

Mirror Mirror on the Wall

Dramatic Characterisation as a Means for Reflecting on Personal Values.



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Abstract

Based on theories from: Educational or Process Drama. Improvisational Theatre. Drama Therapy and Psychology: this thesis is an in depth exploration of a methodology for educational drama that can be used to examine values. This method proposes a system that will assist participants to discover and assess their own attitudes and bring them into dialogue with other value systems.

The theoretical focus of this thesis was drawn from selected theorists: Roai. Iz/o. Panely, Vogler and Heathcole amongst others: which contributed to the establishment of a practical methodology that provides a process of self discovery through improvisational drama and role-play. The dichotomous relationship between art and nature (perceived reality), allows the participant to engage in the discourse of self evaluation and social conscientisation.

The methodology is based on the narrative structure of myth and the archetypes that populate mythic landscapes. Myths relate the journey of a hero, who undergoes personal growth as the result of a change of perspective. This occurs during the hero's journey from her ordinary world to a special world where adventure and danger awaits. The hero must find the elixir that will heal her own wounds and the wounds of her community. The archetypes play a unique role in helping the hero to face her own desires, values and attitudes and to test these allies in the face of physical battle or emotional turmoil.

With Participatory Action Research as main methodology, the thesis used questionnaires, interviews, journal entries and dramatic workshops for data gathering.

The longitudinal nature of this exploration took place over a period of two years and the cohort group comprised of adolescent girls and boys, aged 14 to 16 years.

The research found that the method was very successful for inciting critical discussion and moral debate. In the safety of the dramatic context, the cohort group gained new understanding about the conflict between the good of the community versus the individual's desires. Consequently they were able to come to terms with those desires that influence their behaviour and talk about these in relation to other values.

Keywords:

Values interrogation, educational drama, process drama, drama therapy, drama journeys, improvisation, role-play, social conscientisation. *Tcmenos*, dramatic play, educational play, archetypes, psychological transference, meaning making process, practical methodology, dichotomy.

TABLE OF CONTENTS

PREFACE

1.	THE CALL TO ADVENTURE	
1.1	Research Focus and Questions	2
1.2	Definition of Terms in Context of the Study	3
1.3	<i>Theoretical Framework</i>	6
1.3.1	Frame	8
	1.3.1.1 <i>The Frame of Perceived Reality</i>	8
	1.3.1.2 <i>The Dramatic Frame</i>	10
1.3.2	Snap-shot	12
1.4	<i>Methodology</i>	13
1.4.1	Theoretical Literature Research	13
1.4.2	Practical Research in an Educational Drama Workshop Series	14
1.5	The Importance of the Study for South Africa	5
1.6	<i>Why Drama?</i>	18
1.7	Schematic Layout of the Argument	22

PART ONE: THEORETICAL FOUNDATION

2.	THE JOURNEY BEGINS	25
2.1	<i>Augusto Boal</i>	27
2.1.1	Introduction	27
2.1.2	The Relationship Between Art and Nature: Belief Systems	27
2.1.3	Relationship of 'Self to Dramatic Character and Context: Playing Oneself	29
2.1.4	Key Concepts and Methodology: The Spect-Actor	30
	2.1.4.1 <i>Theatre of the Oppressed</i>	30
	2.1.4.2 <i>The Rainbow of Desire</i>	33
2.1.5	Critical Analysis	34

2.2	Robert Landy	41
2.2.1	Introduction	41
2.2.2	Relationship Between Art and Nature: Dramatic Paradox	41
2.2.3	Relationship of 'Self to Dramatic Character and Context: Role-Play	44
2.2.4	Key Concepts and Methodology: Role and Distancing	46
	2.2.4.1 <i>Role</i>	46
	2.2.4.2 <i>Distancing</i>	50
2.2.5	Critical Analysis	52
	 <u>INTO A WORLD OF WONDER</u>	 56
3.1	<i>Garylzzo</i>	59
3.1.1	Introduction	59
3.1.2	The Relationship Between Art and Nature: Dramatic Play	60
3.1.3	Context: The Setting or <i>Temenos</i> .	63
3.1.4	Character: A Model	69
3.1.5	Critical Analysis	77
3.2	Christopher Vogler	80
3.2.1	Introduction	80
3.2.2	The Relationship between Art and Nature: Mythic Structure	82
3.2.3	Character: The Hero	88
3.2.4	Context: The Story or <i>Journey</i>	90
3.2.5	Critical Analysis	96
	 <u>APPROACHING THE INMOST CAVE</u>	 103
4.1	Introduction	104
4.2	The Relationship between Art and Nature: Mutual Mirroring	106
4.3	Learning Objectives: The Play for the Teacher	112
4.3.1	Character: The Personal Attributes of the Adolescent	113
4.3.2	Context: The Setting and Story of a South African Adolescent	114

4.4	Strategies and Activities: The Play for the Learner	117
4.4.1	Character: Engagement with a Fictional Role	122
4.4.2	Context: Engagement with a Fictional Setting and Story	128
4.4.2.1	<i>The Setting</i>	129
4.4.2.2	<i>The Story</i>	130
4.5	<i>Critical Analysis</i>	138

PART TWO: PRACTICAL APPLICATION

5.	<u>THE ORDEAL</u>	149
5.1	<i>Introduction</i>	150
5.2	<i>Research Method and Materials</i>	152
5.3	<i>Planning</i>	157
5.4	<i>Chronological account</i>	157
5.4.1	SESSION 1-August 16, 2003	157
5.4.2	SESSION 2-August 23, 2003	159
5.4.3	SESSION 3 - August 30, 2003	162
5.4.4	SESSION 4 -September 13, 2003	165
5.4.5	SESSION 5 - September 20, 2003	167
5.4.6	SESSION 6 - October 11, 2003	170
5.4.7	SESSION 7 - October 26, 2003	173
5.4.8	SESSION 8-November 1,2003	176
5.4.9	SESSION 9 - November 8, 2003	180
5.4.10	SESSION 10-November 10, 2003	187
6;	<u>THE ROAD BACK</u>	193
6.1	Introduction	194
6.2	Research method and materials	196
6.3	Analytical Account	198
6.3.1	The Ordinary World of Participants	198

6.3.2	The Participant's Special World and the Character's Ordinary One	203
6.3.2.1	<i>Setting</i>	204
6.3.2.2	<i>Characters</i>	206
6.3.3	The Character's Special World: Maverick 436	211
6.3.3.1	<i>The Stages of the Hero's Journey</i>	212
6.3.3.2	<i>Belief and Engagement</i>	214
6.3.4	The Ordeal: Identification of Participant with Character	218
6.3.4.1	<i>Character Development</i>	219
6.3.4.2	<i>Story Development</i>	221
6.3.5	Return with the Elixir: Character and Participant	227
6.3.5.1	<i>Exhibited Personal Values</i>	228
6.3.5.2	<i>Professed Communal Values</i>	230
6.4	Suggested Changes	235
7.	THE RESURRECTION	244
7.1	Longitudinal SESSION 1 - August 28, 2004	248
7.2	Longitudinal SESSION 2 - Sep 11, 2004	258
8.	RETURN WITH THE ELIXIR	269
	POSTSCRIPT	
	RESOURCES	
	APPENDIX 1: Additional Material	
	APPENDIX 2: Questionnaires	
	APPENDIX 3: Reflections Longitudinal Study Session 1	
	APPENDIX 4: Interviews with Y2Kids Directors	

Preface

I am fascinated by patterns. From the braid on the hem of my skirt to the similarities in the ways people behave. I am especially enthralled by patterns that have four specific characteristics: they iterate, they can be used to bring order to complex networks of information or events, they are playful and they adapt themselves to change.

Iterating patterns mutate and sequences do not duplicate themselves over and over, but change a little each time they are repeated, like family resemblances. An example of this is found in the Afrikaans word sequence "kloutjies," "boutjies" and "bakkies". The pattern is clearest when the words are spoken as opposed to written, since the 'tj' combination is pronounced like a 'k'. The words mean 'little claws', 'little bum cheeks' and 'little face'. Without the word "boutjies" the two words "kloutjies" and "bakkies" would have little in common.

This pattern also adheres to the other characteristics of the kinds of patterns I find interesting. It can for instance, assist in the ordering of apparent chaos and making sense of the complexities of living. It functioned in a time when I had to bath a six month old baby in the evening when I was at my most exhausted and running on reserves. Knowing then that if I had washed the "kloutjies", "boutjies" and "bakkies", I was okay, it gave me a sense of control over the task of cleaning a splashing, playing, and sometimes screaming or squirming infant.

Furthermore, the pattern is flexible enough to keep up with growth and change. So, when the baby started crawling and his feet also had to be scrubbed, I enjoyed finding the right word that would perpetuate the pattern: "hakkies", 'little heels'.

Finally, this pattern turns the task into a game, lightening the mood and the task load. Hence it is playful in that it is non-prescriptive or does not have to follow a particular route. By this I mean that any other pattern may have served just as well. I could, for instance, have made a pattern to order the task of running the water, undressing the baby and washing him. Or I could have chosen different words for the same body parts. The rules for the pattern can be made as the game unfolds.

While patterns had fascinated me since childhood in the songs I made up as an eight year old to the duvet cover I picked out as a teenager, my academic interest in

patterns emerged as I was studying theology and philosophy as an undergraduate. In my academic search I identified a need to understand and describe the social context of living in South Africa and the world in the early 1990s and of being human in general. I searched, like most scholars in the Humanities, for the 'rules' of what it means to be human. In Old Testament studies I was struck by the similarities between the many creation myths across the globe and the pattern that seemed to emerge. In Philosophy I met Claude Levi-Strauss and was captivated by his attempt to show the underlying pattern to world mythology in his structural anthropology (1963). Somewhere, it seemed to me, there was a kind of blue print for the stories people tell to make sense of their world. Yet, as my studies continued I was convinced by the arguments of post-modernist thinkers, and most particularly, post-structuralist philosophers (Derrida, 1978, 1979, 1997; Foucault, 1972, 1975, 1988, 1990a, 1990b; Rorty, 1979) concerning the inaccessibility of such a blue print and the contingency of knowledge in time (Heidegger, 1962; Nietzsche, 1961, 1989). The notion that we are always and for ever caught in the reality of our own cultural interpretation of the world was like a conversion and it made me free, able to play and frolic in my attempts to find meaning.

Of course the question of relativism and subjectivism was often discussed and used to attack these notions, but my lecturers in philosophy (Cilliers, 2001; Cilliers, Van der Merwe and Degenaar, 1999; Van Niekerk, 1987, 1989a, 1989b, 1993, 1994, 1995a, 1995b; Van der Merwe, 1992, 1994) showed me a way of finding truth without the need to search for The Truth. Without here regurgitating four years of study, I will summarize my understanding in three steps. Firstly, I learnt about the notion of self-reflexivity: that is, the ability of human beings to gain distance from themselves and observe themselves in action, thought or feeling. Secondly, impressed upon me was the idea of identifying seemingly recurring patterns in this action of self-reflection: thought patterns, patterns of behaviour and emotion. Under the self-reflexive gaze of a thinker, these patterns emerge from the ebb and flow of signs in the complex network of language games and systems that make up our understanding of life. Even though the identification of the patterns may be subjective, by virtue of the self-reflexivity of the human thinker, it is always possible to find a way of describing the standpoint from which the pattern is identified. Finally, I was drawn by the idea that, instead of using The Absolute Truth, which was

now shown to be unknowable, as a standard for what is good and right; it is possible to use the utility or practicality of an idea as one of the measures of its 'goodness' or 'Tightness'. Such utility or practicality will of course always be relative to the context of its application and so I was drawn to the field of Applied Ethics. Here the utility of some philosophical solutions which can make the lives of human beings flow with a greater degree of harmony between them and their world and between themselves and others impressed me deeply (Macintyre, 1981; Nussbaum and Sen, 1989; Rescher, 1969). Yet, for me, even this field of study was not useful and practical enough for the everyman on the street who now had to deal with an ever changing reality where his Absolute Truths were questioned and where the answers to his questions became less obvious, less given. Finally my search led me away from the ivory tower of academia to find solutions that could function there, where people were living working, expressing and surviving.

I had displayed an interest in drama since the age of 3, according to my mother. I had taken drama classes since the age of 9 and when I left the ivory tower it was here that I turned for answers although I did not quite know where to look. Then, as I opened my own drama school, I searched for a handbook to guide my lessons and I picked up a book entitled "Dramawise" (O'Toole and Haseman, 1987). This book changed my thinking and the trajectory of my life journey. In it I found not only the principles for making meaning in drama and theatre, but also the useful and practical patterns that could help Everyman to frame and understand his own struggles in everyday life. It occurred to me that the same things that help us make fictional stories are the things that help us write our life stories. If these principles were combined with the powerful ability of self-reflexivity, it could lead to a methodology that could help Everyman everyday in his struggle for making sense of his world.

For the next four years I played around with many of the ideas in *Dramawise* (O'Toole and Haseman, 1987). I used it to structure self-awareness workshops for adults, teenagers and children. I also started integrating ideas from a book that I found on a colleague's shelf: *Games for Actors and Non-actors* (Boal, 1992). All the time my faith in the power of dramatic principles to impact people's lives dramatically increased. Then, towards the end of 2000 I stumbled upon the notion of educational drama: the use of drama to teach something other than itself. This was what I had been looking for.

Furthering my studies in this field could lead me to discover the techniques and principles in drama that could be used to teach people, not about theatre, or English, or History, but about themselves and their social contexts.

My studies in Educational Drama bring me back to the kinds of patterns that fascinate me and pose a way of coping with everyday living. To me theatre and drama form a complex network of iterating patterns that people could use to make sense of life and existence. We already use it in a creative and often playful manner to frame events by telling stories and to simplify our interactions with others by using roles. The patterns are alterable to fit any kind of scene, period or circumstance. The classic structure of tragedy can for example tell the story of *Oedipus the King* to the ancient Greeks, *Macbeth* to Elizabethan audiences and *The Titanic* to contemporary film audiences. As Jean-Paul Sartre (*Nausea*) had said:

A man is always a teller of tales; he lives surrounded by his stories and the stories of others; he sees everything that happens to him through them, and he tries to live his life as if he were recounting it. (1964: 56)

This thesis, then, is my attempt to combine this dramatic framing of reality with the power of self-reflexivity to come up with a method for self-awareness and self-understanding and eventually self-induced change and growth. It represents the culmination of my quest for playful dramatic patterns that would help people understand who they are and why they behave the way they do. The only remaining thing was to pick a specific target group for the experiment. I chose a group who are particularly vulnerable and in need of tools to make sense of their changing world: young South Africans, caught in a time of transformation from dominance to equality, from a divided nation to one where unity is created amidst diversity, a time that is riddled with complicating factors such as globalization, HIV/AIDS, poverty, crime and unemployment.

In keeping with the search for patterns, I have used extracts from contemporary literature to highlight some of the elements of a pattern that are focussed upon in the relevant section of the text. I have also chosen the mythic tale of *The Red Shoes* to accompany the process throughout and comment on the argument from outside. The choice of this particular myth is explained at the end of the thesis in the Postscript.

Of course in some instances the search for patterns itself can be likened to the search for a metaphysical truth. This is especially true when the language one has at one's disposal is riddled with concepts that refer to such a truth, concepts like 'universal meaning' or 'quest for truth' or 'search for the magic boon/elixir'. Yet, to me Drama and stories does not take the place of such a metaphysical truth, rather it becomes a conversation partner of life in a way that makes them inseparable and yet different from one another. My understanding of metaphysics is now closer to Peter Abbs explanation:

I use the word to refer to a primary engagement with the making of meaning, with the search for understanding, with the desire for an encompassing sense of life. My assumption is that in a postmodern age the word metaphysical has to shift its meaning so that it refers not so much to those impossible systems of ultimate explanation but more to the process of questioning and questing which lie behind them. Metaphysical in these pages refers to the dilemmas of consciousness, to the open predicament of being human, a predicament which requires a creative response. (2003: 4)

Metaphysics and the search for meaning then become an attitude, not a thing in itself to be discovered. It becomes a process and a journey, not a destination or a goal. So let us don the adventurers garb, bundle up our most prized possessions and set off on our quest...

1. THE CALL TO ADVENTURE

Introduction

THE RED SHOES

ONCE THERE WAS a poor motherless child who had no shoes. But the child saved cloth scraps wherever she found them and over time sewed herself a pair of red shoes. They were crude but she loved them. They made her feel rich even though her days were spent gathering food in the thorny woods until far past dark.

But one day as she trudged down the road in her rags and her red shoes, a gilded carriage pulled up beside her. Inside was an old woman who told her she was going to take her home and treat her as her own little daughter.

So to the wealthy old woman's house they went, and the child's hair was cleaned and combed. She was given pure white undergarments and a fine wool dress and white stockings and shiny black shoes. When the child asked after her old clothes, and especially her red shoes, the old woman said the clothes were so filthy, and the shoes so ridiculous, that she had thrown them into the fire, where they were burnt to ashes. The child was very sad, for even with all the riches surrounding her, the humble red shoes made by her own hand had given her the greatest happiness. Now, she was made to sit still all the time, to walk without skipping, and to not speak unless spoken to, but a secret fire began to burn in her heart and she continued to yearn for her old red shoes more than anything.

- Women Who Run With the Wolves (Estes, 1992: 216-219)

1.1 *Research Focus and Questions*

This study seeks to explore the creation and development of character in improvised drama, to find patterns that could function as tools for self-understanding and personal growth. It is suspected that the clarification of values may be such a recurring pattern and tool. If one can understand a dramatic character by clarifying the values that form part of its belief system and consequently influence its actions, can such an understanding serve as a framework for understanding how one's own value system influences one's actions?

