedians look into other cultures the more they will understand what is wrong with their own.

Children of a Lesser God examined a culture that was not mentioned in any of the other plays, the deaf culture. Both the deaf students and the instructor, James, refer to the hearing community and deaf community as two separate worlds, worlds that each want to learn about but each struggles to understand. Sarah does not like the school where the play takes place, she feels she has been abandoned there and James wants nothing more than to be apart of her world and learn how to help her. Later on in the play, after James and Sarah are married, another deaf student, Orin, begins to make a legal case against the school based on practices he sees as unfair. Sarah believes James wants her deaf so he can change her into a hearing person and Orin wants her to remain deaf to be helpful to him. She wants to be her own person but people only view her as a deaf individual. James explains to her that until she speaks she will never be an “I” because the world will

always have to speak for her. Through their divorce at the end, as the overall result of all the drama, the two learn that their cultures are significantly different. The two separate because they believe there is more they each have to learn about both sides in order to be successful in their lives. They learn throughout the play about how the other sides operate but it is not enough to let them succeed together.

Does the work show learning through spiritual aspects? Throughout all 10 plays no evidence could be found or connection made between the theories of adults learning through spiritual aspects and the characters' learning and developments in the plays. All of the plays were analyzed with the ideas and principles known but no parallels were represented based on my critique as evaluator.

Does the work show transformational learning? John explains to Carol in *Oleanna* that he was able to transform himself at a very young age. People used to continually tell him that he was stupid and would not amount to anything. John was able to internalize that, feed off of it, develop a way of learning that worked for him and turned into a studious individual, who at one point highly cared about education, and became a professor. Contrary to John's transformation, Carol's is visible throughout the course of the play. She enters as a meek and defenseless woman seeking help. Though he is trying to help her, John monopolizes most of the conversations. Carol interprets some of his helpfulness as an advance towards her. When she reports to the tenure committee that he raped her, the tables turn significantly. Carol becomes a determined woman, one who knows what she wants. She becomes tough, is no longer bossed around, and monopolizes the conversations.

Transformational learning in terms of a turn of power and image can also be seen with Kate in *Seminar*. Kate transforms herself into what she feels she has learned from the seminars. Whether that is the right lesson or not, she has changed. She becomes one who will now bend over to get the story published rather than fight for what she believes in. The ideas of Leonard and the others in her seminar lead to a change in views and ideas. She becomes a weaker woman as she feels the need to fight less in order to be successful.

Willy Loman in *Death of a Salesman* transforms throughout the play as he learns the depth of failure of his son. Furthermore, his son opens up his eyes at the end of the play to see of how much of a failure he was in his personal life and how they are more similar than he thought. Loman transforms in his life, as one can see through flashbacks and present time. The once happy, cheerful, and hopeful man is no longer optimistic but rather a broken man.

In *Pygmalion*, Eliza embodies elements of transformational learning in a wholistic manner. Not only does she make a physical transformation but she develops a more worldly view. The importance for Eliza is to change herself, as she wishes to forget, but realizes how difficult it is to advance in the world without certain character aspects. Towards the end of the play, she recognizes her mental transformation and, although she feels she can succeed, she does not know if she is happy and content. Eliza is conflicted with the directions her mind is going. She says to Higgins “I sold flowers. I didn’t sell myself. Now you’ve made a lady of me. I’m not fit to sell anything else” (Shaw, 1994, p. 52).

During the ending of *The Heiress* Catherine says “Yes, I can be cruel. I have been taught by masters” (Goetz & Goetz, 1975, p. 89). This is in reference to Catherine’s drastic turn from an innocent, caring young woman to the cold, isolated one she becomes. Through the disappointment from her father and the heartbreak from Morris, her fiancé who disappeared, Catherine transformed into a woman who no longer wanted to be with anyone. She becomes tough and rigid as her experiences have made her believe that she cannot trust anyone nor will anyone ever want to love her. Her interactions with her father have beaten her down emotionally to where she can no longer open up to people, developing a new self.

Rita in *Educating Rita* discusses that she has become a new person since her tutorial lessons with Frank. When discussing overhearing a conversation between two students over a book, Rita says “I thought, I can keep walkin’ and ignore it, or I can put him straight. So I put him straight” (Russell, 2009, p. 64). Rita was never confident in her abilities to carry on a conversation about literature, the reason she enrolled in the course. But she became more educated and confident. Rita developed into a stronger individual with a mind interested in discussion and seeking more knowledge. By connecting the importance of wanting more and searching for new ideas she is able to understand the meaning in texts and offer literary criticism.

Though there are no characters that directly experienced transformational learning in *Comedians*, Waters and Price discuss how views, ideas, and the actual person change so much as adults age. Through hearing different opinions and thoughts of what people think of others and the world and sharing personal opinions with them individuals will change, conform, and make up their minds differently than they might have before.

Does the work show experiential learning? The concept of experiential learning is discussed early on in *Oleanna*. John uses learning from experiences as how he further developed his way of teaching. John discusses that if something does not work out, specifically in regards to teaching, then adjustments can be made to get the message across to students. He uses each lesson as a learning experience and reflects on what worked in preparation for the next lesson.

Throughout *Seminar*, Leonard emphasizes the lessons he learned through travel and how that has put him where he is today. He stresses to the four writers in his seminars that they need to experience more in order to be better writers. Leonard, as the facilitator, preaches the importance of experience. Though a direct reflection of learning through experience is not seen in the play, it is a subtle message that all four aspiring writers hear.

In *Death of a Salesman*, Willy constantly speaks of his experiences as a salesman and how they shaped him. The opportunities and moments presented in the play are the foundations for understanding Loman's travails. Learning through experience in *Death of a Salesman* is represented as Willy interacts with his sons and tries to instill in them what he has done.

Catherine of *The Heiress* changes through her experience with love. Catherine learns from her experience with Morris the negative impacts that love can have on a person. She chooses to never be loved again after being hurt by Morris; creating a wall of pain and suffering.

In *Educating Rita*, Rita is able to connect her experiences to the Forster text Frank has assigned her to read. By connecting the importance of wanting more and searching

for different messages she is able to understand the text upon a second read. Frank helps her compare her real life to what is in the text. He describes the parallels between Rita and the text allowing her to walk away with a deeper understanding of the book and her own self by comparing the experiences in the book and those of her own life.

Experiential learning was represented well throughout the play *Comedians* in the form of practice. The men would practice their routines in front of a real crowd of people in a bar. Based on their experiences on stage and the feedback they received, they were able to better fine-tune their performances and acts to make them more effective.

Experiential learning was also represented in *Children of a Lesser God* in the eventual separation of James and Sarah. After working together professionally, dealing with legal issues together, and marrying, they learn that their situation is not conducive to maintaining a relationship. Neither one will develop or learn because they still have so much to realize on their own about their world and each other. By living together they learn more about themselves and each other, and end up separating as experience teaches them more that they have to grow first alone in order to grow together.

Does the work show self-directed learning? Self-directed learning is the basis of *Oleanna*. Carol consistently strives to learn the material more on her own, puts herself through school, and is goal oriented, all of which she does on her own accord. The play opens with Carol going to her professor's office to seek help to better understand the material. Throughout their work together, John and Carol begin to set up an alternative means for her to learn, understand the material, and pass the class. Together they form a model that is similar to working with a learning contract.

The four main characters of *Seminar* pull their money together and hire Leonard to instruct them in an eight-week seminar to make them better writers. Not only did the four seek Leonard out on their own and pay for the seminars, they also worked hard on their own outside of the seminars to improve their writing. They take the advice of each other and Leonard to strengthen their writing to make it the best it can be. Their self-directedness is demonstrated as they strive to become better writers.

After overhearing the conversation in the streets between Henry Higgins and Colonel Pickering regarding how they can fix Eliza just shortly after meeting her, Eliza shows up at Higgins' home the next day, which is where the plot begins in *Pygmalion*. Eliza comes to Higgins for lessons on how to be made a proper lady by having her speech corrected and her looks improved. She works hard at these tasks and cares about her impression on people in order to better learn how to become the woman she would like to become.

Similar to Eliza, Rita in *Educating Rita* seeks out her education because she wants to become a more respected woman of society. Rita wants to be able to understand poetry and literature in order to better herself and to be able to hold learned conversations. Rita accepts the many barriers confronting her and attends college anyway because she is goal directed. Rita becomes empowered, striving to do more in her life and pushing the boundaries of her education further and further as each week goes by.

The men in *Comedians* take the class on their own accord as well. All of the men in the class discuss how unhappy they are with their lives outside of the class and feel that becoming a comedian is the way to a happier life. The class is not a club or

social group to them. It is a means to an end and even when they are knocked down they continue to work hard in order to become the best comic they can be. They take the constructive criticism, use it as a means of getting better, fix it, and try to do better.

The Primary English Class represents a large group of non-English speaking students who are enrolled in a course to learn the language. These individuals are in a room where no one speaks the same language as each other, not even the instructor. The characters of the play came to the United States for the same reason many others have, in search of life, liberty, and the pursuit of happiness. Though the class is one of the hardest and most trying feats they have ever attempted, they strive to learn English to be the best Americans they can be.

Research Question 2: Is there evidence to support the idea of using dramatic works as an example to demonstrate adult learning and development theories and principles?

Throughout the evaluation process, as evidence was collected for each section of the rubric, I found there was either relatable, good, or strong evidence. Strong evidence of a theory or theme showed a direct connection to adult learning and development theory reviewed in Chapter II of the study. The evidence must be a perfect example of what was found. Strong evidence must have more than one example. Good evidence showed the presence of evidence of a theory or theme but was not as clear as the strong evidence. Relatable evidence illustrated a parallel or a connection that could be drawn based on dialogue or an idea but was not as supported by an action as the others noted in the rubric. Relatable evidence may require some explanation by the evaluator to some inquirers or could potentially be disputed by some.

