



Drama and Curriculum: A Giant at the Door (Landscapes: the Arts, Aesthetics, and Education)

John O'Toole, Madonna Stinson, Tiina Moore

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'Here's a knocking indeed!' says the Porter in Shakespeare's Scottish play (Act II, Scene 3) and immediately puts himself into role in order to deal with the demands of such an early call after a late night of drinking and carousal: 'If a man were porter of hell-gate...'. But what roles does the porter of curriculum-gate take on in order to deal with drama's persistent demands for entry? Ah, that depends upon the temperature of the times. We, who have been knocking for what seems to be a very long time, know well that when evaluation and measurement criteria are demanded as evidence of drama's efficacy, an examiner stands as gatekeeper. When the educational landscape is in danger of overcrowding, we meet a territorial governor. And how often has the courtesan turned out to be only a tease because the arts are, for a brief moment, in the spotlight for their abilities to foster out-of-the-box thinkers? In this text, we meet these 'commissionaires' and many more. The gatekeeping roles and what they represent are so familiar that they have become clichés to us. We know them by their arguments, ripostes, dismissals, their brief encouragement and lack of follow-up. And we know that behind each one (however firmly they think they keep the keys) is a financial and political master whose power controls the curriculum building and everything in it.

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