A person's values form a complex system and stepping back from this system in order to evaluate and question them, may be difficult because it is what constructs a person's social, cultural and personal identity, a person's 'self' (Fried, 1970). In addition, these values and this identity do not exist on a metaphysical plane, but are embedded in a context, a life (Macintyre, 1981). Yet, this ability to reflect upon oneself and one's own actions, thoughts and feelings, is an innate human capacity; albeit one that needs fostering and training. The ability to gain critical distance is an important and necessary life skill, particularly in a post-colonial multicultural South Africa where social and cultural constructs need re-evaluation (Dalrymple, 1992; Van Zyl Slabbert, 1994). This study suggests that a carefully crafted educational drama process, which centres on improvisational character creation and development, may be a useful tool for teachers to aid young people in this evaluation process and in interrogating the values promoted by the South African constitution. This suggestion is rooted in the idea that self-reflection is fundamentally a dramatic skill, i.e. the capability to be an actor acting, feeling, thinking, while at the same time being one's own audience observing, empathising and evaluating.

In order to support this hypothesis, the following questions will be explored:

1. How can **improvised drama be used as a means** for making the value system an individual subscribes to apparent, while remaining mindful of the complexity of such systems and the difficulty of self-reflection?
2. What role could **values clarification** play in the creation and development of **fictional characters** that are multifaceted enough to be compared to 'real' selves?
3. How can the complex **relationship between the actor/participant and character** be mediated in such a way that **learning** takes place?

These questions are focussed on in Chapters 2 to 4 of the thesis respectively. These chapters form Part One which deals with the theoretical foundation for using the clarification of values as a link between dramatic character creation and self-awareness. Chapters 5 to 7, Part Two, seek to put these theories into practice with a group of high school pupils in Pietermaritzburg. The outcome of the study would be a practical programme that could be used either by drama teachers to develop characters with their pupils, or by life skills teachers who are looking for a practical and enjoyable way of teaching self-reflection and critical thinking in relation to value systems.

1.2 Definition of Terms in Context of the Study

The term *values clarification* refers to the ability to step back from one's value system, in order to understand what constitutes it, so that it may be critically interrogated. A value system is the network of presuppositions an individual might have about perceived reality (Fried, 1970; Lull, 1995). The term 'perceived reality' is used because these presuppositions determine how one might interpret life. In this way values form a frame of standards through which events are interpreted as being true/false, good/bad, right/wrong (Haber, 1994; Hall, 2002).

To explore the potential of **improvised drama as a means** for the clarification of complex value systems, I focus on the work of Augusto Boal (1979, 1992 & 1995) and Robert Landy (1993, 1994 & 1996) in the field of Drama Therapy. Boal writes "Theatre — or theatricality — is this capacity, this human property which allows man to observe himself in action, in activity. The self-knowledge thus acquired ... allows him to imagine variations of his action, to study alternatives" (1995: 3).

However, drama can do more than simply allow one to see oneself from the outside and imagine other possibilities. It can be used to create a fictional context where such alternatives can be tested (Cattanach, 1992; Jennings, 1998). The definition of *drama* thus expands beyond the act of distancing (Landy, 1994: 1 12-I 15) to include the structuring of a make believe situation with setting, plot and characters (Hatlen, 1975). In *improvised drama* a written script is absent and characters, setting and plot are devised by the group of actors/participants under guidance of a director/facilitator (Johnstone, 1981).

If values clarification is a valid basis for the creation of fictional characters in improvised drama, the dramatic simulation can be used to test adaptations to such a value system and the effect it has on the characters in the story. This is especially true if the clarification of their values assists in creating characters that are multifaceted enough to be of use in a comparison to 'real' people. If so, participants can learn in this way about how value systems and adaptations to them might affect people's lives. Two processes are identified for the construction of dramatic characters in improvised drama. First the actor/participant creates the character; secondly, she develops that character within the context of a story. *Creation* occurs when the value system or paradigm of the character is clarified. This paradigm will present motivations for choice and action. *Development* takes place when those same values are strengthened or challenged and the dramatic character chooses to continue a present course of action, or to act differently. Clearly the distinction between creation and development is a logical one and not a chronological one. There is a reciprocal relationship between them (Clements, 1983).

For the *creation* of character the study draws on the work of Gary Izzo (1997 & 1998) enriched by the work of Bertolt Brecht (1957 & 1964). Despite their very different approaches, both theatre practitioners find the key to creating complex dramatic character in an investigation of such a character's actions and the system of beliefs that the actions reveal. These ideas are further supported by reference to the work of various practitioners of process drama (Bowell and Heap, 2001; O'Neill, 1988 & 1995; OToole, 1987 & 1992; Winston, 1998 amongst others) to ensure its usability for creating learning opportunities.

For an understanding of character growth or *development*, the work of Christopher Vogler in 'The Writer's Journey' (1998) based on 'The Hero with a Thousand Faces' by Joseph Campbell (1988a). is used. In this work Vogler strives to find a pattern, or structure. for the writing of a story and the development of its main character. In doing so he writes: "I found something more: a set of principles for living"* (1998: ix). Indeed, the Hero's Journey becomes a recurring pattern throughout the study as a description of the growth of both fictional and non-fictional people as they undergo learning. The same pattern is identified in Educational Drama theory and practice (Bolton, 1998; Heathcote in Wagner, 1976; Morgan & Saxton, 1987; Way. 1967). The study researches

these theories to find ways of ensuring that **learning takes place in the complex relationship between participant and character** so that personal growth occurs. *Personal growth* refers to the adaptation of behaviour that occurs as a result of a deepened understanding of an individual's place/role within the context of her life story (Way, 1967; Jennings, 1975). Such growth has two aspects: the new understanding or insight, plus the ability to translate that insight into behaviour change in the midst of social, cultural, political and economic forces which may support or counteract the attempt at growth (Boal, 1979). This relationship between self and context will be discussed at length in the next section.

The term *dramatic character* will be used to refer to the people in the fictional context of the drama. When referring to 'character' in terms of personal growth and the development of integrity of one outside of the drama, the *term personal character* will be employed. An example of the difference can be found in the following sentence: Dramatic characters can be used to build personal character for an individual who reflects upon the drama from the outside (Grotowski, 1969). To eliminate further confusion, throughout the thesis female pronouns refer to the individuals who are participating in the drama, while male pronouns refer to the role/character in the story .

It is the contention that a person can learn to understand herself better by reflecting on the comparison between her own values and those of a fictional character she creates. She may then undergo personal growth by reflecting upon how that character reacts within the fictional context of the improvised drama. She may also learn about herself and her relationship to her context by reflecting upon the reciprocal relationship between character and context. Reflection is an important tool for helping the individual to learn from the drama (Bolton, 1998; Heathcote, 1980; Morgan and Saxton, 1987).

The theories researched in Part One of the study, are then used to **develop a practical programme** which is the focus of Part Two. This programme was structured to involve

¹ I also chose this way of using gender as a comment on the traditional binary oppositions present in Ancient Greek theatre, oppositions that are still influencing theatre today. This is the idea that the male gender is stable and unchanging while females are deceptive shape-shifters (Taaffe, 1993). In ancient Greece this meant practically that men, being stable, were able to play female roles, because "masculinity cannot be hidden under women's skirts" (Taaffe, 1993: 21). Women were not allowed to act at all. Since they were unstable, unessential in being there was no actual person to play the role, no 'real' face to put the mask onto. I therefore play with the genders deliberately, inverting them and making the player/actor female and the role/mask male.

the processes of creation and development of character within fictional contexts. There was continual reflection by participants on the processes in order to determine what was learnt. The programme was tested with a multicultural group of pupils. Ultimately such a programme should suit the needs of life skills, or drama teachers in similar contexts¹.

1.3 Theoretical Framework

At the basis of the argument developed in this study, lies a debate around the relationship between drama and perceived reality. If it is true, as Aristotle had supposed, that drama imitates nature, then it should be possible to use drama as a tool to frame nature in order to examine it and come to a clearer understanding of it. In the context of the study, a dramatic imitation of a person, a 'self, may be used as a reference point for understanding 'real' selves. However, the binary oppositions: art/nature and imitation/reality, have been deconstructed and greatly problematised by post-modern thought (Culler, 1983). It is important to recognise the value of such deconstruction, and this study will look at particular interpretations of the relationship between art and nature, imitation and reality in order to investigate how improvised drama may be used for understanding the interrelational network of signs that make up what we perceive as reality. In particular, it seeks to explore possibilities of how dramatic character development may be used as a specific frame for understanding the self and personal value systems that guide the actions of that self. While the understanding of the relationship between theatre and everyday life, dramatic character and 'real life' person will develop throughout the discussion, there are some concepts that still need clarification such as *self*, *value system*, *belief system*, and *frame*.

When dealing with the concept of the *self* as used in words like 'self-understanding' and 'self-awareness' and implied in terms like 'personal growth', one is faced with the philosophical nature-nurture debate. Is the self determined internally by inherent personality traits and genetic make-up, is it determined externally by social conditions and context, or is it a combination of the two? The argument of this thesis is located in the 'post-structuralist', or 'discursive' position (Foucault, 1972) along with thinkers in the field of cultural psychology such as Jerome Bruner (1996) and Michael

¹ More information on the group, their age, gender and demographics can be found on p. 12, 117-118.

Cole (1996) who deconstructed this binary opposition. The self is not located in the internal nature of an individual as Idealist theory proposes, neither is it determined solely by her external context as in Marxist theory (Bakhurst and Shanker, 2001). Rather, the self is constructed by the relationships between the individual and her context.

Modernist philosophies sought the meaning of things either within themselves with reference to Idealism (Hegel, 1977 & 1988) or outside of themselves in their context with reference to Marxism (Marx, 1983). These ideas were subsequently challenged by the Structuralists (Foucault, 1972 *in his earlier thinking*; Levi-Strauss, 1963; Saussure, 2000; and others) who sought to prove that meanings existed not in the units of the system, but in the structure, or the way in which the units hang together. Using language systems as an example, it means that words do not mean something in themselves, but they gain meaning from the way in which they hang together with other words (Saussure, 2000). Yet, here there still lurked the idea that such structures existed beyond, or behind the language or the system of meanings on a metaphysical plane. This idea was further challenged by the post-structuralist and the post-modernist way of thinking which found even the structures themselves, that is the relationships between the units of the network, to be contingent upon context and culture. Meaning is always and forever historically and culturally determined (Heidegger, 1962; Nietzsche 1961 & 1989). In addition, these meanings are always mediated by language and one can not access them in any way other than through words, and so the notion was developed that nothing could exist outside of language and outside of interpretation, outside of the text (Derrida, 1978, 1979 & 1997).

The network of relationships between the self and its context become a complex system of meaning mediated by language, ever changing and contingent (Berry, 2000). Since it is always changing, it evades one's attempts to grasp it, begging the question: How then can it be studied and how can a young person in a multicultural, post-apartheid South Africa, undergoing an 'identity crisis', make sense of it?

Paul Cilliers (2000) suggests that it is possible to use conceptual tools that apply to the study of complex systems, such as the brain, to other complex systems such as the one suggested by the term *self*. A comparison between the brain and other complex systems such as the *self* is possible because all complex systems adhere to two basic characteristics. They represent meaning within the relationships between the

elements/nodules of the network and they are self-organising. According to Cilliers, (2000) it is possible for a critical subject to reflect upon the complex system and identify patterns of meaning. In this way complex systems do represent meaning, but not by pointing to something outside of itself, but by the patterns that are formed within the system itself. These patterns reoccur over and over, but in reiterated forms. There is no true or final pattern. Such a reflecting subject may apply two useful tools to complex systems in order to identify such meaningful patterns: *the frame* and the *snapshot*.

1.3.1 Frame

By framing a certain section of the changing and contingent network, it is possible to study that which is enclosed by the frame in terms of its relationship to the frame. Framing is the act of selecting a relevant position from which events can be analysed and understood (Culler, 1988). In the use of framing as tool, understanding or meaning making is perceived as a process that is constantly evolving. Framing enables analysis appropriate to a particular perspective and time.

In the context of the study, there are two primary frames, two main positions, or perspectives, at work. They are the frames of *drama* on one hand and *of perceived reality* on the other. The dramatic frame is consciously and purposefully created so that it may be compared to the frame of perceived reality, which is created unconsciously. John OToole (1992: 12) refers to these frames as 'contexts'. There is the 'real context' which refers to the cultural background, attitudes and experience that each participant brings to the process; while the 'fictional context' is the make believe world of the drama which participants agree to work within. He also explains that the real context and the fictional context are not on the same plane:

In one very important sense, fictional context is a derivative from real context. It is a particular framing of aspects of the real, for purposes which relate very directly to the real, and the real network is never fully or deeply suspended (1992: 51).

1.3.1.1 *The Frame of Perceived Reality*

The Held of Neuro-Linguistic Programming (NLP) offers a useful theory that applies framing to how we perceive reality and therefore the *self*

NLP is an applied and descriptive psychology, with the key value to promote excellence, or at the least, to empower a person to have more choices, in particular experiential contexts. (Kruger, 2002a)

This psychological methodology is currently used in therapy, education and business contexts to effect behavioural change. It is applicable to the current study because it is founded on an understanding of *self* as being a network of relationships between person and context, and because of its emphasis on framing as a way to understand identity.³

The term *perceived* refers to the way in which every person views reality through a network of presuppositions. This network is not made up of one frame only, but rather a "matrix of frames" (Hall, 2002). There are three groups of secondary frames (the primary frame being that of perceived reality) in the 'matrix': neurological frames, which include perceptions that emerge from our senses; representational frames, which refer to the encoding of information by the brain into pictures, sound or feelings; and conceptual frames. The latter includes *values* and *belief systems* and the reader should, therefore, not be surprised if these terms are used somewhat indiscriminately. The understanding is that a set of *values* hang together in a particular way (discussed later in Chapter 2.1) and together form a *belief system* which informs the conceptual frame.

The framing of reality is an unconscious action natural to the human brain. It is the way people cope with the complexities of everyday existence. *Self* being part of a perceived reality, is also interpreted through the framework of presuppositions. NLP practitioners go further saying that, since our frames are the go-betweens between us and our contexts, and since each person's matrix of frames is unique, our frames tell us who we are. Through knowing one's frames one gets to know oneself and construct (consciously or unconsciously) one's identity. However, a person's frames may become oversimplified, inflexible, or inappropriate to the particular context. In such cases it

''' While both person and context are studied in this thesis as partners in the formation of identity, the methodology developed here chooses to use the dramatic frame to lead participants firstly to an understanding of personal values and then to apply the insight to gain a clearer understanding of the person's context. It is conceivable to choose the opposite: to lead them to an understanding of external circumstances first and then to apply that insight to gain an understanding of personal choices. The latter approach is more evident in the work of Augusto Boal (1979) and Bertolt Brecht (1957, 1964) whose contributions are taken into account in this study. The inclusion of these practitioners and the acknowledgement of the external influences in the lives of young South Africans, indicate that the choice of emphasis on 'person', does not negate the importance or shaping nature of 'context' for this study. It is a choice of personal interest rather than one motivated by theoretical justification, apart from an ever-present scepticism regarding our ability to judge external circumstances objectively.

becomes important for the frames to be re-evaluated and adapted. Because frames are "partially inherited ... from the cultures that we are born into and partly from the ones (cultures) that we create" (Hall 2002). this implies a re-evaluation and adaptation of our culture. However, since one only perceives reality through cultural frames one does not have the option of stepping outside the frame in order to see reality as it truly is. The only option is to compare frames to one another and choose different ones that may be more appropriate to the particular context (Hall, 2002). For this to occur, a person needs to:

1. step away from her 'matrix',
2. evaluate it by comparing it to some alternatives,
3. adapt the frame or choose a different, more context appropriate one and
4. 'try out' the new alternative.

This is the process followed in NLP psychotherapy. The first three steps are akin to the idea of the self-reflecting subject being able to identify the patterns that reoccur in the complex system that make up her identity. In fact the frames themselves become such reoccurring patterns that may need re-evaluation and critical interrogation. The act of identifying a frame and being able to describe and take recognisance of it, is what can be understood as the critical evaluation of one's values. Yet, practitioners of this method emphasise that pure insight is not enough. The actual application of new frames in the fourth step is where true change of behaviour may occur (Kruger, 2002b). It is here that the use of drama as a method of creating distance as well as providing a simulation for practising the new frames seems feasible.

1.3.1.2 *The Dramatic Frame*

The aim of this study is to use drama as a conscious framing tool that will help a person gain perspective on the unconscious framework of presuppositions through which she perceives reality. More specifically, it attempts to find a way to make sense of *self* by gaining perspective on the secondary group of conceptual frames that inform identity through values and belief systems.

In the main frame of the drama there are also some secondary frames that will be applied consciously to aid the process. The first is that of *dramatic character*: the establishment of a simulated self. The second is the setting up of *fictional context*: the setting and story within which the character develops. As OToole (1992: 14) puts it:

The fictional context may be defined as comprising **situations** embodying **characters** who interact with each other, and their physical, social and cultural environment as presented in the fiction. These characters are **representations of human subjects** (or beings with recognizably human qualities) in dealings with each other in a more or less recognizable **human situation**. (My emphasis)

The complex contingent self of perceived reality is understood not in terms of inherent content, but in terms of its relationship to the fictional character in the story (Gersie and King, 1990). This relationship between 'real' self and 'dramatic' self offers a practical way of understanding the dialogue between person and context (culture) which constitutes identity by creating frames. The character and story provide windows through which the participant can gain a perspective on herself and the framework of values that influences her view of reality.

In addition, the drama can be used to test changes in the belief system of the character and the consequences of those changes. In this way drama can help a participant 'rehearse' a change of attitude and behaviour (Boal, 1979: 102). This means that the fictional frame becomes a model that can simulate the frame of perceived reality (O'Toole, 1992: 14). This power of drama lies in the self-reflexive stance of the participant, i.e. the ability to exist in two worlds at once: as actor in the world of the drama and as observer, or audience member in the world of perceived reality. As John Carroll (2003) noted:

The meaning and value of the drama lies in the interplay between these two worlds: the real and the enacted; the spectator and the participant; the actor and the audience. The meaning is held in the tension of being both in the event and distanced from it.