The evaluation process of the plays presented a wide variety of strengths of evidence for each probative area on the rubric. Some plays had such strong evidence of certain themes that were unexpected, while others had evidence that was not as strong.

Table 4.1 represents each question of the rubric, which plays represent the element, and the strength of the evidence that was found in that play.

Table 4.1

Evidence Strength of Each Play

Question	Relatable Evidence	Good Evidence	Strong Evidence
Does the work show who the adult is?			<i>Oleanna, Seminar, Clybourne Park, Death of a Salesman, Pygmalion, The Heiress, Educating Rita, Comedians, The Primary English Class, Children of a Lesser God</i>
Does the work show barriers the adult must face?	<i>Seminar, Clybourne Park</i>	<i>Pygmalion, Comedians, Oleanna, The Heiress</i>	<i>Educating Rita, Children of a Lesser God, The Primary English Class, Death of a Salesman</i>
Does the work establish an educator/facilitator?			<i>Oleanna, Seminar, Pygmalion, Educating Rita, Comedians, The Primary English Class, Children of a Lesser God</i>
Does the work show some form of andragogy?	<i>Children of a Lesser God</i>	<i>Pygmalion</i>	<i>Oleanna, Seminar, Educating Rita, Comedians, The Primary English Class</i>
Does the work show adult development?	<i>Seminar, The Primary English Class</i>	<i>Oleanna, Clybourne Park, Pygmalion, The Heiress, Comedians</i>	<i>Death of a Salesman, Educating Rita, Children of a Lesser God</i>
Does the work show learning through cultural aspects?	<i>Oleanna</i>	<i>Seminar, Clybourne Park, Pygmalion, The Primary English Class</i>	<i>Comedians, Children of a Lesser God</i>
Does the work show learning through spiritual aspects?			

Does the work show transformational learning?	<i>Oleanna, Pygmalion, Comedians</i>	<i>Seminar, Death of a Salesman, The Heiress, and Educating Rita</i>	
Does the work show experiential learning?	<i>Seminar, Death of a Salesman, Comedians</i>	<i>The Heiress, Educating Rita, The Primary English Class</i>	<i>Oleanna, Children of a Lesser God</i>
Does the work show self-directed learning?		<i>Oleanna, Seminar, Pygmalion, Educating Rita, Comedians, The Primary English Class</i>	

All 10 of the plays represented strong evidence of defining who the adults were. With 100% of the evidence as strong there is clear, concise, examples of what and who adults are by reading the works used for the study.

All 10 of the works featured barriers the adults must face throughout their lives in the pursuit of their education or development. However, they all represented different levels of evidence. *Seminar* and *Clybourne Park* represented relatable evidence (20%), *Oleanna, Pygmalion, The Heiress, and Comedians* represented good evidence (40%), and *Death of a Salesman, Educating Rita, The Primary English Class, and Children of a Lesser God* represented strong evidence (40%).

Not all of the plays took place in an educational environment and not all of the adults were seeking a further level of education. Therefore, evidence of an educator or facilitator was not found in all of the works. However, where it was found, in seven of ten, the evidence was strong. The seven texts in which a facilitator was located were

Oleanna, Seminar, Pygmalion, Educating Rita, Comedians, The Primary English Class, and *Children of a Lesser God*.

The fourth question of the rubric inquired if andragogy was represented throughout the texts. Evidence of andragogy was not found in all 10 of the texts, however, it was found in seven of the plays that had evidence of an educator or facilitator present. Of those seven works, *Children of a Lesser God* contained relatable evidence, *Pygmalion* contained good evidence, and *Oleanna, Seminar, Educating Rita, Comedians,* and *The Primary English Class* contained strong evidence.

Question five sought to evaluate the strength of evidence found of adult development within the plays. All 10 of the plays contained traces of adult development with different levels of strength found throughout. *Seminar* and *The Primary English Class* represented relatable evidence (20%), *Oleanna, Clybourne Park, Pygmalion, The Heiress,* and *Comedians* represented good evidence (50%), *Death of a Salesman, Educating Rita,* and *Children of a Lesser God* represented strong evidence (30%).

Learning through cultural aspects was investigated for question six. This type of learning was represented as relatable evidence in *Oleanna*. It was found as good evidence in *Seminar, Clybourne Park, Pygmalion,* and *The Primary English Class*. And strong evidence was found in *Comedians* and *Children of a Lesser God*.

There was no evidence of spiritual learning found throughout the duration of the study within any of the 10 dramatic works.

Question eight looked for evidence of transformation learning. The plays that contained evidence of this theory were *Oleanna, Pygmalion,* and *Comedians,* they

contained reliable evidence, and *Seminar, Death of a Salesman, The Heiress,* and *Educating Rita,* they contained strong evidence.

Experiential learning was located and evaluated to be reliable evidence in *Seminar, Death of a Salesman,* and *Comedians.* Good evidence of experiential learning was located in *The Heiress, Educating Rita,* and *The Primary English Class.* And strong evidence of experiential learning was located in *Oleanna* and *Children of a Lesser God.*

The final question on the rubric, question 10, examined the strength of self-directed learning that could be found in the plays. Evidence of self-directed learning was found in *Oleanna, Seminar, Pygmalion, Educating Rita, Comedians,* and *The Primary English Class.* All six of the plays demonstrated strong evidence of self-directed learning.

Chapter V

Summary, Discussion, Conclusions, and Recommendations

Summary of the Study

The study investigated how adult learning and development theories and principles were represented throughout selected theatrical works and what the strength of the evidence was. The subjects of the study were 10 published plays, which have all been professionally performed, and were selected by the context of their plot.

The instrument used for evaluation was the Theatrical Work Evaluation Rubric (Appendix A) that was developed specifically for the study. The rubric was designed to incorporate the adult learning and development concepts discussed in the literature review and designed so that each theatrical work was evaluated looking for the same ideas on a consistent basis.

The rubric consisted of 10 probative areas in the first column that focused on the conceptual framework of the study. The rubric was developed in Microsoft Word as a form so that once it was set up and locked any evaluator could take and evaluate any theatrical work. The second column contained a checkbox representing if evidence was or was not present of a theory or principle. If it was present the evaluator clicked on the appropriate box based on the evidence.

The third column contained a drop down board for each of the 10 rows of items. It was automatically set to no evidence, should no evidence be found for a particular probative area while evaluating the plays. If evidence was found the evaluator pulled

down the drop down menu and selected either relatable evidence, good evidence, or strong evidence. These options represented the strength of the evidence as noted by the evaluator.

The fourth column of the rubric was left open for the evaluator to fill in the reasoning and evidence that was found within the text. Page numbers were often used to illustrate where evidence was in the text that represented a principle or theory. However, if a specific idea was a theme throughout the play or carried on throughout the plot there was no need for a page number.

The strength of evidence that were found were presented in Chapter IV to illustrate what was found while evaluating the work.

Discussion of the Findings

As Merriam (1983) explained, adult learning and development theories and principles are represented well within literature and literature can be used as illustrative tools to better understand these concepts. Merriam further explained that these works so well represent adult learning and development themes because writers are keen observers and natural psychologists who seem to understand the human condition and human nature.

While reading all 10 of the plays it was apparent from the start that many elements that were key to adult learning and development were present throughout the texts.

There was sufficient evidence within the findings to support both research questions and Merriam's (1983) work. The study was successful in showing that adult

learning and development theories and principles are appropriately represented within drama and accurately demonstrate the accuracy of their foundations.

Research Question 1: How are adult learning and development theories and principles represented in theatrical work?

All of the works represented adults and clearly represented who the adults were. The research indicated that all 10 of the plays displayed strong evidence of who adults were. What classified as an adult was based off of the ideas of Adler (1982). Where age was not a key signifier of an adult, the threshold that was looked for was about 25 years of age. There were some cases, such as Sarah in *Children of a Lesser God* and Eliza in *Pygmalion* who were two to three years under 25 but still maintained the experience and self-sufficiency of an adult. All of the adults identified within the study dealt with some form of significant drama in their life, had dependents, barriers, and major responsibilities that can be identified as distinct from being an adolescent or child.

As identified in the literature review, adults often face a wide array of barriers throughout their lives. These barriers challenge their development and further pursuits of education. All 10 of the plays portrayed barriers the adults face and represented them differently so that they all fit within the three categories of evidence strength. Barriers come in two forms, external and internal. Though all barriers trump progression, the evidence and illustrations of these barriers in the works varied. For example, one of the more significant barriers illustrated in *Seminar* was the disagreement between Kate and her instructor, Leonard. Leonard did not like Kate's work and it was hard for Kate to accept that and adapt to what he wanted. Though that was somewhat of an external

barrier, there were personal tensions between them and other elements that played into the plot that allowed it to represent a barrier but not as clearly as some of the other works.

A play with strong evidence, for example, was *Educating Rita*. Rita had a wide range of barriers that make it hard for her to continue her education. Examples included her personal background and dialect. While she lacked higher education, she was unable to perform as an educated woman because of the way she spoke. She also had to maintain a steady income to support her household. Rita's schedule at the styling salon often impacted her education. Rita's husband was another barrier as he did not support her education and made it difficult for her to study or leave their dwelling. Rita's final barrier was personal confidence. Her lack of confidence prevented her from pursuing higher education until she mastered the will to enroll.