It is also possible to create frames within frames. The fictional or dramatic frame, can in this way, be viewed as a frame within the frame of perceived reality. But even within the drama itself, different frames can be created to give a different perspective on the drama. The same story can be told from many possible perspectives (Haseman, 2002). This notion of frames within frames will be elaborated upon later in this chapter as well as in chapters 4, 5 and 6 where the research method and the analysis of the drama is being discussed.

The particular questions that the research needs to answer are as follows: Can the creation of a fictional character and its development within the context of a story, provide

a sufficient model/frame for self-understanding? How should such a model be created so that it does? Can this model be used to identify and comment on other frames that a particular participant may be applying to herself that may be less appropriate to the context? Furthermore, can the drama provide a sufficient frame for the rehearsal of changed values and actions flowing from such change?

1.3.2 Snap-shot

The second tool, with which a reflecting subject can approach a complex system, is the 'snap-shot' (Cilliers, 2000). As with taking a photograph, one can freeze a section of the changing network temporarily in order to analyse it. A snap-shot of the same section can be taken from different perspectives, which can be analysed and compared to each other. For this study an equivalent of the snap-shot would be when both facilitator (myself) and participants reflect on the same action of a character within the drama, or of a particular participant in real life. This will give a picture of the frame of values functioning at that particular moment in the story of either the fictional character or the life story of the individual. Again, it is the ability of the self-reflexive subject to describe and recognise the stance, from which the snapshot is taken, which is of importance. If one is able to do so, one is also able to critically interrogate the stance and adjust it, if necessary.

Questions that need answering are: Can this kind of reflection create understanding of the *self*? How should reflection exercises be structured so that it does?

It is important to remember that neither the frame nor the snapshot has permanence. The insight gained from them is temporary and will not necessarily retain its value because the *self* will keep changing. However, such insight gained by the individual about herself will enter the network, shaping the individual's relationship to her context and affecting the patterns of the complex system. This happens because of the self-organising tendency of complex systems (Cilliers. 2000: 58-1 11).

It is against the background of this theoretical framework that the choice of an appropriate research methodology becomes significant.

1.4 *Methodology*

Two methods of research will be used: both of which are qualitative, rather than quantitative. Against the background of the understanding that reality is always mediated through frames, this study perceives knowledge as being socially constructed through discourse. Discourse around the development of character and its relevance for personal growth, is the focus of the study, and will be found in two places. **Firstly**, it will be found in literature and **secondly**, in a context where this literature-based knowledge is tested in practical workshops. Part One (Chapters 2 to 4) of the thesis relates the theoretical literary research findings, while the practical application will be the focus of Part Two (Chapter 5 to 7).

1.4.1 Theoretical Literature Research

Three fields of study will be involved in the research. They are the fields of Drama Therapy, Theatre (actor training and script writing) and Educational Drama. The cross section between the three is found where the relationship between art (theatre) and nature (perceived reality) is described in a way that creates practical approaches to using this relationship to bring self-awareness and personal growth. The choice of practitioners, whose perspective will be considered, is guided by this standard.

In the field of Drama Therapy, research will focus on the work of Augusto Boal and Robert Landy, whose therapeutic methods enable an individual to step back from perceived reality through drama in order to evaluate their own belief systems. In the field of Theatre, the work of Gary Izzo and Bertolt Brecht is researched for evidence of values clarification as a valid method for creating character in drama. These will be expanded upon by looking at Christopher Vogler's concepts around character development in scriptwriting. In the field of Drama in Education, the focus is on writings about play and engagement as the way in which learning takes place within the drama, and how it is carried into perceived reality through distancing, questioning and reflection. The literary research will provide the conceptual framework that will inform the second part of the research.

1.4.2 Practical Research in an Educational Drama Workshop Series

The theoretical findings of the first part of the study are tested in a series of workshops with High School students of the Y2Kids Youth Theatre Company. They were chosen for the multicultural composition of the group and because it was easy to control the venue and learning surroundings at the Hexagon Theatre Complex. Considering that it was an experimental programme, it was preferable that the group had some drama experience.

The main question that needs answering in the description of this workshop series is whether the process of creating and developing dramatic character within the context of a story, can assist the participants in the process of reaching self-understanding and achieving personal growth. Secondary questions that may arise are: How should the multifarious relationship between drama and perceived reality be mediated by the facilitator so that learning takes place? How close should a character that is created be to the person who is to learn from it? And: How important is it that a character and the playing of it should be of high dramatic/artistic quality? These questions highlight some of the problems the facilitator, or teacher-director, may face in the implementation of the theory.

With this in mind, participatory action research (PAR) becomes the overriding research methodology adopted for this part of the project. In this kind of research the problems of the teacher-director become the subject of the research (Dalrymple, 1995: 72). These problems are analysed in terms of the theoretical research that underpins the project, but are grappled with and worked out in the practical implementation of the theoretical ideas. The main tool of data gathering will, therefore, be that of observation and reflection on the part of the teacher-director as key participant observer. This will take the form of a detailed computerised journal containing the planning before workshops, as well as reflections afterwards.

Complementary to the observations of the teacher-director, the process will also be observed by the learner-actors both from within and from outside of the drama. From within the drama, they will be observing and reflecting on the events of the drama as the characters they have created. These reflections will take two forms, written journal entries, and verbal reflections caught on video. From outside the drama learner-actors

will be reflecting on the process and their learning as themselves. These reflections will also take the form of written journal entries, or discussions caught on video, but will include general questionnaires. The questions in the questionnaires will seek qualitative information about participants' attitudes, feelings and opinions about the process.

I have also included interviews with the two directors of the Y2Kids Youth Theatre Company to get their views on some of the kids' behaviour and the effects of the process.

The observations of participants and directors are added to that of the facilitator to create as many snap-shots as possible of the same event from different perspectives. The different types of data also provide variation in the frames used to view the material. The purpose of analyzing the data will be to identify common patterns. This process of collecting multiple and diverse forms of evidence from different perspectives to validate findings can also be termed *triangulation* (Jacob, 1990; O'Malley & Valdez Pierce, 1996; Maxwell, 1996).

1.5 The Importance of the Study for South Africa

Since the previous Minister of Education, Kader Asmal, came into office, the term 'values based education' has become a buzz phrase within educational circles. In simple terms this means that all educational activities should be based on a particular system of values. These values should both underpin all teaching in schools and be taught directly in life skills classes. Such a value system is not to be fabricated or left up to teachers to decide upon; rather it has been clearly named and stipulated in the *Manifesto on Values, Democracy and Education* (James, 2001). According to this manifesto the values are all rooted in the constitution, which in turn is rooted in human rights. The values are: "Democracy, Social Justice, Equality, Non-racism and Non-sexism, *Ubuntu* (Human Dignity), An Open Society, Accountability (Responsibility). The Rule of Law, Respect, and Reconciliation" (James, 2001: 1).

The reason given for this emphasis on values in education is a "striving for a unity of purpose, creating bonds where before there were fractures, and easing the tension of past conflicts" (James, 2001: 5). This 'unity of purpose' is necessary because of a perceived moral decline which is ascribed firstly to an unstable environment marked by racism,

violence, crime, HIV/AIDS, unemployment, poverty, globalisation and an altogether precarious social and economic environment (Van Zyl Slabbert et al, 1994: 31-55) and secondly a sudden loss of common purpose, which was present during the apartheid era, but which has been deemed unnecessary since 1994 (James, 2001: 5). On account of the cultural and religious diversity among South Africans, it is to be expected that each person will select values that she finds useful and apply them in whichever way she sees fit. Consequently, South African society is multicultural not merely because many cultures are present in the society as a whole, but because each individual represents more than one culture within themselves. An individual may be Xhosa, Sowetan, Christian, male and homosexual all at once. The absence of a unifying ideal and increased awareness of diversity and multiplicity lead to a kind of ethic where each person just looks after herself. Young people are able to switch and swap identities as they please; taking on different roles at will and adjusting to the different contexts and worlds they live in. This tendency is encouraged by their increasingly technological environment, where video games and Role playing games allow them to play with status and power in virtual and imagined environments (Carroll and Cameron, 2005). This view of identity is in keeping with the post-structural notions of identity that it is culturally and contextually determined, contingent and ever changing.

Amidst this identity shifting and power play, the South African Department of Education is attempting to retain a kind of national identity. Lynn Dalrymple writes:

These secondary identities may overlap and even conflict with one another but they are contained by the idea of a South African nation. (1992: 4)

What Education would like to achieve, is a South Africa "where individuals are comfortable with both a local or cultural identity and a national South African one" (James. 2001: 3). This is to be accomplished not by trying to forge a South African nation where 'nation*' is understood as a fixed core culture, but rather as a "national democratic culture, which accommodates diversity^{1*} (Dalrymple, 1992: 4). South African society, therefore, is in a process of transformation from a divided nation toward one where unity is created amidst diversity.

One of the most important tools for ensuring a peaceful transition is education and the forging of a common system of values. However, this is only possible if people

develop a critical consciousness. This is because each individual's thoughts and actions are shaped *unconsciously* by the cultural constraints of her situation - by her value system, or interplay of multiple systems, as has been argued. In order for change to be made an individual has to learn to make different choices, but this is only possible if she is able to step back from the cultural constraints, or value systems, so she may learn to understand herself and her relationship to the cultures she chooses to identify with (Williams, 1989:91). Dalrymple writes:

The central core of our system of education should be to develop a critical consciousness so that as a people we can make decisions for ourselves in an informed way. (1992: 9)

The same need for critical consciousness is expressed in the manifesto. Apart from the ten values specifically identified, the manifesto states that it does not want to impose these values, but "rather to generate discussion and debate, and to acknowledge that discussion and debate are values in themselves" (James, 2001: 8). For such discussion the skill of critical thinking is necessary.

The current study is interested in this discussion. It seeks a way to teach students the skill of stepping back from their value systems in order that they may, firstly, recognise their own value systems; secondly, understand what cultural forces are affirming or challenging their systems of values; and thirdly, evaluate these systems by comparing them to the values promoted by the constitution. Finally, the dramatic simulation may be used to try out different actions based on the adaptation of values, which may flow from this comparison. These processes correspond with the NLP method (steps 1 to 4 above).

The aim is to use drama not just as an embodiment of the values, but as a teaching medium through which these values can be addressed directly. More specifically it seeks to employ the creation and development of a dramatic character as a model through which an individual can learn about her own value system and learn to interrogate it critically. This discovery will not merely lead to self-knowledge and understanding, but to personal growth in the character of the individual, just as her dramatic character may grow and develop within the context of the story. By carrying out this study, the writer joins forces with the Department of Education in their attempt to create a critical consciousness, help forge the personal identities as well as the national identities of the pupils involved,

interrogate the ten values as underlined by the manifesto by way of comparison to personal values systems and, in doing these things, promote the use of art and drama as an integral part of the curriculum.

1.6 Why Drama?

The concept *drama* can be used in three different ways in the educational context. Firstly, *drama* can be used in the narrow sense to refer to plays, that is, dramatic literature or the performance of it. Secondly, it is used in a broader sense to refer to a variety of training methods that teach communication skills and other skills that support and maintain the practice of theatre. *Theatre* here means the performance of a piece for an audience in a particular type of venue. Thirdly, *drama* refers to the use of a certain method of education. This method uses dramatic conventions such as role-play and improvisation as a means for learning about other subject matters e.g. History or English. This use of *drama* is also applied in other fields such as in Drama Therapy, which uses dramatic techniques to create psychological development and healing. The study focuses on the second and third uses of the term⁴.

Drama as subject in itself as well as a teaching medium is promoted by many because it teaches certain values by default, thanks to the particular characteristics of the art form.

The *Manifesto on Values, Democracy and Education* (James, 2001) recommends drama, amongst other art forms, as "a way for the values of equality, non-racism, non-sexism, *ubuntu*, openness, reconciliation and respect to be instilled in young people" (James, 2001: 7). Dalrymple adds that drama, or any other art form, should not be used only to teach the skills necessary for the accomplishment of the particular art form, but to

⁴ Further classification is possible within the three categories. The third category can thus be classified in terms of TIE (Theatre in Education) and DIE (Drama in Education). Such classification is however shrouded in debate and the delimitation of the subcategories are varied and the distinction between them full of grey areas. For the purpose of this study, TIE would be understood as the practice of trained actors who use a prepared piece of theatre written about a certain educational issue, to educate specific targeted audiences. Such an educational intervention may or may not include workshops with audience members using the theatre piece as a spring board (Landy, 1994: 11). DIE is understood as the practice of teacher/facilitators who work with untrained participants/clients around a particular educational/therapeutic issue using drama as a means of structuring the process. It does not necessarily involve a finished product either at the start or at the end of the process. This study focuses more on Drama in Education, than on Theatre in Education, since the process will be conducted with untrained participants without the use of a finished piece of theatre as catalyst.

present pupils with opportunities for self-expression and especially critical thinking (1992: 11). She also promotes Educational Drama because it uses particular educational strategies that are specifically geared to teach values. This is a characteristic of drama as a teaching medium that is often emphasised by educational drama practitioners to motivate the inclusion of educational drama in the curriculum. Hornbrook writes:

The notion generally posited is that drama, like any art, is a natural humanizing process, and that exposure to it either as audience or participant leads to greater understanding of the human condition and, as a consequence, to more tolerant and compassionate 'actions' in the world. (1983: 13)

However, Hornbrook also warns that unless the teacher is aware of the specific values endorsed by the class she is teaching, she will simply reproduce the value system represented by her own political beliefs. So-doing she may lose one of the most important life skills that the method is designed to teach namely critical thinking. Therefore:

..we must be very much clearer than many teachers are at present, not only about the explicit subject matter of the lesson, but also, and maybe more importantly, about the implicit message and values which permeate the drama process. (1983: 13)

In answer to these concerns, this study is not interested in teaching values and critical thinking as a by-product. Rather, it seeks to invent a programme that is particularly designed to teach critical thinking and interrogate values as its subject matter. The discovery of one's value systems and their critical interrogation must be the main objective of the programme. It does not simply want to endorse the values promoted by the constitution, but cultivate an understanding of them as well as an ability to critically interrogate both the value system of the government and personal value systems. This is because these constitutional values are themselves the product of the democratic ideology "fraught with the humanistic desire for wholeness and equality that can never quite be attained because unequal power dynamics are impossible to escape" (Grady. 2000: xix).

The proposed method combines the learning of drama as art form and the use of drama as teaching medium. As an art form it will teach the skill of creating a believable, integrated character; the skills of improvisation that will allow the participant to play out the character in given situations, and the skills of story making as the participant develops the character in the context of a series of events.

In terms of an educational drama lesson, the programme will explore values as subject matter and organise the class as a drama that asks pupils to engage themselves in the 'Big Lie' (Wagner, 1976: 67). Reflection on the creative process, as an essential tool for learning, becomes an integral part of the experience.

Combining the two processes means that the process will be teaching a particular content, the critical interrogation of values, at the same time or as a result of, teaching certain dramatic skills: character creation, improvisation and story-making, and reflecting upon the creation process. As in any educational drama class, one needs a dramatic framework, or simulation, that can be used to teach the particular content that one has in mind: the critical examination of values (Bowel and Heap, 2001; Morgan and Saxton, 1987). Potentially dramatic character creation and improvised drama can offer such a framework. Through the creation and development of a dramatic character an individual can learn about her own value systems and learn to interrogate them critically. This discovery will not merely lead to self-knowledge and understanding, but to personal growth in the character of the individual, just as her dramatic character may grow and develop within the context of the story (O'Neil, 1995). However, difficulties may arise.

In a regular educational drama class the dramatic context is used to create distance between the individuals and the subject matter (O'Toole, 1992). This dramatic distance ensures that the individual feels safe enough to express herself in role as someone belonging to that context. However, in a regular educational drama class, the subject matter is already further removed from the individual to start off with, than the subject matter participants in the suggested programme will be dealing with. Compare, for instance, the reasons why people move from rural areas to cities (subject matter for a possible geography educational drama lesson) and the reasons why a particular student in class has a tendency often to disrespect other learners (motivations for actions that are the subject matter of the proposed programme). The latter is much more personal and much closer to the individual than the former. It is much more difficult for the individual in question to express her opinions and feelings on the latter, than it would be for her to express them with regard to the former. In fact, the subject matter the study proposes to focus on, relates more closely to the kind of subject matter that is the focus of Drama Therapy programmes, rather than educational drama classes. The discussion will

therefore turn to Drama Therapy for methods of using drama to create distance between the individual and her own actions: the individual as subject and the individual as object .

From the above it becomes clear that there are two phases to the creation of distance. Firstly a distance needs to be created between the individual and her actions and motivation. The second phase is creating further distance by placing the actions and motivations of the individual in a fictional context by using dramatic character creation techniques. Ironically, once this has been accomplished, distance then needs to be overcome again for learning to take place (O'Neil, 1995; O'Toole, 1992). Educational drama techniques may be employed to reflect upon the drama bringing it closer to the everyday experiences of the participants. Creating and overcoming distance becomes an important theme in the study. In short, drama as a teaching medium is chosen for its unique potential for creating distance between a person and her actions, and between real action and fictional action so that the drama may be used to frame perceived reality and allow participants to learn from it by means of reflection. This relationship between the dramatic context and the real context wherein learning can take place, can be called *Metaxis* (Boal, 1979; O'Toole, 1992).

In addition, educational drama, also sometimes called "process drama*" with its emphasis on role-play utilises the very same tendency of young people to play with shifting identities and power to bring about learning. In this way, educational drama becomes akin to video games and role-playing Games allowing young people to engage with the learning process.