Of the 10 plays, seven had a facilitator or educator present in the plotlines. Moreover, all seven of the works represented the aspect strongly. All of the educators were older than the depicted adults and had more prior knowledge. They were not only standard teachers but ones that incorporated other theories and ideas into their lessons. Each classroom or educational arena was its own separate entity that worked with the adults to give them the best possible education. Whether for positive or negative outcomes, each adult was changed by the end of the play.

Moreover, the facilitators used adult learning concepts consistent with andragogy. As previously mentioned, each of the seven plays promoted change in the adult characters which was due, in part, to the instructional style of the facilitator. In *Children of a Lesser God*, andragogy was present the least often. The reason is that James tried his best to find alternative means of education for Sarah but was unable to succeed. He did

his best to promote her development and education, but ultimately could not do anything except make her realize she needed to be alone for a while and learn about herself. Thus, James indirectly impacted her with his educational interventions. *Pygmalion* well represented the principles of andragogy through Henry Higgins' attempts to instruct Eliza and assist in her educational and personal development. However, the foundation of Higgins' instruction was focused on proving that he could transform Eliza, rather than personally care about her success until the end of the play. The other five plays, *Oleanna*, *Seminar*, *Educating Rita*, *Comedians*, and *The Primary English Class*, clearly represented how the instructors became familiar with their adult students, wanted to help them, learned about them so as to individualize their instruction, and create environments for the adult characters to reach their goals. These concepts are consistent with principles of andragogy.

The five plays that illustrated concepts of andragogy emphasized how adult learning is more problem-centered rather than content-oriented. *Oleanna* and *Seminar* discussed ideas of trial and error and working with personal strengths in order to succeed as did *The Primary English Class* and *Comedians*. The characters understood that life was problematic in their search for personal discovery. The curriculum was individualized and cooperatively designed with their instructors. *Educating Rita* displayed the many experiences of its title character in dealing with this concept. Rita claimed responsibility for herself, learned and worked towards the foundation she required to learn, and maintained a strong self-concept.

All 10 of the works showed adult development patterns throughout the plays. For example, the different stages and steps of the Erikson and Levinson models were

portrayed in all of the plays, although at different strengths of evidence, as the plays that represented relatable evidence did not weigh heartily as the plays that represented strong evidence of themes present throughout the entire play. In terms of Levinson's work, the majority of the adults in the plays were either younger adults entering the adult world and trying to find themselves or people at cross-roads in their lives as part of a mid-life transition. The characters of *Seminar* and *The Primary English Class* were given relatable evidence because there was only subtle reference to developmental patterns. For example, the characters of *Seminar* are seen trying to make it in their careers and the adults in *The Primary English Class* are trying to do what they can to succeed in the country but there is no evidence of actual development.

The works that showed good evidence, *Oleanna*, *Clybourne Park*, *Pygmalion*, *The Heiress*, and *Comedians*, did not have as fully developed developmental themes but they still clearly represented the transitions, especially in contrast to the cases of *Seminar* and *The Primary English Class*. In these plays, the characters showed good evidence especially related to Erikson's work focusing on intimacy, identity, and autonomy.

Death of a Salesman, *Educating Rita*, and *Children of a Lesser God* all showed strong evidence of adult development. In these three plays the protagonists, Willy Loman, Rita, and Sarah, all are characters that show decline, elevation, and complexity over the length of the play. Loman is portrayed as someone in crisis who ultimately takes his own life. Rita is depicted as a lower class woman who seeks to leave her sheltered and uneducated world to become a strong and independent woman, just as Sarah does in her quest for identity and meaning. All of the characters clearly show phases of development as part of the storyline in the plays.

In locating Erikson's work within the plays it was necessary to not just attempt to identify the times in which adults achieved certain stages but how they resolved issues that got them there. Erikson's model is more than eight general stages as each stage presents new challenges. For example, in *Children of a Lesser God*, Sarah and James marry. Marriage is a significant step for an adult but what makes the evidence stronger, and further relates it to Erikson's work is that the audience sees the intimacy versus isolation concept specifically develop throughout the text. That challenge and personal development is what makes the evidence stronger. Similarly, Loman's character shows a person in the crisis of integrity and despair. Unfortunately for Loman, he was unable to assimilate integrity choosing suicide as the final action.

Levinson's model was located throughout the plays in that the characters were all in transition and somewhere on Levinson's model as it is heavily tied to moments associated with particular age cohorts. What was key in searching for evidence and locating the strengths was if the characters demonstrated they were indeed progressing through a stage that is normal for most adults. For example, the mid-life transitions of the men in *Comedians* heavily reflected the mid-life crisis of adults who are searching for integration and acceptance of their station in life.

The rubric was also helpful in documenting evidence pertaining to learning through culture as depicted in the plays. *Oleanna* represented relatable evidence that showed culture present in the idioms and dialect of the main characters. Conversely, *Clybourne Park* showed good evidence because of the continuous discussions of race and culture throughout the play. I had initially thought when the play was selected, that it would clearly contain strong evidence. The reason for the lower rating was because,

while there was heavy discussion of culture throughout both acts, there was only surface understanding between the characters, not actual learning. The White and Black characters would argue back and forth and claim to understand each other's opinions, but there was no common agreement or deeper understanding. This realization led me to realize that by using the rubric, I could lend a standard critical eye and eliminate bias based on a prior assumption. The same applied to the other three plays that contained good evidence. *Seminar*, *Pygmalion*, and *The Primary English Class* all contained evidence of cultural ideas that allowed their characters to realize different ideas and themes but none that allowed the characters to deeply learn and grow.

Comedians and *Children of a Lesser God* showed strong evidence of learning through culture. *Comedians* emphasized learning and developing by gaining knowledge of other cultures, while *Children of a Lesser God* depicted the experiences of a relationship between a hearing man and a deaf girl. The couple, James and Sarah, learned about each other's culture and were able to reflect on their own need for autonomy and independence. Both *Comedians* and *Children of a Lesser God* stressed how different cultures were evident in the dialogue between the characters, which led to deeper learning. Also, the stories that were told and related mannerisms contributed to learning among and between the characters.

In regards to spiritual learning, none of the plays exhibited this form of learning. However, as stated by Merriam, Caffarella, and Baumgartner (2007) "Spirituality is about how people construct knowledge through largely unconscious and symbolic processes, often made more concrete in art forms such as music, art, image, symbol, and ritual which are manifested culturally" (p. 201). By looking at the composition of the plays it is

plausible to argue that spirituality could still be a meta-concern for the writers of the plays. For example, Willy Russell and Mark Medoff describe their backgrounds as rebellious and seeing schooling in a negative light. This leads to the possibility that the actual writing of the play involved a spiritual catharsis for the authors which is important in understanding the context of each play.

Transformational learning was notable throughout all plays. Unlike *Clybourne Park* where I expected more emphasis on cultural learning, when *The Heiress* was evaluated, with its transformational themes, it was the strongest of all of the plays. *Oleanna*, *Pygmalion*, and *Comedians* loosely represented themes of transformational learning, which is why they were listed as relatable evidence. The characters within the works transform themselves based on personal experiences. In the case of *Oleanna*, there is a cynicism, which forms the basis for Carol to ultimately transform herself through the changing of her views and ideas. *Pygmalion*'s transformation came when Eliza transformed herself based on Higgins' lessons but true to good drama, was unhappy with the person she became. In these two plays the main characters could be seen going through steps of transformational learning but not fully completing the cycle in a vivid way.

For example, Carol and Eliza are both seen with disorienting dilemmas and both have moments of self-examination and critical assessment. However, where Eliza could be seen trying out new roles Carol's new role in a power position is not as justified based on other steps, it comes from a cynical end, as mentioned earlier. Additionally, there is no text representing Carol's planning, exploration, or a commitment to the new person

she becomes. Similarly, Eliza goes through her transformation but a vivid example of all 10 steps is harder to pinpoint.

Rita, in *Educating Rita*, had a similar story to Eliza's but her transformation grows throughout the play and is seen in a broader context. She turns into a more educated and respected woman where Eliza's persona is more of a façade. Rita's dilemma was she wanted to be educated, she succumbed to the feelings, fought off her barriers, and attends school. Through further education the idea was confirmed that the life she was living was not the one she wanted and, though there were challenges, realized what she wanted to do. She explored different realms of literature, education, and social norms. She began planning what things she wanted to accomplish. Rita became comfortable with herself and began asserting her new knowledge and implementing her new values into conversations and situations. She tried out these new roles and talked them through with her tutor until she became more comfortable with her emerging self. Rita ends the play as a new woman with a new view on life and an empowered perspective.

The most significant changes through transformational learning occurred by Catherine in *The Heiress* and Loman in *Death of a Salesman*. These characters were scored as strong evidence and showed how the 10 phases of Meizrow's theory was in play. The characters were all disoriented based on events in their lives and changes in their routines. They examine themselves and realize that what they thought existed in their lives was a facade.

Catherine's disorienting dilemma was that she felt unloved by her father and unsupported by her extended family. She had never been attracted to a man or had a man

been attracted to her. When Morris arrived in town and took interest in her she initially questioned how to act but it did not take long for her to realize she loved him.

Connecting the family dilemma to the plot, Catherine's father was suspicious of the relationship as he believed Morris just wanted Catherine for her money. Catherine's dilemma was whether to fight for the man she loved or listen to her father who, though unsupportive and unloving, was her family. She self-examined her feelings and began to feel guilty and sad for herself. It was making her emotionally unstable and uncomfortable. After critically assessing the situation she realized Morris was the one she loved and shunned her father's wishes. After these experiences, Morris turned out to be a different man than he said he was, leaving Catherine. Upon his return, as he sought forgiveness, Catherine turned him away and chose a life of solitude. However, in the time they were apart, she again went through the beginning three steps which led her to her ultimate transformation.

In her years of solitude, Catherine experienced step four in Mezirow's model in that her change was because of those around her. The ways in which she was treated in the past made her think habitually. She began to explore other life options, taking up new roles of a homemaker, volunteer at children's hospitals, and a mature woman. She plotted her course of action, to no longer be the woman people walk over, rather looking out for herself. She began to think of what she had learned in the past and what skills she could use to get by, ironically channeling the fierceness and anger of her late father. She attempts to try her new sternness on her housekeeper and with her aunt, both of whom always saw her in the original light. As her confidence grew, she was more comfortable with the new woman she was and felt greater self-efficacy. As the play ends and she

walks up the staircase, with Morris pounding on the outside door, highlighting step 10 in Mezirow's model of transformational learning. The conditions have been experienced, lifestyles have been examined, and the appropriate events have occurred. Catherine ends up as a bolder, colder, woman, facing life with purpose and direction.

Willy Loman went from one of the strongest salesmen of his generation and happy family man, to one who feels there is little reason to continue living. Though it is mentioned during the play that Loman has been unhappy and attempted suicide a few times the transformation has not fully occurred in his life until the final scene when he walks out the door and intentionally crashes his car. With the weakening of his career and the disappointments in his sons, Loman feels guilt and disappointment about his life. He feels his older self is not representative of the man he feels he should be. He begins to explore options to make his life better, like finding a new job or further standing behind his son to hopefully have some pride in seeing him succeed, but none of these actions work out. Loman continues to preach to show skills, use connections, implement plans, and so on. But every attempt continues to result in disappointment. He learns his family is important but based on how he now feels, Loman thinks the family is best without him. He makes the fateful decision to take his life, easing his burden, but ironically adding despair to his survivors.

Each of these characters experienced the 10 steps of Mezirow's transformational learning. The examples from other texts that did not feature strong evidence did not show as clearly as the others all 10 steps.

As might be expected, experiential learning was modeled throughout most of the plays. Eight plays illustrated Kolb's learning style differences of the characters being divergers, assimilators, convergers, or accommodators.

What differentiated the plays between the three strengths of evidence was the ways the evidence were presented in the plays. In plays such as *Seminar*, *Death of a Salesman*, and *Comedians* there were moments that allowed the adult characters to mention and express how they learned from experience but there was little abundance of visual evidence. Leonard in *Seminar*, Willy in *Death of a Salesman*, and all of the men in *Comedians*, discussed their experiences, how they learned from them or how they wanted others to learn from them, but it was all done in quick, passive, spoken ways.

The plays representing good evidence, *The Heiress*, *Educating Rita*, and *The Primary English Class*, showed the makings of experiential learning but did not provide the in depth examples as those with strong evidence. Catherine, in *The Heiress*, worked through her experience of having a broken heart and discovered she was better off alone, however, her change does mimic the steps of transformational learning stronger than it does experiential. In *Educating Rita*, Rita is constantly seen reflecting on her previous learning objective as she advances her learning outcomes. However, when reflecting on Kolb's work, there is less evidence of her conceptualizing what she has reflected on before putting it to use. All of the characters in *The Primary English Class*, never leave the moment of the classroom. As the teacher begins to make breakthroughs the characters can be seen putting personal experiences to use but there is no detail on how their experiences are used outside of the classroom or how it is changing them.

However, the plays that were presented as strong evidence, maintained the theme of experiential learning as pivotal to the plot. For example, the two plays that represented strong evidence were *Oleanna* and *Children of a Lesser God*.

In *Oleanna*, experiential learning is present by both John and Carol. John describes how he became a better learner and teacher over time by trial and error. His learning is best described through Kolb's learning cycle. He represented the gathering of concrete experience, such as trying out different strategies, taking part in reflective observation, to see what worked and did not work, created learning theories that he thought would benefit him and his students, those becoming his abstract conceptualization, and then he took part in active experimentation to try and make sure his new theories worked.

Carol's learning, on the other hand, could best be represented by Dewey's work. She judged the way John was helping her, leading her to make an observation of what he was doing. She then began to gain knowledge on what she felt was a sexual assault situation. Each scene of the play followed Carol closer as she gained greater insight into John's latest action, internalized it, and manifested it further. At the end of the play, she realized her purpose and results, based on her actions and experiences, were based on wanting and gaining power, a fight for what she feels is right, and gaining a negative view of men.

Both of the characters in the play can be closely related to Kolb's four types of learners, John and Carol would both be accommodators in that they are effective at following through and carrying out a plan and applying the results.

Both James and Sarah in *Children of a Lesser God* can closely be related to Carol of *Oleanna* in that they follow Dewey's model throughout the play. James follows it in the way he attempts to instruct Sarah to help her learn and Sarah follows it in the ways she hopes to discover herself and become a stronger and individualized person. They both go through moments that were new to them in which they had to observe, gain knowledge, and move on. James, in particular, constantly seems to be in states of trial and error whereas Sarah seems to continue to grow and move on faster than James.

There was powerful evidence suggesting the existence of self-directed learning in the plays. Namely, *Oleanna*, *Seminar*, *Pygmalion*, *Educating Rita*, *Comedians*, and the *Primary English Class* all illustrated characters who sought a higher level of education and used personal experience to accomplish the goal. There is focus on a student seeking out the instructor and instructor finding helpful ways to instruct the students in *Oleanna*, *Pygmalion*, and *Educating Rita*, and in *Comedians* the learners receive information to continue seeking education outside of the classroom.

Research Question 2: Is there evidence to support the idea of using dramatic works as an example to demonstrate adult learning and development theories and principles?

The evidence suggests a qualified yes is appropriate to research question two.

The rubric developed for the study was originally designed as a way to organize the information collected from the text for further discussion at the conclusion of the study. However, it became apparent early on that the presence of a standard organizer was what was necessary to not only organize but properly assess all of the information that was to be collected.

As I began to use the rubric I noticed that not only was evidence being found and recorded but that consistency was being developed on how to properly score the information. Originally, as I was recording the information, I attempted to score the findings on strength from one to 10. The issue I found with ranking in that way was it was harder to score the first plays I read since I did not have a frame of reference. Furthermore, as I continued I felt that what I considered, for example, a seven in one work at one time I began to question later as more works represented themes of specific areas in ways I began to give similar scores. I then dropped the number system and began to use what I would have called the evidence anyway once it was scored; relatable evidence, good evidence, and strong evidence.

By establishing the three levels of how the evidence was to be categorized and what each level specifically meant, as described in Chapter III, I was able to easily categorize each finding and began to notice a consistent level of evaluation as I moved from play to play.

Finding works as significant, for example, I relied on the research of Merriam (1983) for guidance. Merriam's book identified themes of adulthood through literature and provided vivid examples. Merriam found the best sources to be those where the themes were present and identifiable multiple times throughout the work.

Merriam also identified that many of the selections provided could represent more than one theme. That was noticeable in my study as well. Experiences such as Catherine's in *The Heiress*, the change in her lifestyle due to the love she had lost, can both be represented in different respects as experiential learning and transformational learning.

The rubric worked as a continuum in which I became more confident using it as I noticed the evidence being recorded and maintained in an organized and systematic way as I moved from play to play. I learned that by having three evidence strengths to choose from and clearly designating what each level represented, rather than a 10 point scale, made each finding more justifiable and also made it clearer in looking over the information.

After evaluating each of the 10 plays with the rubric the evidence was able to be assessed, as displayed in Table 4.1. As mentioned earlier, other than spiritual learning, evidence of all sections of the rubric were found throughout the plays. Not all plays had evidence of each item the study was searching for but evidence was found within specific plays for nine out of the ten categories on the rubric. Within those findings there was a range of evidence found within the works. Only three of the nine categories in which evidence was found did not have a range of strength. All evidence for the works displaying who the adult is, establishing a facilitator, and representing self-directed learning, were rated as strong.

Merriam (1983) notes that although writers are keen observers of the human condition and can provide insightful messages and illustrations about humanity, there is always the limitation of the reader, observer, or evaluator's personal views. Art and literature help illuminate trenchant situations as illustrated by the themes noted in this study. What I may see as evidence of strong transformational learning others may see as strong experiential learning. Based on the ideas of Adler (1982) I may see a character as an adult where others may question the validity of the claims.

The evidence found within the plays was located and evaluated on a consistent basis. Furthermore, it is safe to say that based on the research performed in this study and the conclusions of Merriam (1983), this type of study could be used as an educational tool of itself in which students, adults, and non-adults, could perform evaluations on literature to identify theories and principles on their own and deliver them as examples.

Based on the data recovered and justified by the rubric, there is persuasive evidence that dramatic works can be used as examples and educational tools to further illustrate the ideas and themes of adult learning and adult development.

Conclusions

The first question the study sought to answer was how are adult learning and development theories and principles represented in dramatic works. The dramatic works reviewed for this study were abundant with examples of the theories and principles identified in Chapter II. However, the plays do not provide examples of these theories and principles in a descriptive way. An observer educated on the theories and principles must identify the examples within the story, dialogue, and emotions exerted from the characters. Merriam (1983) writes that playwrights and authors of literature are natural psychologists and keen observers, which is why their works reflect the human condition so well.