Process drama is able to provide a positive idea of the place of the individual in poststructuralist thought by providing drama conventions that negotiate constantly shifting identities. Within process drama, the participant can be seen as a subject-in-process, capable of agency, role differentiation and integration within a range of environments. (Carroll and Cameron, 2005)

Educational drama is therefore not only an effective and potentially powerful tool in the hands of the teacher, but also one that can sit comfortably with the intended participants. Throughout the study the relationship between the teacher's

While this concept of *distancing* and the idea of self-reflectivity from the field of Drama Therapy will be employed, the study will remain firmly within the boundaries of Educational Drama. Such appropriation of concepts like *distancing* from Drama Therapy for Educational Drama is not unique to this study (Bowell and Heap, 2001:57-68).

objectives and the participants' needs will be explored. This relationship hangs together very closely with the themes of frame and distance and how these aspects work together to make meaning and bring about learning.

1.7 Schematic Layout of the Argument

As mentioned earlier, the thesis will be divided into two parts, a theoretical section, and a practical section. Chapters 2, 3 and 4, Part One, focus on the first three sub-problems of the study as outlined above in 1.1. The development of a practical programme is the focus of Chapters 5, 6 and 7, Part Two. Throughout the theory based chapters (2, 3 and 4) the argument revolves around the relationship between drama and everyday life, and utilising the distance between them in order that one may learn about the latter via the former. Chapter 8 provides a synthesis of the research findings from both Parts One and Two. The following table 1.1 gives a schematic layout of the argument and its practical application.

Part One: Theoretical Foundation

2. The Journey Begins Drama and Self-awareness	In the field of <i>Drama Therapy</i> . Improvised drama as a vehicle for making the value system an individual subscribes to apparent by creating distance between the person and her actions.
Augusto Boal	Separating self-as-object from self-as-subject.
Robert Landy	Role as medium to create distance between thought and feeling.
3. Into a World of Wonder Dramatic character creation and Values.	In the field of <i>Theatre</i> : Values clarification as a valid basis for the creation and development of fictional characters: creating further distance by placing the actions and motivations of the individual in a fictional context.
Gary Izzo	The seven elements of character creation and the hierarchy of values.
Christopher Vogler	The Hero's Journey: a template for the journey of any individual undergoing a change in values and perspective.

4. Approaching the Inmost Cave Characters and self-awareness.	In the field of <i>Educational Drama</i> . Using the relationship between the actor/participant and character to affect learning: overcoming the distance through careful planning and reflection.
Learning/teaching objectives: The Play for the teacher.	The character and context of young people in South Africa.
Strategies and activities: The play for the learner.	The fictional characters and context of drama as an effective way of teaching young people in South Africa through engagement in the drama and reflecting on its meaning.

Part Two: Practical Application

5. The Ordeal Putting Theory to Practice. ❖, ❖	A description of how the theory is used to plan and execute a series of educational drama workshops based on material generated by the teacher-director.
Research Method and Materials.	Participatory Action Research and the teacher-director as primary participant-observer.
Planning.	Analysing the factors that impacted on the planning.
Chronological Account.	An account of the process from the perspective of the teacher-director based on lesson plans and reflections.
6. The Road Back Analysis	Analysing the process in relation to the theory based on materials generated by the participants.
The ordinary world of participants.	The process of eliciting their needs.
The participant's special world and the character's ordinary one.	Creation phase: Setting and characters are created using Izzo's model and Educational Drama principles.
The character's special world: Maverick 436.	Development phase: Characters develop the story guided by the stages of the Hero's Journey. Educational Drama principles are used to engage the group in the drama.
Identification of participant with character in The Ordeal.	Climax: The characters face their ordeal and learners exhibit their own core values.
Both characters and participants return with an Elixir.	Reflection: Learners evaluate their characters and what the characters have learned as well as reflect on what they themselves have learned.
7. The Resurrection A Longitudinal Study	Reflections one year after implementation.
8. Return with the elixir Conclusion	What has been gained from the study, and how can it be taken further?

Mirror Mirror on the Wall
Part One
Theoretical Foundation

2. THE JOURNEY BEGINS

Drama and self-Awareness

As the child was old enough to be confirmed on The Day of The Innocents, the old woman took her to an old crippled shoemaker to have a special pair of shoes made for the occasion. In the shoemaker's case there stood a pair of red shoes made of finest leather that were finer than fine; they practically glowed. So even though red shoes were scandalous for church, the child, who chose only with her hungry heart, picked the red shoes. The old lady's eyesight was so poor she could not see the color of the shoes and so paid for them. The old shoemaker winked at the child and wrapped the shoes up.

The next day, the church members were agog over the shoes on the child's feet. The red shoes shone like burnished apples, like hearts, like red-washed plums. Everyone stared; even the icons on the wall, even the statues stared disapprovingly at her shoes. But she loved the shoes all the more. So when the pontiff intoned, the choir hummed, the organ pumped, the child thought nothing more beautiful than her red shoes.

By the end of the day the old woman had been informed about her ward's red shoes. "Never, never wear those red shoes again!" the old woman threatened. The next Sunday, the child couldn't help but choose the red shoes over the black ones, and she and the old woman walked to church as usual.

- Women Who Run With the Wolves (Estes, 1992: 216-219)

This chapter focuses on the initial aspect of creating distance between an individual and her value system, to provide the space for her to interrogate it critically and compare it to other value systems. This first step involves creating a cerebral distance between the individual and her own actions. She needs to learn to step back from herself intellectually and observe herself in action. This will create self-awareness: the awareness of one's belief system and how it motivates one's actions . Section 2.1 deals with the theory and practice of Augusto Boal (1979, 1992, 1995) and section 2.2 with that of Robert Landy (1993, 1994, 1996).

Both Boal and Landy provide theories to explain how drama is capable of creating an intellectual distance. Both theories are informed by a particular understanding of the relationship between drama and everyday life. In order to develop our own understanding of the relationship between the two, each section will describe the relationship from the point of view of the particular practitioner. Thereafter, each section will investigate how the practitioner views the self and discuss this in relation to the secondary frames of character and fictional context.

The third part of the discussion, in each case, will deal with the concepts and methods each practitioner has developed in order to utilise the relationship between everyday life and drama for creating self-awareness. In 2.1, the focus is Boal's concept of the spect-actor as a potential first step in creating distance between *self-as-subject* - the one who observes - and *self-as-object* - the one who acts - as described above (p.21-22). In 2.2, the focus is Landy's concepts of role and distancing as the keys to understanding one's own actions in the context of one's life story.

Lastly, each section will provide a critical analysis of the practitioner's ideas in the context of the endeavour to devise a practical programme for values clarification in a multicultural classroom in South Africa.

¹ It is this journey, that starts with stepping back from oneself and becoming self-aware, that Sophie embarks upon in the excerpt from the beginning of the book *Sophie 's World* inserted at the juncture between sections 1.1 and 1.2 of this chapter - a pattern that iterates throughout the discussion

2.1 *Augusto Boal*

2.1.1 Introduction

Boal develops his idea of the spect-actor and the distance between self-as-subject (spectator) and self-as-object (actor) as critique on the traditional physical distance between audience and performers in conventional theatre. In *Theatre of the Oppressed* (1979), Boal criticises Aristotle because in his poetics the spectator lives vicariously through the character (actor) allowing him to act on her behalf. This renders the spectator passive and powerless to change her circumstances. Aristotle's tragedy coerces the audience into accepting the status quo by purging them of the weaknesses that causes people to deviate from accepted social norms. This purging happens through catharsis as the audience identifies with the character in the story through empathy.

The audience, therefore, remains passive while the character on stage undergoes change. Boal is strongly opposed to this. If the physical separation between character and spectator can be overcome then the spectator may be empowered to change her society rather than to relinquish power to it.

Boal finds the root of the disempowering effect of Aristotle's tragedy in Aristotle's statement that art imitates nature. Boal's understanding of the dichotomous relationship between art (drama in our case) and nature (the everyday lives of the audience members) sheds light on the way in which drama can be used to create a distance between the individual and her system of beliefs so that she may be empowered to criticise and change both her beliefs and the actions flowing from the beliefs. Consequently it is necessary to investigate how Boal understands this relationship before looking at the concept of the spect-actor and how it encompasses the kind of distance the proposed process seeks to accomplish.

2.1.2 The Relationship Between Art and Nature: Belief Systems

Boal (1979: 1) writes that when Aristotle said that art imitates nature he meant that "Art re-creates the creative principle of created things." This 'principle of created things' is that they are constantly evolving towards perfection. Art, therefore, recreates that internal

movement of things toward their perfection. Consequently, in Tragedy, the artist must imitate men "as better than in real life" (Aristotle in Dukore, 1974: 32) and not as they are. When nature fails to evolve toward perfection, the artist has to intervene and correct the failure, bringing nature back on track (Boal, 1979: 8-9).

The perfection that nature strives towards and that art should help accomplish, according to Aristotle, is the attainment of the highest goal, which is the political good: justice. But to find out what is just, Aristotle says one needs to empirically examine the real, existing state of affairs. In Boal's words: "This leads us to accept as 'just' the *already existing* inequalities" (his Italics) (1979: 21).

Aristotle's idea of art, and therefore of theatre, is to intervene when already existing inequalities - and the belief system that promotes these inequalities - are being threatened. Theatre is designed in such a way that it coerces the audience into accepting the status quo and changing back from a fallen state into a 'good' citizen relinquishing to the current belief system.

Aristotle's tragedy accomplishes this coercion through catharsis that is created by empathy. Catharsis is the change that occurs in the audience member when she sinks back into obedience. It is accomplished by a bond of empathy that connects the audience member to the character on stage. Through empathy, the audience identifies with the character's strengths. Yet, the character possesses one weakness, something that the audience may also identify within themselves.

The bond of empathy performs its purging function in two ways. Firstly, when the character ends up in a catastrophe as a result of his weakness, the audience fears that the same would happen to them if they continue to harbour the same weakness. Their fear consequently purges them from their weakness. Secondly, as a result of the bond of empathy, the audience gives expression to their vice, or weakness, living vicariously in identification with the character. In doing so they rid themselves of it.

Boal concludes:

Theatre is change and not simple presentation of what exists: it is becoming and not being. (1979:28)

If theatre does not represent how things are, but how they should be, it follows that theatre reflects the belief system of those who create it. In this sense, all theatre is politicised. Can theatre then be used to expose those same belief systems? Boal believes it can and he builds on the ideas of Bertolt Brecht to show how this may be accomplished. However, he also criticises Brecht for not going far enough, especially with regards to the relationship between audience member and actor, self and character (Boal, 1979: 113).

2.1.3 Relationship of 'Self to Dramatic Character and Context: Playing Oneself

For Brecht, theatre exposes the belief systems of the characters because "the character *is not an absolute subject with a free will*, but the object of economic or social forces to which he responds and in virtue of which he acts" (his Italics) (Boal, 1979: 92). Therefore, who the character is and how he reacts, continuously betray the social forces he was brought up within, they expose the belief system that he subscribes to (1979: 92-99). This is also true of an audience member. Boal professes the same Marxist understanding of self as being socially determined. It will be shown that his shift from South America to Europe caused a change in the application of his theory and consequently exposes a discrepancy in his theory arising from this understanding of self.

For Brecht, theatre should not allow the spectator simply to live vicariously through the character. Rather it should create a sufficient distance between character and spectator so that the spectator may be critical of the belief system, which motivates the character's actions. This moment of insight for the spectator is how Brecht understands catharsis (Brecht, 1957: 74-75).

Although Boal applauds Brecht for wanting to use theatre to bring about change by allowing the audience member to think for herself, he says that Brecht's poetics still render the spectator passive and without power to act. as did Aristotle's.

Boal's *Theatre of the Oppressed* endeavours to overcome this:

... the *poetics of the oppressed* focuses on the action itself: the spectator delegates no power to the character (or actor) either to act or to think in his place; on the contrary, he himself assumes the protagonic role, changes the dramatic action, tries out solutions, discusses plans for change—in short, trains himself for real action, (his Italics) (1979: 121)

In overcoming the physical distance between spectator and actor, Boal proposes another kind of distance. This is not a physical distance, but the distance between the actor as subject, and the actor as object. The spectator herself becomes both the subject, thinking and reflecting upon the actions on stage and the object of reflection, the one who is performing those same actions. This change in the understanding of distance also causes a merging between everyday life and fiction. The characters created in Boal's work and the contexts within which they act are not fictional at all, they are representations of the participants themselves and events from their own lives. There are some exceptions to this, when characters are created not to represent actual people, but to symbolise certain belief systems. So, for instance, a policeman is chosen to represent the rule of law. However, the focus here is on the participant and her learning about her own behaviour by playing herself in familiar circumstances.

2.1.4 Key Concepts and Methodology: The Spect-Actor

2.1.4.1 Theatre of the Oppressed

The term *specl-actor* is chosen by Boal to refer to the person who both acts (object) and who watches herself in action (subject). When one is able to see oneself in action and understand the thoughts or beliefs that motivate that action, one can also evaluate and change the action. For Boal it is not enough merely to see and criticise, as it is for Brecht. He wants to empower the spectator to enter into the action and change it. In this sense theatre for Boal is a 'rehearsal for revolution' (1979: 121).

There are two clear stages in this process as indicated by the term *specl-actor*. Firstly, there is the moment of spectating, of looking in on the action from outside and being able to criticise it. Secondly, there is the moment of stepping in and changing the action according to that evaluation. Boal has designed various techniques that will enable people to act out events using the medium of theatre to communicate how they perceive their environment, circumstances and their role within it. All these techniques try to facilitate both the stages of seeing and evaluating the action and then stepping in to change it.

In order for the spect-actor to see herself in action and evaluate it, it is necessary for the action and the belief system behind the action to become externalised. Boal, like Brecht, believes that when people are asked to act out events from their own lives, their systems of belief become clear in their representation.

In *Image Theatre* one participant uses others' bodies, 'sculpting' with them a group of statues to express how she views a certain problem and how she thinks it may be solved. Another participant may suggest a completely different solution to the same problem arranging the bodies in a completely different way. This is because "the different patterns of action represent not chance occurrence but the sincere, visual expression of the ideology and psychology of the participants" (1979: 137). What is interesting here, says Boal, is that each variation not only expresses individual ideology but also collective systems of belief, "The image synthesises the individual connotation and the collective denotation" (1979: 138).

In another one of his techniques called *Breaking of Repression*, Boal writes that "the process to be realised, during the actual performance or afterward during the discussion, is one that ascends from the *phenomenon* toward the *law*; from the action presented in the plot toward the social laws that govern those actions" (his italics) (1979: 150). In this technique one of the participants chooses an event from her life where she had experienced repression, she chooses all the characters that are present and then the event is acted out. Although the event happened to one person in particular, it is important that it becomes clear to everyone how the event is a reflection of the value system of society. When this happens, it is possible to criticise the value system and one's own subservience to it. It is at this moment where individual action leads to collective belief system, that the distance between actor as subject and actor as object is created. Once participants were able to move from the particular interpretation of a belief system to the general rules of that system, it is possible to enter into the action and change the character's behaviour. This is only possible because "Man-the-spectator is the creator of Man-the-character" (1979: 134).

The participant's entering into the action to change it is most pronounced in *Forum Theatre*. Actors play out a scene proposed by members of the audience. It is important that the scene brings the protagonist to, what Boal calls, a *Chinese crisis* (Baxter, 2003). This climax is characterised by the elements of both danger and opportunity for the protagonist. In the first version, he does not seize the opportunity and the story ends in tragedy. During a second presentation of the scene any audience member who wants to change the course of events, may step in and take the place of the protagonist. The entry of participants is encouraged and facilitated by a *Joker* who challenges the participants to take action. After some attempts at changing the protagonist's fate, participants may replace any other character in the drama. By replacing the actors, the participant rehearses her solution to the problem within the context of the fictional representation. The actors in the story are to resist her efforts in order to keep it realistic and not allow 'magical' solutions. Boal writes that even though the situation is fictional, the experience of the participant when she acts out her solution is concrete (1979: 141). Being a concrete experience, it can help the participant discover the workability, or not, of her solution. On the other hand, however, because it is a simulation, the participant is always left with a sense of incompleteness that can only be fulfilled once that rehearsed solution is carried out in real action (1979: 142).

As he moved from Brazil to become an exile in Europe, Boal has shifted his focus from the liberation of the masses to the liberation of the individual. This shift in focus was prompted by the kinds of oppression that he found in Europe compared to the kinds of oppression he was familiar with in Brazil. In South America the oppression was caused by racism, sexism, abuse of power and authority by clergymen and the police, low wages, and unbearable work conditions. The main cause of death there was hunger. In Western Europe the main problems were loneliness, an inability to communicate, and purposelessness. The main cause of death was suicide and drug overdose (Boal, 1995: 7). In South Africa we are in the unique situation where Western and African values and ways of life appear side by side and both groups of problems are identifiable in our schools (Van Zyl Slabbert et al, 1994: 55). Boal's own reinterpretation of his work in Brazil and particularly of the concept of spect-actor may be useful in finding ways to

apply his ideas to the South African context. His shift in focus is mapped out in his work *The Rainbow of Desire: The Boal Method of Theatre and Therapy* (1995).

2.1.4.2 *The Rainbow of Desire*

The phrase 'rainbow of desire' refers to the concretisation of the desires and warring emotions within the individual. In most of the Rainbow of Desire techniques, images, or forum theatre sessions are created where the characters are made up of the internal voices or desires of the individual. These desires expose the value system of the individual since the things people value are also the things they desire. Where Boal focussed on external forms of oppression, or the 'cops in the street', in *Theatre of the Oppressed*, he now focuses on internalised oppression, the 'cops in the head' of the participant. For these internal desires to be concretised and the value system therefore exposed, the distance between self-as-subject and self-as-object is paramount.