It was apparent when reading the texts and finding so many examples of evidence that the playwrights of the studied works were able to structure their plays in a way that created adult characters that could be viewed as real individuals, facing real problems, and handling them in real ways. Drama is loved throughout the world because it brings into the light what is really happening in the world to its inhabitants. The study was able

to not only demonstrate Merriam's theory about playwrights having the ability to execute natural stories but also to demonstrate the relatability that exists between theatrical works and real life.

Through careful observation and understanding the reader of a theatrical work or a viewer from the audience can be able to pick out moments that represent adult learning and development themes and principles. The structure of the story allows the individual to gain an understanding of who the adults are and where they are at in their lives. The scenarios they are in also allows the observer to understand the roles of other characters and what the adult is doing or seeking. By reading or observing these theatrical works the dialogue is the key component in driving the story further and allowing the characters to express what they are feeling, what they want, and how they are going to get it or what they will do next. By pulling the pieces together, the reader or audience member is able to see how adult learning and development theories and principles are located within the theatrical works.

For example, in plays such as *The Primary English Class* and *Comedians*, it is clear that the characters are adults and they are seeking some form of education as they are in a classroom. As the plays continue, through the dialogue, it is possible to observe what the characters want and what is troubling them in their lives. As the stories progress it is possible to see the characters develop and evolve showing how they have either learned or developed in their lives. Also, by observing the characters in the plays it is obvious who takes on educator type roles and the role of the student.

Moreover, it is important to note once again that for the purposes of this study, all of the dramatic works were read and not observed visually. Dramatic works are written

with the intention of being performed as a tool for transporting the audience to new understandings and ways of thinking. Thus, the works were only experienced in written form for this study. A performance of the work could influence how the data were analyzed. The themes and theories could be enhanced based on the performance, actor preferences, or director choices. There is the possibility that these ideas may not come through as much or new observations could be discovered that were missed while reading. Production aspects, the final stage of the dramatic work's development can significantly impact the essence of the work and the resulting themes and strength of evidence could change too.

The study sought to understand if there was evidence to support the idea of using dramatic works as an example of demonstrating adult learning and development theories and principles. The study determined that the answer was a resounding yes. I followed Merriam's (1983) study closely for organization and execution of this study. Her research demonstrated themes of adult learning and development in literature. It was through Merriam that I was able to understand how writers can be uncanny in creating literature that supports research on adult learning and development. Her book was essential in allowing me to learn how she identified thematic examples in literature and in turn helped me develop a critical eye, rubric, and design of the study.

Just as Merriam's book is a valid source to represent adult learning and development theories through literature and helps to understand these concepts more, dramatic works offer similar promise. Researchers or educators can turn to plays to help develop their understanding of the themes and theories present in adulthood and, in a way, see how they come alive in theatrical examples. By using the strong, good, and

relatable scale in the rubric, there was a myriad of examples that demonstrated themes of adult learning and development present in everyday life.

Moreover, the study illustrated how the use of literature and dramatic works can even be a more entertaining way to learn. Many people learn differently and the use of dramatic works could be the vivid example for better understanding the ideas of adult learning and development.

The examples and observations discussed in this study of the selected dramatic works could not have been identified as well or as consistently without the rubric that was designed and tested. Thus, it can be concluded that the rubric could be used to analyze other dramatic works to assist in identifying adult learning and development theories and principles. Based upon personal experience, the rubric works best when one individual is observing all of the plays if it is used for one study. As mentioned before, even though I am educated on adult learning and development theories and principles my assessment of strength levels and examples may be different from that of another evaluator. But with a consistent critical eye and proper use of the rubric, valid research could be conducted with the assessment tool.

Based on the ideas and examples identified throughout the study by use of the rubric various conclusions can also be drawn that relate to the journey of adulthood. Adulthood is more than reaching a certain age; it is replete with a myriad of experiences. All adults have barriers that they face in trying to grow and develop.

Inevitably adults experience loss, hard times, and challenges. Most adults will successfully navigate through those experiences in ways that work best personally. Some

will use self-directed approaches, relying on past experiences or family members to cope, while others will use professionals, counselors, or advisors as helpful resources.

These moments of change, development, and struggle are all part of normal adulthood and support Adler's (1982) work on what it means to be an adult.

Furthermore, when adults grow and develop certain outside influences weigh heavily in those advances. It was noticed throughout the research that outside influences such as educators significantly helped the adults learn and develop just as there were non-educators who helped influence transformational, experiential, and cultural learning. Thus, it can be concluded that adults cannot simply grow and develop on their own. Adults need to be subjected to experiences, challenges, and others in order to become the individuals they will become as life is a journey filled with ups and downs.

Perhaps the most interesting conclusion that comes from the study is where there are barriers to adulthood there are also freedoms that are present in life. The adult characters within the plays were able to improve or change their lives based on personal needs and experiences. Or they sought ways to learn or change to make their lives better. The characters received freedom in being able to know what they wanted. Yes, the barriers they faced may have slowed their growth but they had the ability to assess life and go on learning what was important to each person. The self-directed aspect of being an adult is a driving force and an important one in adulthood. Typically, adults are driven to further push and learn what they need to learn in order to succeed.

Drama is about life, as Fischer (2012) points out; in the contexts of adult learning and development drama can not only illustrate valuable lessons but help audience members and readers learn about the panoply of life. Theater at its best allows the viewer

to take something away that leads to deeper understanding and appreciation of life; all aspects of adulthood that validate the adult experience.

Recommendations for Practice

Based upon the findings and conclusions of the study, the following suggestions are presented:

1. Use the texts with evidence of the themes and theories as an educational tool in a classroom setting to express the impact of using them for students to learn. Or, conversely, ask students to read a piece of literature that is self-selected and centered around an adult. Ask the student who has already been made familiar of adult learning and development theories and principles, what stuck out and what could be personally identified within the text.
2. Continue experimenting with the idea of learning through theater as theater is more than a script. Use the ideas and develop an improvisational event for individuals to watch and reflect on the central meanings. Inspire the individuals by setting a scenario and giving them roles to play to see if they bring in real life experiences or observations to build their characters. Open up conversation after each scene and discuss where the character choices come from, what inspired them, and what adult learning and development concepts the audience was able to pick out.
3. Ten plays were used for the purpose of this study, however, only the text was used for the purpose of the research. Locate a regional or mainstream production, YouTube video, or movie-based version of the 10 works. Watch the story and use the rubric for assessment. Then see if the themes are more or less visible or if

new ones emerge because of the way the story was performed. Moreover, continue the process with other plays both by reading them first and observing in a live or recorded performance.

Recommendations for Further Research

Based upon the findings and conclusions of the study, the following suggestions are presented:

1. Have another evaluator, knowledgeable of the topics presented in the literature review, repeat the study using the same rubric and the same texts. The new evaluator should not have read the results of this study so that conclusions of the second evaluator could be compared to those of the first. The goal of this recommendation is to identify if the evidence strengths and significance of the evidence found initially continue to be strong and hold weight with a second reviewer.
2. Perform further research on the spiritual themes of adult learning to either try to connect them better to the plays used for this research or to find evidence in other plays. As there were no examples of spiritual learning located in the plays there is a possibility that another evaluator could find those themes. If ideas of spiritual learning are still not located expand the study to other plays where they may be located and analyze the strength and effectiveness of the examples.
3. Continue the study with more dramatic texts. Possibly consult a theater historian or expert on the context of the study to gain further dramatic work recommendations. Consistent with the conclusions of the study, all of the plays had the presence of strong evidence of adult learning and development theories

and principles. Further research could add to the validity of using literature and dramatic works to illustrate themes of adult learning and development which mimic everyday life.

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Appendix A
Theatrical Work Evaluation Rubric

Theatrical Work Evaluation Rubric

Title of Work: _____

Author: _____

Professional Premier: _____

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult/s is/are?	<input type="checkbox"/>	No Evidence	
2. show barriers the adult must face?	<input type="checkbox"/>	No Evidence	
3. establish an educator/facilitator?	<input type="checkbox"/>	No Evidence	
4. show some form of andragogy?	<input type="checkbox"/>	No Evidence	
5. show adult development?	<input type="checkbox"/>	No Evidence	
6. show learning through cultural aspects?	<input type="checkbox"/>	No Evidence	
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input type="checkbox"/>	No Evidence	
9. show experiential learning?	<input type="checkbox"/>	No Evidence	
10. show self-directed learning?	<input type="checkbox"/>	No Evidence	

Based on the information collected, is the text valid for study?

Source:

Appendix B
Completed Theatrical Work Evaluation Rubrics

Theatrical Work Evaluation Rubric

Title of Work: Oleanna

Author: David Mamet

Professional Premier: American Repertory Theater in Cambridge Massachusetts - May 1, 1992

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult is?	<input checked="" type="checkbox"/>	Strong Evidence	<p>In the opening monologue John discusses his marriage, having a family, and the challenges of buying a house. John is clearly an adult as he has a career and supports others. He has also built up enough experience and knowledge to write a book.</p> <p>The text also shows the other character, Carol, as an older graduate student. Evidence shows that she is an adult by being self sufficient and maintaining barriers but evidence is weak in terms of her age.</p>
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Good Evidence	<p>Carol cannot grasp the concept of what is happening in the class. It is difficult for her to understand. She expresses that she is taking notes and doing all she thinks she should but she is just not picking up on the information (pp. 9-12).</p>
3. establish an educator/facilitator?	<input checked="" type="checkbox"/>	Strong Evidence	<p>John is illustrated early into the play to be Carol's teacher.</p>
4. show some form of andragogy?	<input checked="" type="checkbox"/>	Strong Evidence	<p>John discusses that he didn't like the traditional style of education where the instructor is believed to know more than the students and they just preach. He insinuates that he enjoys the more andragogical way (pp. 22-23).</p>

<p>John sits down with Carol and begins instructing the course in a different way with her to work with her learning style. He develops a form of a learning contract, arranges meetings, and adjusts her grade and agrees to adjust it more as her performance develops throughout them working together (pp 22-26).</p>			<p>John sits down with Carol and begins instructing the course in a different way with her to work with her learning style. He develops a form of a learning contract, arranges meetings, and adjusts her grade and agrees to adjust it more as her performance develops throughout them working together (pp 22-26).</p>
<p>5. show adult development?</p>	<p>Good Evidence</p>	<input checked="" type="checkbox"/>	<p>Carol trying to find her place.</p>
<p>6. show learning through cultural aspects?</p>	<p>Relatable Evidence</p>	<input checked="" type="checkbox"/>	<p>John providing for his family. John is explaining to Carol what a "term of art" is. He cannot completely explain its routes or exact definition. Representing that some terms, actions, and sayings are so rooted in our culture we depend on them because of that (p. 3).</p>
<p>7. show learning through spiritual aspects?</p>	<p>No Evidence</p>	<input type="checkbox"/>	
<p>8. show transformational learning?</p>	<p>Relatable Evidence</p>	<input checked="" type="checkbox"/>	<p>John explains, when trying to help Carol that he was told to be stupid all his life as a child. He took that, was able to internalize it, and figure out the proper way to learn (pp. 16-17). At the end of the play the roles are reversed as Carol becomes the stronger of the two. Carol as learned through the conversations and readings that have influenced her and she is a stronger woman trying to take a stand.</p>
<p>9. show experiential learning?</p>	<p>Strong Evidence</p>	<input checked="" type="checkbox"/>	<p>Experiential learning is not showed right away but discussed. John discusses that if something does not work out, specifically in the way of teaching, than tactics can be made and things can change to appropriately get the message across. He then begins to develop a new way of teaching the course for Carol (pp. 22-26).</p>

<p>John learns by the end of the play, due to his actions, the matter of perception. What means to one may mean different to another. He understands through what has happened to the relationship with him and Carol, how she has accused him of rape and what in his personal life is at stake. He expands on his knowledge of that things mean different things to different people and has changed through the experience.</p>			<p>John and Carol set up a learning contract style of learning.</p>
<p>10. show self-directed learning?</p>	<p><input checked="" type="checkbox"/></p>	<p>Strong Evidence</p>	<p>Carol consistently strives to learn the material on her own. She does is not pressured by anyone but herself to go to school. She takes the time to meet with her professor in the first act to further benefit her learning.</p>

Based on the information collected, is the text valid for study? Yes

Source: Mamet, D. (1992). Oleanna. New York, NY: Vintage Books.

Theatrical Work Evaluation Rubric

Title of Work: Seminar

Author: Theresa Rebeck

Professional Premier: John Golden Theatre in New York, NY - November 20, 2011

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult is?	<input checked="" type="checkbox"/>	Strong Evidence	Leonard, Kate, Izzy, Douglas, and Martin are all represented to be self-sufficient adults.
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Relatable Evidence	Page 17 illustrates Kate not being on the same page with the instructor. She feels her writing is good and cannot accept the fact that he does not like it. She believes there is some form of sexism but this road block is preventing her from learning.
3. establish an educator/facilitator?	<input checked="" type="checkbox"/>	Strong Evidence	It is evident by the text that Leonard is the facilitator. He has been hired by the four to instruct an eight week writing seminar.
4. show some form of andragogy?	<input checked="" type="checkbox"/>	Strong Evidence	The class setting that the four are in is not the traditional pedagogical class setting. They are asked to bring in experiences and speak to try to create a conclusive environment. They all provide feedback to eachothers work throughout the course of the entire play.
5. show adult development?	<input checked="" type="checkbox"/>	Relatable Evidence	We see the characters pursue what they need to that part in life. They search for success, being on their own and how to represent their own side, they look for love, and they look to become a name. They constantly strive and develop to work and become better represents being an adult.

6. show learning through cultural aspects?	<input checked="" type="checkbox"/>	Good Evidence	Leonard has come back from all of his trips with different commentaries and ideas. He discusses hanging around other cultures and what they represent in society. The writing he creates comes from those factors.
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input checked="" type="checkbox"/>	Strong Evidence	Kate transforms her personality into what she feels she has learned from the lessons. Whether that is the right lesson or not, she has transformed. She has become one who will now bend over to get the story published rather than fight for what she believes in. The ideas of Leonard and the others in her seminar made her change her views and her ideas
9. show experiential learning?	<input checked="" type="checkbox"/>	Strong Evidence	On page 19 Kate is angered that Leonard views himself as far superior based on where he has traveled and the things he has done. She believes that experience is needed for learning but everyone's experiences are different which will all bring another product about.
10. show self-directed learning?	<input checked="" type="checkbox"/>	Good Evidence	The four main characters of the play want to become better writers so they take it upon themselves to hire an instructor to go about doing so.

Based on the information collected, is the text valid for study? Yes

Source: Rebeck, T. (2012). Seminar. Hanover, NJ: Production in Print.

Theatrical Work Evaluation Rubric

Title of Work: Clybourne Park

Author: Bruce Norris

Professional Premier: Playwrights Horizons Mainstage Theater in New York, NY - February 21, 2010

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult/s is/are?	<input checked="" type="checkbox"/>	Strong Evidence	<p>Russ and Bev - 40s, Bev stays at home and Russ works at an important business firm.</p> <p>Francine and Albert - Francine works in the home of Russ and Bev, Albert has another low paying job. Black individuals stuck where they are because of their time.</p> <p>Jim - Late 20s, priest.</p> <p>Karl and Betsy - Married, Betsy is a deaf woman (no mention if what she does) and Karl works for the town.</p> <p>Act two has a number of different adults. Steve and Lindsey, white married couple, Lindsey is pregnant. They are with their realtor Tom. Lena and Kevin are a black couple with Kathy, their realtor. They are selling the house to Lindsey and Steve. There is also Kenneth, a soldier (ghost of Bev and Russ' son) and a construction worker Dan.</p>
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Relatable Evidence	<p>Bev and Russ are bombarded by Carl in the first act about selling their house to a Black family. Between that and</p>

<p>the mental exhaustion Carl has from the grief of the loss of his son make it very hard for him to get by.</p> <p>The second act represents an entire scene where nothing can get done with the lawyers and realtors because of the ignorance of individuals and the desire to maintain the history of the neighborhood.</p>		
<p>3. establish an educator/facilitator?</p>	<p><input type="checkbox"/></p>	<p>No Evidence</p>
<p>4. show some form of andragogy?</p>	<p><input type="checkbox"/></p>	<p>No Evidence</p>
<p>5. show adult development?</p>	<p><input checked="" type="checkbox"/></p>	<p>Good Evidence</p> <p>Page 42 Bev begins telling Jim struggles she is having with her husband in saying they feel distant and he is acting weird.</p> <p>Page 193 Lindsey begins to tell Steve the racist jokes he is telling and saying are ok because he is not offended cannot offend him because he has never been politically marginalized.</p> <p>Kevin and Lena and Kathy and Steve are all in the same point in their lives but Kevin and Lena do not seem to be able to let go of the house.</p>
<p>6. show learning through cultural aspects?</p>	<p><input checked="" type="checkbox"/></p>	<p>Good Evidence</p> <p>Pages 5-11 Russ and Bev discuss the proper names of people from certain cities along with Bev asking Francine if she wants something from the house they are moving out of. You see instantly the cultural divides that exist through ideas.</p> <p>Page 73, Karl begins to discuss different cultural foods. He is trying to represent that since cultures are different they can not live together. Being that the time period is 1959 he can not embrace the differences as he should.</p>

<p>Page 97 Bev says things would be better if everyone could get along, meaning bringing the cultures, ideas and values all together.</p> <p>Page 125 further discussion of cultural habits. Ideas of how talking is related to culture.</p> <p>Page 147 Lena begins to describe things that happened in their cultures history within the house and how she feels of the property changing</p> <p>In telling a prison joke at the meeting of a white man and a black man on page 191, they are in a big talk of racism. Tom adds he is gay, making it aware that there are so many other people that can always be offended. The conversation continues as others illustrate how they are offended in their own way.</p>			
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input type="checkbox"/>	No Evidence	
9. show experiential learning?	<input type="checkbox"/>	No Evidence	
10. show self-directed learning?	<input type="checkbox"/>	No Evidence	

Based on the information collected, is the text valid for study?

Source: Norris, B. (2011). Clybourne park. New York, NY: Faber and Faber, Inc.