Theatre — or theatricality — is this capacity, this human property which allows man to observe himself in action, in activity. The self-knowledge thus acquired allows him to be the subject (the one who observes) of another subject (the one who acts). It allows him to imagine variations of his action, to study alternatives. (1995: 13)

This confirms what has already been said that, for Boal, theatre enables a person to see herself from the outside and so doing allows her to critique her action and change it. However he then adds another dimension to this distance between self-as-subject (spectator) and self-as-object (actor): "that distance which separates space and divides time, the distance from 'I am' to 'I can be'" (1995: 13). It is the distance between the self in the present and imagined self of the future.

Although Boal talked about trying out alternatives of how one's actions could change in *Theatre of the Oppressed*, he now emphasises the aspect of imagination more strongly. One has to be able to *imagine* oneself acting differently before one can actually act differently. He adds that it is necessary for this distance between self and imagined self, to be symbolised, and this symbolisation is possible by virtue of theatre. This is why theatre should not just belong to those who choose it as a profession, but to all humans who want to imagine themselves changing.

By the same token, the theatre space or *aesthetic space*, does not only refer to places where formal productions are being performed, but any space, which

...has as its primary function the creation of a *separation*, a *division* between the space of the actor — the one who *acts* — and the space of the spectator — the one who *observes* (his italics) (1995: 17).

He argues further that neither spectators, nor a physical platform is necessary for theatre to occur:

The 'theatre' (or 'platform'⁷, at its simplest, or 'aesthetic space', at its purest) serves as a means of separating actor from spectator; the one who acts from the one who observes. Actor and spectator can be two different people; they can also *coincide in the same person* (his italics) (1995: 19).

This moment of separation between actor and spectator, when it happens within the same person and when it enables that person to imagine a change of action, is what Boal now understands as the moment of catharsis. This separation is referred to as the dichotomising power of the aesthetic space (1995: 24-26). The Rainbow of Desire techniques are all designed to facilitate this separation of self-as-subject and self-as-object by the concretisation of hidden desires and by placing them in dialogue with each other. When a person can see her desires in action, she can gain insight into herself and the internalised oppressive beliefs that motivate her action. Then she may also start to imagine how it would be if she changed her beliefs and actions. When the spect-actor is purged of inaction, when she is dynamised in this way to take action, she has experienced catharsis (1995: 72).

While his move from Brazil to Europe has helped him to refine his concept of spect-actor and its relevance for change through theatre as medium, it has also caused his own beliefs to be more concretely expressed and their shortcomings to be exposed.

2.1.5 Critical Analysis

When applying Boal's ideas to the multicultural secondary school classroom in South Africa, we find them useful only up to a point. Boal's analysis of the aesthetic space as a place where all the different internalised belief systems ('cops in the head') can be identified, may be useful to identify the different demands of groups within a

multicultural context, on the individual. His emphasis on allowing the spectator to enter into the action in order that she may be empowered to have an impact on the course of action is also important. However, there are some difficulties that arise firstly, from the nature of the South African context. This context is complex and has specific characteristics that problematise the uncritical application of Boal's methods. Secondly, as Davis and O'Sullivan argue (2000), Boal's methods (especially his adaptations for Europe) do not really aid the individual in taking action to change her belief systems, but rather to adapt to them or turn the same oppression back onto those who were enforcing it in the first place. The reason for this is that, Boal's theory does not provide an objective standpoint from which to judge the 'cops in the head' of the individual. These criticisms will now be viewed separately.

South Africa is considered to be a third world country, comparable to Brazil, rather than a first world one like European countries. Therefore Boal's work in *Theatre of the Oppressed* is considered first. In the programme that is being developed here, both the moments of viewing for evaluation and then stepping in to rehearse alternative actions, as suggested by the concept of *spect-actor*, are important. However, it is necessary to reinterpret some of Boal's principles for the particular context of a multicultural group of learners in South Africa.

Firstly, when dealing with a group of learners where there are representatives of various cultures present, it is not so easy to move from the individual interpretation of a value to the collective system of beliefs that teach that value. The 'collective' that supports this value may not be represented by the rest of the class. It may become too personal for that participant to expose her culture's values to evaluation, she may even be moved to defend them, rather than interrogate them. This may be especially true of adolescents (the target group of the proposed programme), who, on account of their developmental phase, may find it difficult to create a distance between their own actions and their emotional responses to the action as is suggested by Renee Emunah (1994). She proposes the employment of distancing techniques when using drama methodologies with this age group (1994: 42). The cultural composition of the multicultural class is too

complex" and the age of the target group makes it even more difficult to let participants play themselves in familiar context, as Boal suggests. Greater distance is needed. Such an experience of cultural conflict and a reiteration of the need for more effective distancing techniques are explored in an article by Bryan Edmiston (2002) *Playing in the Dark with Flickering Lights Using Drama to Explore Sociocultural Conflict*. He had written the article after an experience in Northern Ireland where the division between Protestant and Catholic systems of belief were too close to home for participants to explore in a drama he had attempted to set up based on a news article of the day. He found that such conflicts are easier to deal with in completely fictional situations as in another class he had designed around the story of the three little pigs and the wolf. This drama explored the relationship between pigs and wolves rather than between particular socio-cultural groupings of people. It proved more engaging and more effective in bringing about understanding and change for the learners.

This thesis proposes the creation of completely fictional characters in fictional situations as a further means of distancing. To evaluate what that fictional character is doing, may be easier and more productive for the target group, as Edmiston had experienced. Nonetheless, it is important to remember that the character has to be under the complete control of the participant, in order to ensure that the physical distance between spectator and actor is not reinstated. It may therefore be potentially useful to look specifically at Boal's process for the creation of Forum Theatre by actors. In this kind of theatre the protagonist is created so that spect-actors could identify with him, and he is represented within a situation that is familiar but not identical to an actual occurrence. To make him identifiable, Boal insists that the protagonist's ideology must be clear, his actions must communicate this ideology and he must make errors in dealing with the situation that participants will find familiar (1992: 17). The next chapter deals with the complete fictionalisation of the character and his context to facilitate learning.

~ This is not to suggest that there are not classes, or whole school populations, that are more homogeneous in the sense that learners have similar combinations of influences from their contexts. This would be the case if learners were all from the same community and same race or same gender. Yet, the study seeks to be applicable in heterogeneous multi-cultural contexts of all varieties and therefore chooses to focus on more complex target groups. I do propose, however, that the methodology developed here be tested with other kinds of groups as well to test its validity across the board.

A second reinterpretation that is needed in Boal's work in *Theatre of the Oppressed* is connected to the concept of oppression. It is not as simple anymore as saying that it is the masses oppressed by a minority elite government, as was the case in the South American context in which Boal was writing and in South Africa under the apartheid government (James. 2001: 5). It has become more complex than that as discussed in the Introduction to this thesis. The enemy is not clear.³ In South African schools the oppression wears more faces than that of political oppression and poverty. I ran a workshop in 2001 with a group of 32 secondary school students of a multicultural government school on the problems they face. The workshop formed part of an educational theatre programme unrelated to the current investigation that focussed on helping learners identify the things that they could label as 'enemies' or 'predators' in their lives. The main tool for externalising these 'oppressors' was Image Theatre and the following sources of such oppression were identified: peer pressure, sexual and physical abuse, pressure from parents and teachers to perform coupled with the looming problem of unemployment, pressure from media and friends to be physically attractive and rich coupled with the problem of widespread poverty, opposite sex relationships complicated by HIV/AIDS. Each individual has a unique combination of these pressures and each individual needs to be empowered to deal with her combination in a responsible manner. The first step in this process is for her to learn to step away from the value system that guides the way she is accustomed to dealing with problems and making choices. Thereafter she may be able to compare her value system to those of the groups that are exerting pressure on her and come to a decision about how to act. The belief system enshrined in the constitution is but one of these points of comparison, or frames that bring about perspective. Others may include the values that are communicated through Hollywood films, or those

The study does not ignore the fact that a vast majority of South Africans live in a developing world scenario where the 'cops in the street' may seem easier to identify. Our history demands that we recognise social conditions in defining how we are in the world as well as the choices we make or are empowered to make about our own values. Still, as mentioned earlier, my own interest and emphasis is on the internal landscape, or 'cops in the head', of the individual, rather than on the external one where the 'cops in the street' are rampant. This is partly because I focus on the multi-cultural aspect of the target groups and partly because of an ever present scepticism about the simplicity even of external forms of oppression. As I will argue shortly. I doubt our accessibility to the objective reality where such oppressors can be found. It all translates back to our own interpretations which are governed by the 'cops in our heads.'

underlying television advertisements, or the values of particular religious groups, parents or other figures of authority. The application of Boal's theory therefore is problematic because of the complexities: firstly, in the composition of a multicultural class and secondly, of the forms of oppression represented in the class.

It may be argued that Boal's own reinterpretation of his work in *The Rainbow of Desire* may solve the problem, since he has shifted his focus to empower the individual in identifying her personal combination of oppressive systems. However, there are some fundamental problems with Boal's concept of the *self that* obstructs the application of his reinterpretation.

In their article *Boal and the Shifting Sands* (2000: 288-297), Davis and O'Sullivan argue that Boal has never really believed that theatre could mobilise a group to induce social change that his work was never grounded enough in Marxist theory to allow it to empower an entire social group for action that would bring about social change. From the start, even in *Theatre of the Oppressed*, they maintain that he was an idealist who worked with people's thoughts about their experiences and their interpretations and did not take into account the power of the oppression that existed in objective reality. He saw the self not as a construct of economic and social forces, as did Brecht, but as an absolute subject with a free will.

Certainly, the power to think up an idea and try it out is the ruling principle of Boal's theatre. There is no explicit reference to the social or material objective reality. (2000: 292)

This idealist approach renders the theory impotent as regards practical reality, in their opinion. It causes a Utopian impression of the solution and therefore does not empower the individual to change her social circumstances, but rather to adapt to them, or worse, turn the oppression back on the oppressor.

This argument is similar to the one made earlier about the oppressor not having a clear face. If there is no clear enemy, there may also be no clear source of wisdom to overcome the enemy. Where does one find an objective stance from which to judge the perspective of the individual story? If the cops are all in the head, who is to say that the 'new insight' gained from the workshop does not turn into one more cop? The only way

Boal is able to overcome this, according to Davis and O'Sullivan, is to construe an absolute subject that can view the situation from a metaphysical point of view. However, according to Marxist theory, such an objective point of view is problematic since the individual's choices and beliefs are always influenced by the oppressive social and economic forces of objective reality. Davis and O'Sullivan argue that if this is so then what stops the individual from simply turning the oppression back on the one exerting it in the first place? They cite an example from a workshop by Boal they have attended in Brisbane 1995, where the person felt oppressed by his siblings because he was forced to look after his elderly mother. The forum reverted to finding ways to "avoid having your needy mother dumped on you" (2000: 288), while it should have questioned the value system behind the unwillingness of children to care for their elderly parents. By leaving the values unchallenged the 'oppressed' son is now free to turn the same kind of oppression back onto his siblings and by so doing, exert some oppression of a different kind on his mother who is the one truly needing the care in the first place.

Boal seems to confirm his own theory of theatre exposing the belief system of the one practising it. His theatre practice reveals some of his own beliefs about the self that is in opposition to his expressed Marxist perspective.

From a post-structuralist point of view, one can agree with Davis and O'Sullivan that Boal was more concerned with internalised oppression, the 'cops in the heads' of the participants, even in *Theatre of the Oppressed*. However, one could not agree with them that this would have been different had Boal taken into account the objective reality of oppression. Post-structuralist thinking doubts our accessibility to such an objective reality. Our only access to it is through interpretation (Berry, 2000). One should rather say that Boal does not take into account and create dialogue with other interpretations of the same reality that may relativise or shed a different light on the first interpretation. He focuses only on the participant's interpretation, especially in his later work. He does create dialogue around the issue among the participants present to create a 'collective denotation' (Boal, 1979: 138) but he always insists that people who are to participate in one person's images are to feel a certain 'identification', 'recognition' or "resonance' with the material presented (Boal, 1995: 68-69). So doing no new insight or alternate

interpretation is presented that could challenge the original.

What the current research wants to achieve is to create dialogue between the individual's interpretation of events and other interpretations. More specifically it wants to find a way of creating dialogue between the belief system that forges the individual's interpretation and other belief systems that may offer a different interpretation of the same event, such as the one suggested by the constitution and the bill of rights. It will do so by using the frame of dramatic character creation as a reference point for the discovery of how belief systems motivate actions.

This dialogue between belief systems is very necessary in the South African context where a diversity of cultures and beliefs are represented in one classroom. Dialogue is one way of overcoming the problems caused by the complexities of the South African context. Augusto Boal's theory is useful for the first step toward dialogue: stepping back from your own position in order to understand it better. However, it does not assist us further with the process of comparison, evaluation and change of behaviour.

A thinker who does take into account the dialogue between different interpretations is Robert Landy. He presents a different framework, another vantage point from which to view one's situation in order to get a clearer picture of the belief systems functioning within it. His work will be the focus of the next section.

As soon as Sophie had closed the gate behind her she opened the envelope. It contained only a slip of paper no bigger than the envelope. It read:

Who are you?

Nothing else, only the three words, written by hand, and followed by a large question mark....

Who are you?

She had no idea. She was Sophie Amundsen, of course, but who was that? She had not really figured that out—yet.

What if she had been given a different name? Anne Knutsen, for instance. Would she then have *been* someone else?...

She jumped up and went into the bathroom with the strange letter in her hand. She stood in front of the mirror and stared into her own eyes.

"I am Sophie Amundsen," she said.

The girl in the mirror did not react with as much as a twitch. Whatever Sophie did, she did exactly the same. Sophie tried to beat her reflection to it with a lightning movement but the other girl was just as fast.

"Who are you?*" Sophie asked.

She received no response to this either, but felt a momentary confusion as to whether it was she or her reflection who had asked the question.

Sophie pressed her index finger to the nose in the mirror and said, "You are me."

As she got no answer to this, she turned the sentence around and said, "I am you..."

Wasn't it odd that she didn't know who she was? And wasn't it unreasonable that she hadn't been allowed to have any say in what she would look like? Her looks had just been dumped on her. She could choose her own friends, but she certainly hadn't chosen herself. She had not even chosen to be a human being.

-Sophie's World (Gaarder, 1994)

2.2 *Robert Landy*

2.2.1 Introduction

Robert Landy's role model provides the individual with a means: firstly, to identify the perspective from which she is viewing a certain situation; and secondly, to find alternative, often conflicting perspectives, from which to understand it. Bringing the two ambivalent perspectives into balance with one another is the goal of his drama therapy.

The two primary sources for Landy's theory on role are theatre and sociology. For him theatre is the main source of therapy since role is the connection between stage and every day life. On the other hand, the social sciences have informed his understanding of role as socially determined (1994: 102). Landy builds on the ideas developed in the social sciences during the 1930s when role became a metaphor applied to psychological and social analysis and the notion of world as stage had achieved scientific status in the field of human sciences (Landy, 1993: 19). However, theatre for Landy is not merely a metaphor for understanding human life, theatre and role in particular is "the primary frame of reference for an analysis of social life" (1993: 26).

To accept Landy's emphasis on role as the central concept for successful therapy, it is important to understand how he sees the relationship between everyday life and theatre and between self and role.

2.2.2 Relationship Between Art and Nature: Dramatic Paradox

Landy agrees with the post-modern view that addresses diversity and multiculturalism, recognising that our sense or interpretation of reality is subjective and context dependent (1994: 102). The only access we have to reality is through interpretation and more specifically through dramatic paradox. Interpretation is the product of paradox, of living in two realities at the same time: that of everyday life and that of the imagination, that of actor and that of role. He writes:

...dramatic paradox (is) a notion that well establishes the connection between the world and the stage, and leads to an understanding of the healing potential of drama. (Landy, 1993: 11)

Dramatic paradox in theatre is characterised by the actor who is simultaneously herself and someone else. The actor and the character/role are both separate and merged, and the "non-fictional reality of the actor coexists with the fictional reality of the role" (1993: 11). Referring to Hamlet, Landy writes: "The paradox of drama is to be *and* not to be, simultaneously" (1993: 12). 'Being' is the part of the actor that is in role, carrying out the action in the moment, 'not being' is the part that is de-roled, inactive, reflecting upon the action from outside.

This paradox is reminiscent of Boal's idea of the *spect-actor* as one who acts and reflects upon her action from outside. However, for Landy the moments of acting and watching are not separate, but simultaneous. It also is not just characteristic of actors in the context of theatre, it is true of any human being in everyday existence who needs to make choices and reflect upon their consequences. Drama and theatre, by virtue of the dramatic paradox can become a means of survival, of gaining understanding and control of reality. In this sense everyday life is essentially dramatic in character.

Landy makes an analysis of the origins of role, in order to illustrate how theatre and role have always been one of the most important tools used by humans to gain understanding and control of their lives. In ancient traditional cultures the shaman would take on the role of Rain to ensure a good planting season, or the role of Death to ensure a safe journey for the dead into the unknown (1993: 16). In the religious rituals of Judaism and Christianity, dramatic symbolisation is used to strengthen the faith by representing images or stories from the past. In performing the ritual the role of god-like figure is assumed to ensure transcendence and to assert control (1993: 17). The dramatic play of children also serves as a means of making sense of the world and of learning to control certain aspects of it through symbolic play. In the same way improvisational drama is a form of dramatic play for adults serving the same purpose (1993: 17-18).

Sue Jennings takes the idea of dramatic play as a means of survival and as proof that everyday life is essentially dramatic in character, even further. The idea of the *imagined other*, of playing a role, is present from early childhood as illustrated, for instance, by a child acting out her fears as monsters. Thereafter, since the time of playing doctor-doctor to the time, as adults, we imagine what it would be like to be married, or to

have a certain occupation, drama shapes the way we see ourselves. We frame our personal histories and relate episodes from our lives as though they were part of a play. (1998: 49-67)⁴

Landy makes another important point in his analysis of the origin of role:

...throughout the history of theatre, from the early rituals of traditional cultures through contemporary postmodern performances, certain repeated role types have tended to prevail. (1993: 15)

Landy talks of a 'cast of characters' (1993: 15) found in play scripts from the earliest times to recent days. People categorise one another in terms of types in order to limit the other and so understand him better. It is the same inclination that makes us limit our life experiences by framing them as episodes in a story. From hundreds of play scripts Landy has compiled a taxonomy of roles, 84 in total, categorised in terms of type, quality, function and style. His cast of characters appear not only in theatre but also in every day life, by virtue of our interaction with life through drama. Theatre has become a repository of the roles we use in everyday life.