Theatrical Work Evaluation Rubric

Title of Work: Death of a Salesman

Author: Arthur Miller

Professional Premier: February 10, 1949 at the Morosco Theatre - New York, NY

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult/s is/are?	<input checked="" type="checkbox"/>	Strong Evidence	The main focus of the play is the character Willy Loman. He is a family man, a salesman, and down on his luck.
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Strong Evidence	Willy Loman faces many boundaries in Death of a Salesman that are not making his existence a happy one. He is washed up, living in the past, and cannot seem to find work. He is in a financial hole and has issues with both of his sons, one of which he thought would be a big star. Willy's has many normal life pressures that build up and make him unaware of what to do next. Later in the play Willy seeks to get another job and he can't. He is work out and resorts to begging.
3. establish an educator/facilitator?	<input type="checkbox"/>	No Evidence	
4. show some form of andragogy?	<input type="checkbox"/>	No Evidence	
5. show adult development?	<input checked="" type="checkbox"/>	Strong Evidence	Willy Loman in Death of a Salesman highly displays what an adult is and how they develop. He is an aging man. The play opens with him coming home from a trip he just left for, saying he couldn't focus. Willy reflects on his life throughout the entire play questioning his decisions, what has happened with his children, an affair he shouldn't have had, and so on. Willy seeks another career

				move but it is something that just is not happening for him. The man cannot catch a break and feels there is no way to go on. His life is changing, his health is changing, and his career is failing.
6. show learning through cultural aspects?	<input type="checkbox"/>		No Evidence	
7. show learning through spiritual aspects?	<input type="checkbox"/>		No Evidence	
8. show transformational learning?	<input checked="" type="checkbox"/>		Strong Evidence	Willy Loman in Death of a Salesman transforms throughout the play as he learns how much of a failure his son is. Furthermore, his son opens up his eyes at the end of how much of a failure he was in his personal life and how they are more similar than he thought. Loman transforms in his life, as you can see through flashbacks and present time. The once happy, cheerful, and hopeful man is no longer there and a broken, dimmed spirit is present.
9. show experiential learning?	<input checked="" type="checkbox"/>		Relatable Evidence	In Death of a Salesman Willy constantly speaks of his experiences of a salesman and how they shaped him. How the opportunities and moments that are given are foundations to allow you to become someone you need to be. Learning through experience in Death of a Salesman is represented as Loman discusses with his sons and tries to instill what he has done and knows onto them.
10. show self-directed learning?	<input type="checkbox"/>		No Evidence	

Based on the information collected, is the text valid for study? Yes

Source: Miller, A. (1996). Death of a salesman. New York, NY: Penguin Books.

Theatrical Work Evaluation Rubric

Title of Work: Pygmalion

Author: George Bernard Shaw

Professional Premier: Hofburg Theatre in Vienna - October 16, 1913

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult/s is/are?	<input checked="" type="checkbox"/>	Strong Evidence	Colonel Pickering a scholar of dialects, Henry Higgins another master of dialects, and Eliza who is a girl who sells flowers on the streets but desperately wants to be a proper lady to sell in the stores.
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Good Evidence	Eliza must face a barrier in terms of her father and the way she was brought up. Although she is learning proper dialect and the way to dress, many of her natural impulses shine through which cause Mrs. Eynsford Hill to be repulsed by her.
3. establish an educator/facilitator?	<input checked="" type="checkbox"/>	Strong Evidence	Henry Higgins and Colonel Pickering both take on the task of educating Eliza on a more proper way of speaking.
4. show some form of andragogy?	<input checked="" type="checkbox"/>	Good Evidence	Henry Higgins has his own ways of instructing individuals through dialect studies and records. Eliza learns by transforming and by the different lessons in which Higgins teaches.
5. show adult development?	<input checked="" type="checkbox"/>	Good Evidence	Eliza begins as one who has been developed and taught to be a "proper" woman. Towards the end of the play she learns and grows by learning ideas and views about the world and gets married. She is able to learn and take what she feels is necessary to get by but leaves behind the negative areas she had learned from Higgins.

			Higgins does not necessarily develop or learn about his attitude and how it impacts people, but he experienced loss and learned a little bit about the way to not treat people..
6. show learning through cultural aspects?	<input checked="" type="checkbox"/>	Good Evidence	Henry Higgins thinks Eliza is not worthy of nice things, he thinks she is trash because of where she is from. Due to this, he believes she has no feelings or rights, he feels he is above her. He eventually learns himself, even as the educator, that that is not true.
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input checked="" type="checkbox"/>	Relatable Evidence	Eliza had been exposed to culture and what a "woman" of the time was alike and did. However, on page 52 she realizes that she has learned a lot and transformed, but is that the transformation she wanted?
9. show experiential learning?	<input type="checkbox"/>	No Evidence	
10. show self-directed learning?	<input checked="" type="checkbox"/>	Strong Evidence	Eliza comes to Higgins for lessons on how to be made a proper lady through having her speech improved upon.

Based on the information collected, is the text valid for study? Yes

Source: Shaw, G. B. (1994). Pygmalion. New York, NY: Dover Publications, INC.

Theatrical Work Evaluation Rubric

Title of Work: The Heiress

Author: Ruth and Augustus Goetz

Professional Premier: February 8, 1950 at the City Center - New York City

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult/s is/are?	<input checked="" type="checkbox"/>	Strong Evidence	Catherine Sloper, main character of the play. Her father Dr. Sloper and love interest Morris Townsend
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Good Evidence	Catherine faced the restrictions of her father not allowing her to do anything further with her life. He told her who not to marry, what to do, all while showing his constant disappointment towards her her entire life. Her father blamed her for the death of her mother.
3. establish an educator/facilitator?	<input type="checkbox"/>	No Evidence	
4. show some form of andragogy?	<input type="checkbox"/>	No Evidence	
5. show adult development?	<input checked="" type="checkbox"/>	Good Evidence	Catherine is in a young adulthood part of her life and consistently searching for a love interest. After falling in love, losing love, losing her father, she develops. She experiences gain and loss and develops a new personality through it.
6. show learning through cultural aspects?	<input type="checkbox"/>	No Evidence	
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input checked="" type="checkbox"/>	Strong Evidence	Through the play Catherine develops a colder personality. A more independent personality. She constantly was beat down through her life and realized that that was not the life she wanted to live anymore. By locking Morris out of the

				home at the end of the play and walking up the stairs, leaving him to beg, the play shows that she has changed from the innocent victimized woman she was to a stern, independent figure.
9. show experiential learning?	<input checked="" type="checkbox"/>		Good Evidence	Catherine learns from her experience with Morris the negative impacts that love can have on someone. She chooses to never be loved again after being hurt so bad.
10. show self-directed learning?	<input type="checkbox"/>		No Evidence	

Based on the information collected, is the text valid for study? Yes

Source: Goetz, R., & Goetz, A. (1975). *The heiress*. New York, NY: Dramatists Play Service, Inc.

Theatrical Work Evaluation Rubric

Title of Work: Educating Rita

Author: Willy Russell

Professional Premier: Royal Shakespeare Company Warehouse, London - June 10, 1980

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult is?	<input checked="" type="checkbox"/>	Strong Evidence	We find out that both individuals within the text are adults. Frank is a college instructor who teaches on the side in forms of a tutor. He has a family to support and has worked in the university for years. Rita is a woman who works in a hair salon who decides she wants to know as much as she can. Rita has a husband at home who wants to start a family.
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Strong Evidence	Rita's husband does not want her to learn. She has to hide it from him. On page 36 she lets Frank know that her husband had found out about something else and was frustrated and burnt all of her books. Rita feels that she must talk differently to become successful. She claims practicing getting rid of her old way of speaking is very challenging (p. 63).
3. establish an educator/facilitator?	<input checked="" type="checkbox"/>	Strong Evidence	We learn early on that Frank is a professor and will be teaching Rita.
4. show some form of andragogy?	<input checked="" type="checkbox"/>	Strong Evidence	Frank tries to instruct Rita in different ways outside of a classroom. She expresses on page 36 that he gives her room to breathe, something that may not happen in a normal

			classroom. Rita also says earlier in the play that she enjoys the freestyle conversation she has with Frank whereas in traditional classrooms everything must become a lesson. Rita wants to be educated to be more socially acceptable. She wants to understand things and poetry so that she can explain and talk about them. On page 50 we find that she does not enter Frank's party because she sees from the outside that everyone in there looks to have more of an experience and knowledge base than her. She does not enter the party because she is struggling for that approval that she does not think she will get. Rita wants to fit in with society and on page 63 she discusses the need for her to begin speaking properly.
5. show adult development?	<input checked="" type="checkbox"/>	Strong Evidence	
6. show learning through cultural aspects?	<input type="checkbox"/>	No Evidence	
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input checked="" type="checkbox"/>	Strong Evidence	Page 66 Rita tells Frank she could have just let a conversation about literature between two students pass her by but she had to stop and listen in on it and correct them. She has changed her mindset and became one with a group she would normally not associate herself with. Rita is able to connect her experiences to the Forster text Frank is making her read. By connecting the importance of wanting more and searching for different things she is able to understand a text she did not understand at first. Frank helps her compare her real life to what is in the text (p. 34). Rita seeks out Frank on her own terms to learn more about
9. show experiential learning?	<input checked="" type="checkbox"/>	Good Evidence	
10. show self-directed learning?	<input checked="" type="checkbox"/>	Strong Evidence	

				education. She wants to find herself and learn more about who she is.
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Based on the information collected, is the text valid for study? Yes

Source: Russell, Willy. (2003). Educating Rita. London, England: Metuchen Drama

Theatrical Work Evaluation Rubric

Title of Work: Comedians

Author: Trevor Griffiths

Professional Premier: The Music Box Theatre in New York, New York - November 28, 1976

Does the work...	Evidence present?	Evidence strength	Examples of evidence
<p>1. show who the adult/s is/are?</p>	<p align="center"><input checked="" type="checkbox"/></p>	<p align="center">Strong Evidence</p>	<p>We are first introduced to Getin Price who addresses a caretaker at the learning facility. We do not know what he is there to learn yet but he seems troubled.</p> <p>A few moments later Phil Murray enters, Phil is a 29 year old insurance agent.</p> <p>We meet George McBrain, a man who has been working overtime at the docks.</p> <p>Sammy Samuels is the next to enter, 41 year old businessman. Well successful as he makes sure to show off his diamond cufflinks.</p> <p>Mick Connor, works as some important person at a building site.</p> <p>Eddie Waters enters, we find out he is also a businessman, seems to own some sort of club. Also seems to be the teacher/organizer of the group.</p>

			<p>Ged Murray older man, wants to break out from what his brother wants to do and be a successful comedian.</p> <p>Bert Challenor is a successful talent agent who seems to have an interest in viewing what the comedians have in store.</p>
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Good Evidence	<p>Already from the beginning it seems there are personal strains on the men's lives preventing them from getting to class on time.</p> <p>Personal lives and diseases, Price is ill and left by his wife, also prevent them from viewing life different ways and changes them.</p>
3. establish an educator/facilitator?	<input checked="" type="checkbox"/>	Strong Evidence	<p>Eddie Waters enters questioning some of the men in the classroom. After a few moments of horsing around he calms them down and begins to speak, allowing the reader to know it is his class. The class seems to be taking place not necessarily at a school but a multi-purpose room that is open to rent. Waters is a retired legendary comedian.</p>
4. show some form of andragogy?	<input checked="" type="checkbox"/>	Strong Evidence	<p>The class that is set up in an alternative classroom to what would normally be found. Self-directed adults come to the class to try to be comedians. They learn through practice exercises and try to think quickly on their feet.</p> <p>Waters also tries to explain to them proper ways to dig into jokes and where to pull from. Pulling from life experiences and beliefs and observations is necessary for them.</p> <p>The class experiences "field work" as the each play a night club later on in the play.</p>

<p>5. show adult development?</p>	<input checked="" type="checkbox"/>	<p>Good Evidence</p> <p>The men feel stuck in their lives. None seem happy with their careers. On page 39 Phil says he refuses to sell insurance the rest of his life. He views being a comedian as a way to get out of the slump he is in and finally make way of his life. The others feel the same way. At the end of the play two of the men are picked up by an agent and taken under his wing while the others sit and think of how they can improve and get to where they want to be.</p>
<p>6. show learning through cultural aspects?</p>	<input checked="" type="checkbox"/>	<p>Strong Evidence</p> <p>On page 20 Waters begins attacking different races from a very prejudice standpoint. There are cultural barriers due to the area in England they live and there is a lack of understanding the cultures. Continuing onto page 22 they begin expressing learning through culture in an offbeat way. They say the closer a comedian looks into something the more successful they will be. Stereotypes are present and can be drawn on. Not necessarily to be racists but to be masterful of their craft there is an encouragement to understand and focus on different backgrounds. In terms of prejudice, good comedians "illuminate them and make them clearer to see, easier to deal with. We've got to make people laugh."</p> <p>On page 76 Waters discusses that Germany was built on hate and he did not realise all other countries were too. It is easy to pick on the problems you see in other cultures but it is harder to see your own.</p> <p>The group continued to learn through culture by making examinations of the other cultures and throwing them out in their acts. Some would be offensive but at the same time they were bringing to light issues and factual</p>

			observations about life.
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input checked="" type="checkbox"/>	Relatable Evidence	Waters learned in the past and Price at the end of the play that your views change as you get older. Through hearing different opinions and thoughts of what people think of you and shared thoughts of the world they changed their views and how they acted trying to conform more to the world.
9. show experiential learning?	<input checked="" type="checkbox"/>	Relatable Evidence	A quick form of experiential learning was shown as the men would practice their comedic routines and learn what they had to change. They are still, after all, students learning how to be comedians.
10. show self-directed learning?	<input checked="" type="checkbox"/>	Strong Evidence	The class is comprised of adults who want to learn to be comedians in their time off from work. They enroll in the class on their own and pursue it independently.

Based on the information collected, is the text valid for study? Yes

Source: Griffiths, T. (1976). Comedians. Samuel French, Inc.

Theatrical Work Evaluation Rubric

Title of Work: The Primary English Class

Author: Israel Horovitz

Professional Premier: Circle in the Square Theatre in New York, New York - February 16, 1976

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult/s, is/are?	<input checked="" type="checkbox"/>	Strong Evidence	Simiednik, a Polish man Patumera, an Italian man LaPoubelle, a French man Mulleimer, a German man Pong, a Chinese woman Kuzukago, a Japanese woman Wasbta, an American woman
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Strong Evidence	All of the characters within the play face the barrier of living within a country and not speaking the language. Furthermore, there is the barrier of not understanding the members of the class or the instructor. There is a communication barrier as well as a success barrier in which the adults cannot continue and be successful and chase the American Dream because of their lack of knowledge of the language.

3. establish an educator/facilitator?	<input checked="" type="checkbox"/>	Strong Evidence	Yes, Watsba is the instructor and teaches the class.
4. show some form of andragogy?	<input checked="" type="checkbox"/>	Strong Evidence	Throughout the play the instructor consistently used new methods and methods off the cuff to get her students to understand the language. She tries to compare scenarios visually and relate what goes on in class to help allow them to learn.
5. show adult development?	<input checked="" type="checkbox"/>	Relatable Evidence	Throughout the play we see the adults develop in ways that they may be more successful. We see them in the moment of growing and at the beginning of step before moving to the next one. They are developing in that they are working hard to move further and higher in their lives.
6. show learning through cultural aspects?	<input checked="" type="checkbox"/>	Good Evidence	The adults not only experience new ideas and themes in America but they experience the culture of their classmates. They receive a wide array of visual differences based on where the other classmates are from.
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input type="checkbox"/>	No Evidence	
9. show experiential learning?	<input checked="" type="checkbox"/>	Good Evidence	The individuals are in the class because it was hard for them to succeed without it. They learned that without learning english their success in America may be partially diminished.
10. show self-directed learning?	<input checked="" type="checkbox"/>	Strong Evidence	The adults enrolled themselves in the course and continue to return to learn all they need to know.

Based on the information collected, is the text valid for study? Yes

Source: Horovitz, I. (1976). The primary english class. New York, NY: Dramatists Play Service, Inc.

Theatrical Work Evaluation Rubric

Title of Work: Children of a Lesser God

Author: Mark Medoff

Professional Premier: Longacre Theatre New York, New York - October 25, 1980

Does the work...	Evidence present?	Evidence strength	Examples of evidence
1. show who the adult/s is/are?	<input checked="" type="checkbox"/>	Strong Evidence	<p>James Leeds - thirty-ish, A speech teacher at a State School for the Deaf.</p> <p>Sarah Norman - mid-twenties. Deaf from birth</p> <p>Orin Dennis - Twenties, has some residual hearing, a leip reader.</p> <p>Mrs. Norman - Sarah's mother.</p> <p>Mrs. Franklin - anywhere from his early thirties to his mid-forties. The Supervising Teacher at the Deaf School.</p> <p>Edna Klein - thirty to forty. A lawyer.</p>
2. show barriers the adult must face?	<input checked="" type="checkbox"/>	Strong Evidence	<p>Most of the characters within the play are deaf. They face the challenges of not being able to hear, thus, not being able to get by as easily as most others do in their life.</p> <p>James at the beginning of the play is having a lot of trouble breaking through to the students. Sarah especially is giving him a hard time.</p>

			<p>Page 65 Sarah discusses that all her life she was portrayed as dumb if she did not act and do what others did.</p> <p>James Leeds is shown as the facilitator as he tries to instruct the deaf students.</p> <p>James tries to teach Sarah through different ways to get her to speak. They learn on page 69 that some forms of education just don't work and as much as they do, some worlds you just can't enter.</p> <p>Sarah discusses on page 28 the things she would do to feel normal. She would have sex with many random guys because that is what made her feel right.</p> <p>Page 61 Sarah sees she needs to do stuff for herself and not worry about anyone else. She becomes more independent instantly and realizes that what she is doing, going along with what James and Orin want, is not the way to be the independent person she can be.</p> <p>The deaf culture is represented within the play. James mentions many times about the hearing world and the deaf world is also brought up. They are two culturally different worlds.</p> <p>Page 24 Sara asks "How would you like to spend your whole life in an institution, in a world run by people who don't understand you?"</p> <p>On page 28 Sarah explains she would have sex with different people, that was her one connection to the hearing world because she didn't have to hear like others have to for other things. She was just a normal person to</p>
3. establish an educator/facilitator?	<input checked="" type="checkbox"/>	Strong Evidence	
4. show some form of andragogy?	<input checked="" type="checkbox"/>	Relatable Evidence	
5. show adult development?	<input checked="" type="checkbox"/>	Strong Evidence	
6. show learning through cultural aspects?	<input checked="" type="checkbox"/>	Strong Evidence	

			<p>them then.</p> <p>Page 57 there is discussion of how different situations and perceptions can make people view things. The character Orin is seeing up a case against the school. Sarah believes James wants her deaf so he can change her into a hearing person, she believes Orin wants her to remain deaf to be helpful to him. She wants to be her own person but people only view her as those things. She thinks the lawyer wants her to hate herself so she can get a sympathy card.</p> <p>Page 67, as Sarah and James argue he illustrates his view to her that until she speaks she will never be an "I" because the world will always have to speak for her. She is bound and stuck to that world.</p>
7. show learning through spiritual aspects?	<input type="checkbox"/>	No Evidence	
8. show transformational learning?	<input type="checkbox"/>	No Evidence	
9. show experiential learning?	<input checked="" type="checkbox"/>	Good Evidence	Sarah and James both learn that there is no way for them to live together and be together. They learn through their experiences in the hearing and non hearing worlds that they both need to separate and learn on their own, by being together and trying out what the other wanted it simply did not work for them.
10. show self-directed learning?	<input type="checkbox"/>	No Evidence	

Based on the information collected, is the text valid for study? Yes

Source: Medoff, M. (1980). Children of a lesser god. New York, NY: Dramatists Play Service, Inc.