If everyday life is essentially dramatic in character, role becomes the most important tool of survival. By taking on roles, people gain knowledge and power over everyday life. Such a limited repertoire of roles provides a catalogue of different strategies for survival. Finding the most appropriate role for the situation is one of the main goals of drama therapy as Landy understands it.

However, it is not as simple as it sounds. There is a complication: role ambivalence. Landy writes that because dramatic paradox lies at the heart of role, even the most extreme commitment to a particular role is characterised by ambivalence.

...the human condition—that of having awareness and the propensity for generating roles—makes us cowards and heroes all at once. (1993: 13)

Because role ambivalence "is the natural order of things" (1993: 13), the aim of drama therapy is not to help the client pick a role as a survival strategy for a particular

On punctuation: the fact that the reference to the resource here is placed *outside* the full stop indicates that it applies to the entire paragraph, as in the case of blocked quotations. Until now a reference that appeared at the end of a paragraph was placed *inside* the full stop because it referred only to the last sentence of that paragraph.

circumstance, but to help her see the conflicting roles within her situation and to help her negotiate a balance among the roles. It follows that the more roles one is able to play and balance, the greater one's chance of success in overcoming the difficulties one is faced with. Behind this understanding of role ambivalence lies a very particular view of the self as being multiple rather than centred on a core. There is also a very particular understanding of the relationship between self, role, dramatic character creation and story.

2.2.3 Relationship of 'Self to Dramatic Character and Context: Role-Play

In *Persona and Performance* (1993) Landy builds on the idea of world as stage and people as characters. If the dramatic paradox of living in two worlds at once is the connection between theatre and real life, role is the connection between self and dramatic characters. Landy describes his understanding of self in terms of two movements. Firstly, he identifies a movement away from understanding self in terms of a core identity towards an understanding of the self as many-sided. Secondly, there is a movement away from viewing the self as purely socially determined toward understanding it in terms of the creative action of role-playing within a context.

Landy, like many others, challenges the concept of a core self that contains the essence of being and that can be known. According to this concept of self, therapy would entail accessing the true self in order to expose false 'masks' and 'social roles' that come in conflict with it (1993: 19). Since the 1930s these ideas have been challenged by social scientists such as G.H. Mead (1934) and William James (1950) who start defining the self in terms of compartments such as the T and the 'me'. Self becomes a social construct based on how we are seen by other people. A key theorist in this regard is Ervin Goffman, whose book *The Presentation of Self in Everyday Life* (1959), describes how we create our identities by choosing roles relative to the audience to which we present ourselves.

Such an understanding of the self implies contradictions and splits within the person. Landy agrees with this many-sided picture of the self in contrast with the idea of a core self. However, he goes further by saying that, in order to deal with these splits and ambiguities, there arises

...a need for *stories* (my italics) that support the multitude of splits confronted each day on personal and political levels...These stories need to be peopled not with a self, but with roles that respond to the many ambiguities of being. (1993: 22)

For Landy, a change in the understanding of self leads to a change in how the self is contextualised through stories. Role becomes a way in which people can think about and play out different parts in their life stories. This is because the term *role* addresses the paradoxical and dramatic nature of everyday life.

Where role was merely a 'serviceable metaphor' or a 'social artefact' subsidiary to the more inclusive concept of *self* for Mead and others, Landy sees it as a concept in its own right (1993: 23). Influenced by the ideas of Jacob L. Moreno (1960) and Theodore Sarbin (1954), Landy extends his ideas to include the context within which role is played out. A person is not merely passively responding to social circumstances, she interacts with them actively (1993: 24). There exists an interactive relationship between person and context.

For Landy human beings have three functions within their context. Firstly, they are *role recipients* who receive certain roles based on biological and genetic make up. Secondly, they are *role takers* as they take roles based on how they are viewed by others. Lastly, they are *role-players* who act out their own identity within the context of social circumstances. Human beings are therefore both creations, determined by biological and social factors, and creators of their own identities (1994: 101).

Although there is no core self, the self is not random, aimless and disconnected. Rather, the "human personality is a system of interrelated roles which provide a sense of order and purpose" (1994: 101). Furthermore, the dramatic paradox as embodied within the concept of role, allows a person to see herself in role, even to see herself in ambivalent roles, and therefore to be an active creator of new- roles, able also to adapt old ones to new circumstances.

If one needs a concept of centrality or core, I would like to offer that of impersonation. At the center of the person is the ability, the potential to take on other persona. (1996: 116)

Role, therefore, represents the most indivisible part of the human personality. It represents a part, rather than a whole. Yet, it performs a knowable purpose within the context of the life story. Role is, therefore not an entity, a new kind of core, rather it is a relationship between someone and a particular context.

Story as the context of the role becomes a second important dramatic frame through which to understand everyday life.

As people take on and play out roles based in the events that make up their lives, they frame stories about themselves in role, which provide an understanding and give meaning to their existence. (Landy, 1993: 26)

Life, then, is a network of stories and people are the characters that invent their own life narratives. The way they do that is through role-play.

Framing the context in terms of a story and understanding the purpose of a particular role can help someone understand themselves. The role is smaller and more conceivable than the entire network of roles that a self is made of. The story is smaller and more conceivable than the entire life of an individual because a story is a section of that life told from the perspective of one of the roles constituting the self. Story and role, become the primary dramatic media for understanding self (Landy, 1996: 99).

In playing a role and telling a story the client in drama therapy enters the imaginative, fictional reality for the purpose of commenting or reflecting upon the everyday reality. (1996: 99)

Role and story serves not only as framing tools for the complexity of this network of roles, in addition it enables a person to gain distance from the complexity of her experiences in order to bring about reflection and therefore transformation and a change of behaviour. This transformation comes as the repertory of roles expands and becomes more integrated. A healthy self is one with a large repertory of roles and high degree of integration between these roles.

2.2.4 Key Concepts and Methodology: Role and Distancing

2.2.4.1 *Role*

For Landy *role* is the container of all the thoughts and feelings one has about oneself and others in one's social and imaginary worlds, seen from a particular perspective. The

story, told from the perspective of the particular role, is the verbal or gestural text that expresses the role. When someone therefore tells a particular story, fictional or otherwise, the role, or chosen perspective, is exposed to others (1996: 99). This happens through role taking and role-playing. *Role taking* is the mental process of assuming the role. *Role-playing* is the physical behaviour that flows from the chosen role.

Role taking is a complex dramatic process that occurs when someone internalises the qualities of a role. The individual sees herself as some one else. She is subject and object at the same time. This 'someone else', this role, can be based on an actual role model, for example a parent, or a fictional role model, for example an imaginary image of a hero. Role taking can happen through imitation, identification, projection or transformation (Landy, 1994: 107-110).

Imitation happens when, for instance a baby imitates the movements and sounds of significant others. *Identification* happens on a deeper level when a child not only imitates the mother's movements, but also takes on her feelings and values. *Projection* occurs when one imagines another to be like oneself as in puppet play or doll play.

Transference, according to Landy, is when a person views an actual role in terms of a symbolic one. So, one may view- one's friend (actual) as a mother (symbolic), or one's pupil as son. Other writers have referred to the same process as 'transformation' (Jones, 1996: 47; Schechner, 1988: 110). Transference, or transformation, causes people to symbolically recreate reality in terms of their subjective worldview. Transference is an "imaginative act of transforming individuals into archetypes" (Landy, 1994: 109). It is of great importance to the drama therapist since the client uses transference to give symbolic shape to past experiences and feelings. This can only happen, however, when the role is externalised through role-play.

If role taking is an internal, mental process, role-playing is the external enactment of that role. The relationship between taking on the role and playing it out, is reciprocal. In role-playing the person embodies the role, or persona, externally, but at the same time the person projects internal qualities of herself onto the role. In the embodiment of the role, the internal feelings and values of a person are exposed. This is extremely important for the therapist and client, because:

If I can know my actual and fictional role models, then I can have a good idea what I value and who I am. (Landy, 1994: 115)

The taxonomy of roles as a source for all the different roles people play out can be used to help identify the different personae that are taken on and played out and so present the opportunity to draw the parameters of the roles in the system that makes up the self. For easy access the taxonomy is categorised in terms of role type, quality, function and style.

Role type refers to a meaningful form that contains related role qualities (1994: 103). A client named Anne identified with Hansel in a workshop where the story of Hansel and Gretel was used as a starting point for therapy. So doing she identified with the role of hero. (Landy, 1993: 111-137)

By *role quality*, Landy means the distinguishing attributes of the role. Some role qualities within a type are contradictory and then demand the creation of a subtype. So for instance, the role type 'Lover' has as sub-type 'Narcissist' (1994: 103-104). The qualities of the hero may be used to help the client Anne to understand herself better: protector, rescuer, creative problem-solver. It can be further explored by looking at qualities of subtypes such as anti-hero, or pilgrim. (1996: 128-131)

Each role is taken on and played out with a specific *function* or purpose in mind. Every role can serve its player in a certain way: victims relinquish control, mothers nurture, revolutionaries rebel against the established order etc (1994: 104). The role of Hansel served the client by helping her to deal with her alcoholic father. She used the role to help her protect the other members of her family against him. (1993: 112-113)

Finally, each role is played out in a particular manner or *style*. The style of a role is determined by its closeness or separation from reality. The more distant the role from reality e.g. using puppets or masks, the less it is played with emotional intensity; the closer to reality, e.g. realistic role-play, the more emotional it becomes. Style becomes a tool in the hand of the therapist to help the client gain distance from painful situations, or to face their emotional intensity, depending on the specific need of the client. (1994: 104-105)

Using the taxonomy, the therapist can follow an eight step process where the role, and therefore some of the beliefs and values of the client, is externalised, concretised and

reflected upon so that transformation can take place. Note that the steps do not necessarily follow one after the other, they may overlap and interweave with one another.

Step one is the *invocation of the role*. Because any one role only embodies some of the beliefs a person has about life, it is important that the chosen role embodies beliefs that are conflicting and need resolution. According to Landy the unconscious knows where the person's needs lie and through spontaneous play and the identification with certain characters in stories, the necessary role arises instinctively. (1993: 46-47)

The second step is the *naming of the role*. This helps to draw the boundaries of the role and separate it from the rest of the role system. It also encourages the participant to fictionalise the role and take the first step into the paradox of the dramatic process: simultaneously being oneself and not being oneself. (1993: 47-48)

The more finite and clearly the parameters of the role are drawn, the more the client is able to explore its infinite possibilities. Exploring the possibilities is the next step in the process called the playing out or *working through of the role*. This is done through various forms of enactment, like improvised dramas in groups, or in-role story telling by individuals. Working through, says Landy, always occurs in role and "is most successful when clients are able to fully accept the fictional reality of the drama" (1993: 49). Further insight is gained as the role is *explored in terms of its internal qualities*, or the qualities of sub-types (step four). This is most often how internal contradictions or ambivalence is discovered. So a nurturing mother may find within herself a manipulator. (1993:50-51)

The next couple of steps are about connecting the fictional role to everyday life. Step five is *reflecting on the role*. By initially limiting the reflection to the role-play, the participant retains a safe distance and she is able to talk about her role without having to confront herself directly (1993: 51). Thereafter the discussion moves *to relating the role to everyday life* (step six). Where the previous step focused on discussing the qualities, function and style of the role/s, this step asks how those same qualities, functions and styles play themselves out in the life of the client. It is also important to discuss how the role differs from the way the client behaves since the personality is always much larger and more complex than a single role. (1993: 52-53)

The last two steps lead to consolidation. Step seven involves the *integration of the explored roles to create a Junctional role system*. That is, to bring the ambivalent roles into balance so that one role or a handful of roles, do not overpower the system. Landy admits that it is hard to assess exactly how and when this happens, but it comes through understanding the relationship between ambivalent roles and making peace with both the positive and negative aspects of a role (1993: 54). The last step is that of *social modelling*. For the client to break the pattern of dysfunctional behaviour, she needs to act out the changed behaviour by modelling qualities of other roles that have been liberated.

An alcoholic is always an alcoholic, but the power of that one role can be diminished as other, less dependent ones, such as the helper, the elder, and the orthodox believer; are developed and modelled. (Landy 1993: 56)

Throughout the process of role-taking, role-paying and reflection, the concept of distance between player and role is of significance.

2.2.4.2 Distancing

Distancing is the separation between thought and feeling. It is an important separation, because in order for an individual to be critical about her system of beliefs, she needs to remove herself from the intense emotions associated with those beliefs. Landy's theory on distancing focuses attention on an important issue that has not yet been identified and was not addressed by Boal directly either. There is an intense emotional component to the role one chooses to take on and the beliefs represented by that role. This emotional connection complicates the process of stepping back from and criticising those beliefs and the underlying values.

Landy identifies various degrees of distancing on a continuum between over distancing and under distancing. In everyday life an *over distanced* person is one who is analytical and rational, always needing to create rigid boundaries between themselves and others. An *under distanced* person is one who seeks both physical and emotional closeness, who empathises easily with others, seeing themselves reflected in their behaviour (1994: 112).

The continuum not only describes a person's relationship to actual others, but also to the ^Lother as represented by the roles one takes on and plays out. In these terms an

over distanced person is one who is not only disconnected from others outside, but also from herself. She is rigid and over controlled with a very limited repertory of roles in her system, which she plays with little flexibility. Over distance is a state of repression, where a person blocks herself from experiencing emotion. She may remember past emotional experiences, but does not allow herself to feel anything. (1994: 113)

The under distanced person, on the other hand, is one who has little emotional control, is vulnerable and needy. Her repertory of roles is too expansive and roles merge into each other with little distinction. Under distance is characterised by a continual return of repressed feelings. Such a person is often overwhelmed by painful experiences and lives in a state of anxiety. (1994: 113)

Midway between over distance and under distance, one finds *aesthetic distance*. Here catharsis takes place because painful memories can both be remembered and relived, but with a sufficient balance between present and past, actual experience and fictional enactment. At aesthetic distance one is able to play the role of the object, who relives the past; and the subject, who reflects on the past, *at the same time*. One is able to be an over distanced observer and an under distanced enactor simultaneously. It is experiencing the emotion without being overwhelmed by it. This causes a psychic tension that is often released physically through laughter, shaking, blushing or crying. Such behaviour signifies the occurrence of catharsis. (1994: 114)

Catharsis, says Landy, is the ability to recognise that the contradictions in one's life can exist simultaneously. It is the moment of recognising the dramatic paradox, of seeing oneself playing two roles at once. It is accepting ambivalence (1994: 114). Balancing of roles and integration into the role system is the result of catharsis.

Catharsis often happens naturally in the identification with a character in a story, but only if aesthetic distance is achieved. Boaf's criticism of Aristotle's definition of empathy in Greek tragedy can now be understood from a different perspective. An audience member identifying with a character in a story may become under distanced, unable to maintain the faculty of critical thinking that Boaf tries to retain. Brecht, on the other hand suggests an over distanced position, where the audience member does not get emotionally involved at all, remaining at a critical distance. For Landy. Aristotle and

Brecht find themselves at opposite ends of the continuum. For him, the way to ensure that a dramatic presentation creates aesthetic distance for an audience member is for a therapist to be present who can guide the process.

The drama therapist can use this relationship between person and character, or rather the role symbolised by the character, to help create aesthetic distance, by applying the role method discussed above (1994: 114-115).

2.2.5 Critical Analysis

I will analyse Robert Landy's work firstly in relation to that of Augusto Boal and secondly in relation to the needs of the multi-cultural class of adolescents.

Landy agrees with Boal that Brecht's idea of distancing audience from characters is incomplete leaving the audience powerless to act. For Landy it is not desirable for audience members only to think about what is happening on stage, it is also important for them to feel (1994: 111). Otherwise a state of over distancing is maintained and catharsis cannot occur. However, he agrees with Brecht, and with Boal, that pure emotional empathy with characters is not sufficient either. Observation and reflection, is equally important. The moment of aesthetic distance can best be achieved through role-play where the client is both spectator and actor, just like in Boal's work, but under the guidance of a therapist. Boal's version of a therapist is the Joker, but his role is not so much helping the participant to relate her dramatic action to her life, as it is to entice her into participating in the first place.

There are some other important differences between Boal's work and that of Landy. Firstly, in Landy's idea of role-play, the client is not playing herself, but only a part of herself as symbolised by the role she is taking on. Furthermore, the role is fictional and only compares with her personal reality in type and quality. Lastly and most importantly, the client plays not just one role, but explores the same story from the perspective of many roles and so comes to a greater insight into the various feelings, thoughts and values that are exposed by the different roles. She then learns to accept ambivalence and contradiction, and balance is restored.

It may be argued that Boal's Rainbow of Desire techniques aim to achieve the same thing, externalising all the different voices or desires, within the individual. However the source of 'voices'¹ in Boal's work is the individual and those in the forum who identify with her. Landy provides an external source of possible 'voices' or roles - the taxonomy of roles - and can therefore present more conflicting perspectives.

For the purpose of devising a programme on values for adolescents in a multicultural class, Landy's work offers some interesting possibilities but also asks for some re-interpretation.

Firstly, the idea of distancing provides the necessary tool to help adolescents gain distance between their actions and their emotions as suggested by Emunah' (1994). Using fictional roles in fictional stories is one way of achieving such distance.

Furthermore, Landy's idea of the self as consisting of a system of interrelated roles may prove useful for learners who need to come to terms with a wide range of belief systems often presenting them with conflicting values. His idea of leading the individual to accept ambivalence and to use role to mediate between herself and others, is also appealing. However, the tool Landy puts forth for helping the individual in identifying the conflicting voices: the taxonomy of roles proves problematic.

By his own admission the source of his taxonomy is limited to Western theatre. Ditty Dokter (1995) finds the idea of a limited repertory of possible roles to choose from to be reductionist and potentially impotent when applied to clients from other cultures. She argues that it not only limits one's choice of roles, but also interaction, or rather, interchanging of roles. This is so because qualities are limited to certain roles and not 'allowed' to mingle with qualities that belong to other roles. All in all the taxonomy limits people's creativity and possible ways of being.

This is where Landy's work is most limiting. Not only does he restrict the participants' creativity in ways of being but also their creativity in creating and playing out characters in new situations. Agreeably some kind of limitation is necessary: the purpose of this study is finding a frame through which the self in all its complexity can be limited in order to understand it. However, it proposes a different approach: creating a character, whose attributes and actions are limited by clear dramatic character creation

and not by a single role whose qualities and purpose have been predetermined. The proposed programme wants to use the very creation of a character and the development of that character by playing it out in the context of new stories as a parallel process to discovering self.

It now becomes necessary to make a clear distinction between character and role. For the sake of this study a *character* is a fictional system of roles, a fictional self. The same character can play many different roles, just as the same person can. If characters are limited to one role only the character cannot be used to frame the self. In this sense the character is larger than the role. However, the same *role* may be played by a character in a story as well as by the person in real life, e. g. the role of victim. This is how role creates the connection between drama and real life and ensures a way of learning from the drama. In this sense role is larger than character.

The devising of a fully rounded character, who can undergo growth in fictional contexts, opens up two possibilities. Firstly, the character can be explored in many different ways, role being but one of them. Role may be used to create the character by looking at roles in stories familiar to an individual. Or, once the character is created, it can be further built upon by looking at possible roles it might play within its fictional context. By using role to understand characters, pupils get practice in using role to understand self. If the character is created through spontaneous improvisation and storytelling, the initial role of the character will still be one the pupil identifies with, as suggested by Landy in the invocation of the role. However, that character may be expanded upon using character creation techniques derived from theatre practitioners across the spectrum. Such an approach will not limit anyone's creativity in the use of roles, because role will be just one of many ways in which the character will be explored.

Secondly, possibilities open up with regards to the contexts and stories that the character finds himself in. If the character is not limited by a particular story, but by clear character creation, the possibilities for situations the character may end up in. are vast. The character may be put into many different situations, ones that test his beliefs, and the way he reacts within the situation will provide information for reflection. Landy also works with many different stories, existing ones and ones made up by the client, but

while the role remains the same, the characters keep changing. The role of victim is, for instance, played out by many different characters in many different stories. In a sense this study suggests the opposite: many different stories and the possibility of many roles, but the character remains clearly defined and his actions motivated from within set parameters.

What is needed now is a way of defining these parameters, in order to create clear characters that offer enough complexity to open up possibilities for growth, but who are limited for their actions within particular situations to be dictated by the parameters. In the context of the study these parameters would have to include beliefs and values. To find a model for creating such characters the discussion turns to the field of actor training and specifically the work of Gary Izzo and Bertolt Brecht. For a model that would supply the parameters for the creation of a story that would enable the characters to grow, the work of Christopher Vogler in the field of script writing will be studied.

3. INTO A WORLD OF WONDER

Dramatic Character creation and Values

At the door to the church was an old soldier with his arm in a sling. He wore a little jacket and had a red beard. He bowed and asked permission to brush the dust from the child's shoes. The child put out her foot, and he tapped the soles of her shoes with a little wig-a-jig-jig song that made the soles of her feet itch. "Remember to stay for the dance, " he smiled, and winked at her.

Again everyone looked askance at the girl's red shoes. But she so loved the shoes that were bright like crimson, bright like raspberries, bright like pomegranates, that she could hardly think of anything else, hardly hear the service at all. So busy was she turning her feet this way and that, admiring her red shoes, that she forgot to sing.

As she and the old woman left the church, the injured soldier called out, " What beautiful dancing shoes!" His words made the girl take a few little twirls right there and then. But once her feet had begun to move, they would not stop, and she danced through the flower beds and around the corner of the church until it seemed as though she had lost complete control of herself. She did a gavotte and then a csdrdds and then waltzed by herself through the fields across the way.

The old woman's coachman jumped up from his bench and ran after the girl, picked her up, and carried her back to the carriage, but the girl's feet in the red shoes were still dancing in the air as though they were still on the ground. The old woman and the coachman tugged and pulled, trying to pry the red shoes off. It was such a sight, all hats askew and kicking legs, but at last the child's feet were calmed.

Back home, the old woman slammed the red shoes down high on a shelf and warned the girl never to touch them again.

- Women Who Run With the Wolves (Estes, 1992: 216-219)

The previous chapter focussed on the work of Augusto Boal and Robert Landy in Drama Therapy to understand how improvised drama may be used as a frame for understanding everyday life by creating distance between the self and her actions. This is the first phase in the process of distancing as described in Chapter One (p.20-22). Boal's contention that theatre exposes the belief systems of those who produce it, especially when participants play themselves, links with Landy's idea that when one tells a story, the role or perspective from which the story is told, is exposed. However, this role is merely one among many that constitute the self and for personal growth to occur it needs to be understood in terms of its relationship to other roles in the system. If one is able to create a fictional system of roles, a character; it may be possible to learn more about how belief systems are formed and how they motivate actions, before that information is applied to a 'real' self.

The focus of this chapter is the second aspect of distancing: placing the actions and motivations of the individual in a fictional context by using dramatic character creation techniques and specific guidelines for story making (Chapter One, p.20-21). Such distance is important because of the difficulty of the subject matter i.e. the value systems that influence participants' behaviour. The further removed the participant can be from the subject matter by playing a character in a story, the more critical and analytic she can be when reflecting upon the events (OToole, 1992: 113). In other words, this chapter is concerned with exploring the relationship between perceived reality and fiction by finding ways to create fictional selves in fictional contexts and so create parallel frames through which participants may learn.

These fictional frames of character and context need to be carefully selected to maximise learning through the distance they create between the participants' perceived realities and the drama. Such fictional frames are three dimensional (OToole. 1992: 111). On the surface they involve the dramatic conventions, or theatrical style that is being employed. In depth they involve the distance between the focus of the drama and the roles or characters in the story. Depth also involves the point of view and attitude the character assumes in relation to that situation. For a successful educational process

theatrical models for the creation of characters and contexts must therefore be chosen that can maximise learning by:

- a) creating optimal distance between the participants and the drama to bring about critical understanding and
- b) ensuring multiple points of view and attitudes that can be adopted by characters in relation to the dramatic focus to define their roles and so drive the action. (Bowell and Heap, 2001:57-68)

For this study the creation of optimal distance means two things. Firstly, it means the creation of a fictional context with clear boundaries that are far enough removed from the real life belief systems of the participants so that they feel protected and able to explore conflicting attitudes without feeling they must defend themselves or their cultures. Secondly, it means that these very same boundaries, or rules for the drama, must use values clarification as means for character creation so that the values and belief systems of the characters themselves can become the object of reflection and learning.

The selection of attitudes for characters to define their roles within the selected situation is also important for two reasons. Firstly, the attitudes and view points of characters will drive the action in the drama. That is because the chosen theatrical frame is that of improvised drama as opposed to scripted drama. Both Boal and Landy emphasise improvisation as one of the most effective ways for people to externalise their beliefs. In improvised drama: characters, setting and basic plot structure supply the parameters that guide the creative process, while the script fulfils this purpose in conventional theatre. But parameters are not enough, there is an element of dramatic tension that is necessary to drive the action, to give the characters reason to do and say things. In improvised drama this tension is created by the depth aspect of the dramatic frame i.e. the attitudes and view points of the characters (Bowell and Heap, 2001: 57-68).

Secondly, the attitudes and view points of characters provide the structure or 'rules' that guide the participants. Such 'rules' are important to ensure characters can be created and played by people who have no theatre training (Bowell and Heap, 2001: 57-68). Complicated processes or even worse, total carte blanche, may be daunting for young people with no drama training and may inhibit the spontaneity of their participation. As theatre anthropologist Eugenio Barba states:

Needless to say, performers who work within a network of codified rules have a greater freedom than those who ... are prisoners of arbitrariness and an absence of rules. (1995:8)

While structure is provided by the clearly defined parameters of the characters, their context and their attitudes within the context; such rules do not inhibit the freedom of participants to explore. In the same way the rules of a game do not inhibit play, but permit it. The interplay between rules and freedom is a unique characteristic of games and of play. Indeed "part of the source of the pleasure which is found in play is the tension which exists between the two" (O'Toole, 1992: 95). Play and its relation to drama becomes an important theme in this chapter, especially in the way it helps to understand the relationship between perceived reality and fiction.

With all these requirements in mind, two models for character creation and development will be used: Gary Izzo's model for creating characters in interactive theatre and Christopher Vogler's model for devising a story that ensures the development of its main character. Although the two processes of character creation and development usually intertwine, for reasons that will become clear later, I will use Izzo's as a means for character creation (3.1) and Vogler's as a means for character development (3.2). As in Chapter Two after the respective introductions, both sections will describe each practitioner's view on the relationship between reality and fiction, art and nature. Thereafter the two frames of character and context (setting and story) will be discussed in terms of their work followed by a critical analysis. These two models were chosen for their simplicity and the ease with which they can be followed like a recipe, but because of this simplicity they need to be fleshed out and conceptualised much more thoroughly. This will be done by grounding the models in theory of process drama, play, myth and ritual.

3.1 Gary Izzo

3.1.1 Introduction

Through his work in interactive theatre, Gary Izzo seeks to break down the 'fourth wall' between audience and actors (1997: 4). His endeavour is comparable to that of Augusto Boal in seeking to overcome the physical separation between audience and actors.

However, where Boal sought to find it in creating a new kind of audience member as embodied in his spect-actor, Izzo does so by conceiving of a new kind of theatre space. In this space both audience and actor is transported from the realm of everyday life to a fictional reality and so distance is created between fictional selves and their actions on one hand and 'real' selves and their actions on the other. This is more likened to Boal's notion of the *aesthetic space*. Izzo refers to theatre space as play space, or *temenos* where audience is enrolled when entering it and then invited to play with the characters, presented by actors, inside the space. The "art of play", title of his book on interactive theatre, becomes the connection between theatre and everyday life, art and nature.

Theatre conceived as a form of play asks for a reinterpretation of the role of the actor and the way in which she plays her character. The character needs to be one with whom an audience member feels free and able to play. Furthermore interactive theatre asks for a new way of generating stories based solely on improvisation and spontaneous interaction. Since no script exists, the 'rules' of the game are determined by the parameters of the chosen play space and of the characters that are created to inhabit the space. Consequently I will investigate Izzo's concept of play as a link between theatre and everyday life (3.1.2), the *temenos* as the space that separates the two (3.1.3) and character as an identifiable representation of a 'self within that space (3.1.4).

One shortcoming of Izzo's model is its lack of theoretical foundation. Izzo gives very little indication as to the influences on his work from contemporary dramatic theory. Because of this, I have chosen to provide my own links to important theories. In addition to links with play theory, educational drama and the work of Boal and Landy, I will draw on the work of Bertolt Brecht and his idea of *gestalts*, which refers to the way in which characters' actions reveal their social disposition.

3.1.2 The Relationship Between Art and Nature: Dramatic Play

For Izzo, as for Boal, theatre reflects the belief system of its creators. In the 'information age' this means that it reflects "either the aggression and competition in our lives or our disconnection from one another" (1997: 7). For Izzo the belief system of our age prescribes that we work harder than ever for survival in aggressive competition with one

another. Our world is characterised by a fundamental sense of disconnection which is made worse by modern forms of entertainment: television, computer games and cinema. Theatre can reduce the competition and disconnection by rekindling a forgotten part of everyday life: play. A false dichotomy has been set up between "work" and "play" with the latter being devalued as unreal, invalid, artificial, pretentious and false contrasted with the former which is related to "the ponderous gravities of serious and substantial realities" (Manning 1983: 23-25 quoted by Handelman, 1998: 66). Victor Turner (1982) explains how an important hallmark of Western cultures is that playing is separated from work, work from leisure; play is dissociated from explicit cultural and educational values. Play as a liminoid state is voluntary, not as a valued imperative as it is seen in pre-modern cultures. Furthermore, it is seen as fragmentary and experimental. This dichotomy is being interrogated by theatre practitioners, educators and therapists who are rediscovering and utilising play, especially dramatic play, for its therapeutic and educational potential. One such practitioner is Barbara Creaser who asserts that play is the medium through which we negotiate everyday existence. Quoting Fein and Rivkin, she says that play is a "very sophisticated, abstract and symbolic system that is largely imaginary" which allows us to "be human, and to live in a meaningful way in a culture" (1990a: 5).

Rasmussen (1996) indicates how the rediscovery of play as a learning tool through which we represent and make sense of everyday existence can provide the connection between everyday life and art. Play provides a way for us to understand the chaotic, confusing complexities of everyday life as result of our being embedded in a culture by utilising the potential of art, e.g. theatre and drama to provide "autonomy... which ideally generates a distance from where critique and reflection take place, and where creative action and changes can be initiated." (1996: 135)

For Gary Izzo

Play is an absolute and primary aspect of life, familiar and instantly recognizable to all. The function of interactive theatre is to provide the participant access to this fundamental component of existence. (Izzo, 1997: 8)

Izzo has no intention; however, of using the link between dramatic play and perceived reality for any therapeutic purposes, his aim is entertainment (1997: 8). Neither does he

view drama or theatre in any way as essential characteristics of everyday existence as do both Landy and Sue Jennings, who use this belief as the basis for their respective theories.

If any therapeutic purposes are to be found for Izzo's theatre, it is in recreating connections between people and finding a way for people to play together without the competition that exists in the work place. Hence, Izzo makes a distinction between contest play and representational play. Dramatic play, the kind he promotes, is of the latter sort. In this kind of play:

...players strive to move beyond their ordinary selves so that they almost believe they actually *are* (his italics) what they are portraying, but without wholly losing consciousness of ordinary reality... (1997: 13)

Bolton uses a similar but more illuminating distinction between representational play, or symbolic play and what he calls practice play:

In the latter form a child might jump backwards and forwards across a stream for sheer physical satisfaction; in symbolic play he might be leaping over the heads of crocodiles. Make-believe play, then, is essentially a mental activity where meaning is created by the symbolic use of actions (in this case, jumping) and objects (his own person and a stream). (Bolton, 1979: 17)

This recalls the dramatic paradox Landy identifies as the link between everyday life and theatre. This is the same paradox of living in two worlds at once that provides *Metaxis* and the potential for learning through drama. The same paradox and its relationship to play is extensively utilised by other theatre practitioners who use it to create non-scripted experimental theatre. Richard Schechner (1985: 290) writes that "the work of workshop is play. And the opposing tendencies and various functions of play are fulfilled by workshop". He provides a list of the oppositions that further delineate the dramatic paradox and illustrates how it drives the action and tension during play:

- ritual rigidity/ freedom and voluntariness
- rules/ free flow
- pain and anxiety/ pleasure and relaxation
- serious, totally absorbing/ counts for nothing, "I was only playing*"
- public display/ private fantasy
- reflexive/ self-absorbed

Play needs these contradictions for it to be play. These oppositions describe the play frame and the players' movement in and out of the play frame between fiction and perceived reality. It is what creates pleasure, but also what provides the potential for learning. Here too play becomes the link between real life and theatre in a very practical way. In this sense one of the most important aspects of play is the play space or *temenos*, the liminal sphere where fictional reality meets ordinary life, because play is: the "stepping out of 'real life' into a temporary sphere of activity with qualities all its own" (Izzo, 1997: 8). Demarcating the *temenos* is equated to creating the setting wherein the story will be played out. For Izzo, context in terms of setting (as opposed to story/plot) comes before character, indeed before any creative development of the drama. This priority of setting and context is echoed by educational drama practitioners who regard it as the first step in planning an educational process (Bowell and Heap, 2001).

3.1.3 Context: The Setting or *Temenos*.

Temenos is a Greek word meaning 'sacred circle' and it exists both physically and mentally. Physically the *temenos* may be marked off, like a playground, or the stage in a conventional theatre space, even the sanctuary in a religious building. The aspect of play space that makes it 'sacred' is people's collective regard for it as a space set apart from ordinary reality where special, even magical, things can happen. Mentally a carpet in the lounge may be transformed into a village with roads and houses, or a jungle gym can turn into a space ship on its way to the moon. The play space thus gets transformed by the imagination into a world set apart from the everyday. (Izzo, 1997: 9-11)

Rico Lie defines play as a liminoid space in which negotiations can be made because it is constructed, designed for a specific purpose (Lie, 2003: 25:26). Essentially, a liminoid space would be an inbetween space that nobody can claim as their own, such as shopping malls, bus stops and carnivals. The theatre would be included as a liminoid space because it belongs to no-one and is constantly changing. As Schechner puts it: "In experimental theatre, the limen is between 'life' and 'art' and, relatedly, between 'chance' and 'fixed' structures" (1985: 302).

Creating a play space is the first step in Izzo's interactive theatre. Such a space can be the main street of a boom-town in the Wild West of America, or the market place of a medieval village. Each *temenus* is governed by a particular set of rules that dictates what is possible and what not inside the space. Here are some of those 'rules':

- A clearly defined *subject* is chosen e.g. the boom-towns of the Wild West, during the Gold Rush years of 1849—1870 (Izzo's example). Even though the choice is very focussed, it is not limiting. A clear structure, says Izzo, provides more freedom for embellishment. (1997: 43-44)
- A specific physical location or *environment* is chosen that will reveal the subject. The environment must be familiar enough to the participants that it will be easy for them to relate to it and to come up with things to do inside it (1997: 44-49). For instance, the main street of a boom-town (Izzo's choice for his Wild West event) may not be the most appropriate choice for a Grade 10 class in South Africa. They will have to identify their own environment catering for everyone in the group.
- An *event* is chosen to focus the action in a recognisable ritual so that participants can have an idea of who they are and how to act (1997: 49-50). In a workshop with a group of culturally mixed students on interactive theatre, we chose a sports day at a local school as our event. Roles of parents, soccer/netball players, coaches, supporters etc. were clear and playable.
- *Themes* are chosen to extend the subject and to connect the characters to the environment (1997: 51). For example, in our sports event the gangster pushing drugs on the fringes of the field represented substance abuse and peer pressure. The authoritarian father who is driving his son to achieve in soccer represents pressure from parents to excel.

These rules create the distance between everyday life and the drama to ensure that participants feel free and able to act spontaneously. There are several elements of play space that create this distance. These elements are true for a play space for spontaneous dramatic children's play and for theatre. The principles discussed here are also widely applied in educational drama to maximise learning potential. O'Neill refers to these parameters as *pretext* explaining that such pretext has the "power to launch the dramatic world with economy and clarity, propose action, and imply transformation" (1995: 136). This brings us to the first principle of play space that establishes distance between everyday life and drama: simplification (economy and clarity):

The ordinary world with its subjectivity, uncertainty, and shades of meaning is in sharp contrast to the play world's simplicity and harmony. (Izzo, 1997: 11)

The order and simplification of life inside the *tmenos* contributes to the enjoyment of the game (Izzo, 1997: 12). Practitioners of process drama utilise the work of Russian psychologist Vygotsky to explain the simplification that takes place inside the play space. Children will simplify everyday relationships and events first by representing them through basic imitation and then by abstracting them further through symbolisation. Bolton (1979: 22-23) uses an example from Vygotsky's work where two sisters were playing at being sisters. This meant that they had to simplify their interactions by selecting only those actions from their ordinary lives that relate to being sisters. They move from the complex and the concrete to the more abstract and universal in order to make sense of what it means to be sisters. So-doing they create rules to structure their game and separate it from their real life context. This is similar to the way in which spect-actors in Boal's work move from the concrete situation of their everyday lives to the communal and social rules that determine that context. It is also the moment in play and in drama that pre-empts learning and change.

It can be argued that simplifying the action inside a clearly defined space allows the play to be a tool for simplifying ordinary life and that the simplification of character in the way Izzo proposes, could create a frame for understanding self. This is similar to the way in which drawing the parameters of a role provide understanding of self in the work of Landy. Lindquist and Handelman (2005) argue that the understanding of the self comes through learning and the reflection of the self in the drama, or the "mirror" as Lindquist and Handelman define it, which provides the frame.

Neither mutual mirroring, life by art, art by life, is exact, for each is not a planar mirror but a matricial mirror; at each exchange something new is added, something old is lost or discarded (2005: 108).

Schechner explains how play becomes a frame for self discovery when he said that, "Play itself deconstructs actuality in a 'not me. . . not not me way. The hierarchies that usually set off actuality as 'real' and fantasy as 'not real' are dissolved for the 'time being,' the play time" (1985: 110). O'Neill and other process drama practitioners (Booth and Lundy, 1985; OToole, 1992; Taylor, 2000; Way, 1967) extensively utilise the simplification of self through role to investigate questions of identity, presenting it (role-play) as the single

most powerful source of significant meaning in the work and the root of the dramatic action. This notion will be explored more extensively in the next section.

Secondly, a play space is not only simplified reality, but also heightened reality. Although rooted in ordinary life, the situation represented in the game causes exciting things to happen and they do so in a short space of time.

Play-space is a space in which situations too terrible to endure in ordinary life can be experienced and explored in safety. (Izzo, 1997: 12)

It is precisely because of the reality based content of dramatic play and its safety in its remoteness from everyday life that dramatic play can be used in therapy (Jennings, 1998). Izzo writes that it is because play is make-believe and temporary that the element of fear, which is present in ordinary life, is removed. Schechner (1985: 290) provides eight functions of play, five of which relate to this aspect of the play frame to provide protection from the consequences of extraordinary events in the play. Play functions to

1. detach consequences from actions so that the actions can be "played out" safely, under "controlled" circumstances, in a nurturing environment, a permissive environment.
2. allow players to try combinations of behaviour that ordinarily would not be tried.
3. reduce anxiety.
4. let players express aggression safely and harmlessly.
5. give players the opportunity to gain experience.

Most importantly, however, fear of judgement is absent. Learning to play spontaneously without feeling judged is important when it comes to creating situations that one may learn from. The reason for this is because when one is being aware of being judged then one "acts" as the watcher expects to see one behave, as a result there is no learning because the actor has not been touched emotionally. Educational drama practitioner Joe Winston (1998) has noted that the sphere of cognition and the sphere of the emotions are interlinked and inseparable. The protection that the role and the play space offers is extensively utilised in educational drama to increase the learning potential of dramatic play. As O'Neill puts it:

Through the dramatic roles and worlds that are available vicariously in theatre and directly in process drama, we can learn both who we are and what we may be. It is this that makes the essential nature of both theatre and process drama profoundly educational. (1995:91)

It is this very absence of judgement that allows participants in drama and theatre to use it as meta-commentary on social conflicts and events (Lindquist and Handelman, 2005: 105).

This absence of judgement reiterates the third element of the *temenos* that is important for creating distance between fiction and ordinary life: The rules within the space of dramatic play are invented by the players and are not judged as proper or improper. Children assist each other while playing to remain within the game, informing one another as to who they are, where they are and what they are doing. It is through this negotiation process that children learn. The learning potential is situated in the fact that playing children need to exist in two places at once: they must play the game as well as be aware of themselves playing the game. Booth and Lundy (1985: 85) explain that this negotiation among the group helps individuals learn to work together in groups but also to critically evaluate and comment on the dramatic situation. Everything an individual does or says affects the drama and affects everyone else's views on what is being examined. Everyone is physically and emotionally involved and yet they are able to analyse what is going on.

Furthermore, the rules of the game inject tension. No matter how badly a participant wants to solve a problem or win, the rules have to be followed for the game to be 'fair'. Anyone who breaks the rules is a 'spoil sport' and threatens to capsize the game. Such is the case when someone does not accept that a wooden stick is a magical sword. Vygotsky (in Bolton 1979: 29-30) uses the term *pivot* to refer to an object and action that a child uses to move from the actual context (a child swinging a stick through the air) to move to an externalised context (a knight fighting with a sword). In this way children playing together agree upon the play context, or *temenos*, by agreeing to use the same pivot for the creation of meaning. All games are played on contracts; these contracts are agreed upon by the participants before the game begins. Rules allow the participants to act freely because they are within the parameters of the game. Creaser explains that while the rules are mostly negotiated before play begins, they may also be modified during play if they become difficult to sustain to ensure the continuity of the

play. This negotiation of rules in and out of the play space is what makes of play a learning aid for children to acquire social skills and 'be fair' to one another.

When playing, children learn to understand the meta-communicative signal "this is play", and with its mutual understanding and turn taking, play can teach children the rules of social intercourse (Lindquist. 1995: 33).

Finally, therefore, play tends to create connection between people. It creates a "shared sense of being apart together" (Izzo, 1997: 13). Inside the game a unity of purpose is created that keeps people together even outside the game.

Children together learn to solve problems, negotiate roles and positions, use power over others in leadership roles and at other times are followers. They learn to express their own feelings, and build on their understandings of the feelings of others and respond to other children's emotional reactions. (Creaser, 1990a: 14-16)

It should be evident that such play can be a tool in creating unity of purpose among learners in multicultural South Africa. The absence of judgement inside the space adds to the creation of relationship between players. In Izzo's interactive theatre the actor ensemble creates the safety and 'teaches' the guests in the space the rules of the game and how to play. They also establish the non-judgmental atmosphere. For the type of class I propose this will be the teacher's function. This is because, in interactive theatre, there is still an audience, or 'guests' as Izzo prefers calling them, and the ensemble of actors. In the educational drama class there are only the learners and the teacher all of whom are both spectators and participants.

While the rules that demarcate the *temenos* ensure distance between reality and fiction, the rules for the creation of characters ensures the necessary closeness to ordinary life that enhances the potential for learning. One of the most important elements of such characters, however, is their appropriateness to the chosen environment. While such characters define the environment, they also choose to be in it and belong to it. Characters always have an objective for being in the environment e.g. winning a match (netball captain) or showing off new sports facilities (a pompous principal). This inseparability of characters from the environment does not limit the character's range of actions or contexts for growth, but rather ensures the payability of any such action (1997:

51-55). This should become clearer in the next section dealing with the rules for defining characters.

3.1.4 Character: A Model

Gary Izzo's Interactive characters are developed according to two principles. Firstly, from the audience's point of view, they must be identifiable and believable. Secondly, from the perspective of the actor, they must present potential for dramatic action. Interactive characters must, therefore, be close enough representations of real people that they are believable and can serve as frames of selves for learning; but dramatically simplified enough that the actors can play them with spontaneity and ease, especially if the actors are inexperienced as in the case of ordinary high school learners.

While it seems as though he ought to have a clear definition of self on which to base his simplification for dramatic character creation, Izzo does not clearly articulate a theory on the concept *of self*. The only indications of his understanding of self are found when he motivates why interpersonal contact, like the type he proposes through interactive theatre, is necessary. He writes:

We know ourselves through our relationships with others. They are the mirrors in which we see our true selves reflected. Without human contact, we lose touch with *self* (*his italics*) (1997:6).

Clearly *self* to Izzo, is discovered through relationships, an idea that is theorised extensively by others in symbolic interaction theory, who argues that the social roles that persons enact are continually constructed and reconstructed through interaction. "Roles are modified continually and created anew through give-and-take, that is, through interpersonal negotiation in interaction" (Handelman, 1998: xviii). Therefore, through participation and interaction one can learn how it is that we create ourselves.

Izzo further expresses his understanding of self through the simplification of self in characters. This simplification is also one that occurs in the roles chosen by practitioners of process drama used for creating experiences for learning in educational contexts. Such roles have two prominent characteristics that will be focussed on here: attitude and gesture, or action.

Izzo identifies seven elements of character creation that will ensure that both requirements, i.e. closeness to reality and playability, are met. They are: occupation, occupational activities, passion, foible, virtue, primary needs and primary activities. Izzo writes that these elements work together like the different tiles that form a mosaic:

The combined view of carefully chosen individual elements gives the illusion of a whole person. (1997: 73)

The *occupation* of the character refers to a collection of related activities called *occupational activities*. These related activities do not necessarily indicate the 'job' of the character, but rather his role, or function, e.g. gunfighter, schoolmarm, or rich widow. For the occupation to be playable it must involve interaction with people. A lone ranger riding on his horse hardly invites dramatic action until he meets the villain or the damsel in distress. Characters must also be archetypal. The reason is that such characters are easily playable by actors, but more importantly, immediately recognisable by the audience. This may pose the same problem as with Landy's archetypes namely that they are limiting. However, with Landy the archetype contains the entire role. With Izzo, it simply aids in guiding choices while maintaining a degree of ambivalence as basis for growth and development (see 3.1.5). The occupation must fit within the environment and support the subject and its themes. This is to create unity between the elements inside the *temenos*. It is important to find as many occupational activities as possible to provide a wide range of options for the actor. Those activities that are eventually selected must reveal some aspect of the character's theme. (1997: 73-86)

For Izzo (1997: 86- 92) the character chooses its occupation out of *passion* - a desire that motivates his activities. The passion is a singular choice and will simplify the character enough to make it playable, yet provide sufficient depth to make him intriguing. Fulfilment of the passion will bring final happiness to the character, although fulfilment never occurs in performance, since that will eliminate the character's motivation. The passion creates the character's needs and the needs are met by performing the occupational activities. The passion should be a broad and obvious choice, it may even be unoriginal e.g. a need to be revered (Schoolmarm) or to be worthy of true love (Saloon

girl). The passion has a 'back story', a reason for its coming into being and although it is something the audience never sees, it motivates the character's actions emotionally.

One of the blocks that hinder the character's fulfilment of his passion is *h*s *foible* (Izzo, 1997: 92-97): a defect or ugliness that is not painful or destructive to the character but works against the attainment of the passion. The foible too has a 'back story' of how it came into being for the character. To counteract and redeem the foible, the character has a *virtue* (1997: 97-98). Interestingly the virtue should not be confused with moral or just behaviour. For instance, if a character's occupation is 'thief, 'honesty' may be considered a foible not a virtue.

Primary Needs are those needs that most directly serve the attainment of the passion. A good primary need in terms of playability is one that calls to mind many occupational activities that could lead to its fulfilment. The primary needs are all connected to the passion, which is the core desire. So, for instance, if the passion is recognition, primary needs may be wealth, the need to be seen with the right people and the need for achievement on some level. Such was the profile of the gangster's sidekick in the sports day scenario. (1997: 98-100)

The last element flows directly from primary needs: *primary activities*. They are the activities that reveal the primary needs. What would a gangster do on sports day at the school if wealth, or just appearing rich, was a primary need? There should be several primary activities for each primary need. Primary activities are occupational activities that best reveal the character in terms of foibles and virtues. They allow for the most playable action. (1997: 100)

The reason for the regurgitation of this recipe is to highlight the ingredients and illustrate the apparent ease with which identifiable and playable characters can be created by including certain specific elements. Yet, it is still necessary to show how these ingredients enhance the potential for creating drama and facilitating learning. To do so, it will be profitable to compare Izzo's characters with the kind of roles used in educational drama. I will do so by focussing on the simplification of the role through action and attitude and the way these two aspects help the character to develop within the context of the drama. As with Izzo's characters, roles in Educational Drama are inseparable from

their context: indeed it is the character's relationship to the context that guides the development of the character (O'Neill, 1995).

The first step in the simplification of dramatic character is to focus on the role's function - in Izzo's terms, its occupation. Both attitude and actions flow from this function as passion and primary needs (which relate to attitude) and occupational and primary activities (which relate to action) flow from the occupation. The focus on the function of the role enables dramatic characters "to define themselves through their behaviours and interactions, as well as in what is said of them by others (O'Neill, 1995: 72). It is not the minute detail of characterisation, but the simplification of role through function and archetype, that guides the action within the context. This simplification of role is important for two reasons. Firstly, it allows for flexibility in performance because: "It is un-planned, unpremeditated, and as a result can constantly surprise the individual into new awareness" (O'Neill 1995: 80). The second important aspect of this simplification is that the character, in an educational role-play exercise, is negotiated and can take on characteristics of the actor's 'real personality' if it lends itself to the role, allowing for her values to influence the drama through the character. This means that participants can reflect upon the actions of their character within the drama to discover the motivations of the character and relate this to their own values and motivations.

These motivations and values are determined by the character's point of view in relation to the selected theme, subject and event of the drama. That is the frame through which the character views the situation. This relates to the depth aspect of frame as described in the introduction to this chapter. When characters' motivations and values differ from one another, tension is born and tension drives the action in the drama. It is of great importance in improvised drama that the selection of attitudes be considered carefully because in the absence of script, this is what moves the drama forward. Howell and Heap explain how the first step in the creation of tension is the creation of a collective concern: the whole group must be invested in the events of the drama although they may not all wish a similar outcome. Such collective concern will result from the careful selection of roles that relate to the selected dramatic context and event as Izzo also suggests. But once this has been created it is the differences in opinions of characters that

create reason for interaction and the development of story - it gives participants a reason to communicate and can be called the communication frame. Without the frames as provided by the characters' selected points of view, the drama will be lacking and so too the learning (Bowell and Heap, 2001).

Another way of looking at tension is to view it as the motivation that drives a character to attain his purpose or passion. Tension is created when he encounters blocks that frustrate the fulfilment of the purpose (O'Toole, 1992). Such blocks are not only created by other characters and their differing points of view, but also by internal struggles of a character as provided by the tension between foible and virtue. Such internal struggle can also be the result of role-ambivalence as described by Landy i.e. when the purposes of two roles conflict within the same person. O'Toole (1992) identifies three sources of tension all relating to the frustration of characters in an attempt to realise their purpose: conflict, dilemma and misunderstanding. Conflict happens when characters differ in relation to their points of view with regards to the dramatic situation, or by inner conflict within a character, who experiences internal ambivalence. Dilemma has more to do with the situation than with characters' attitudes and "involves either a choice between two purposes/goals, or between two potentially disadvantageous courses of action in pursuit of the purpose/goal" (O'Toole, 1992: 29). Misunderstanding can be either related to attitude or situation. Regardless of the cause of the tension, reflecting on the tension and how to resolve it is a distanced activity that results in learning.

Action then flows directly from the purpose and needs of characters in relation to the context. The function of a role leads to a purpose which determines the character's attitude and in turn motivates the action. It is the actions of a character that reveal his attitude and purpose to other characters and give them reason to respond. The actions once again betray the belief system of the character. The prominence of action is an important element of Izzo's characters as well as the kinds of characters that are preferred in process drama. For Izzo, a character "is revealed through its immediate activity, not through mental context" (1997: 73). Izzo's work can therefore be supplemented by the work of Brecht, who focuses on action and gesture as expression of character rather than psychological motivations, as may be the case with other theatre practitioners, like

Stanislavsky. This is so even though clear links are visible between Izzo's 'passion' and Stanislavsky's 'want'; the latter places great emphasis on the mental/inner aspect of the character's physical/external actions (1936: 258). In contrast, while Stanislavsky is interested in the psychology of his characters, Brecht, like this thesis, is concerned that, "...the outcome for the audience should not be psychoanalysis but moral debate." (Carnicke, 2000: 107)¹ The same is true for concerns of educational drama which also prefers to work with Brechtian concepts of character and acting (O'Toole, 1992).

Both Izzo's ideas and those highlighted by practitioners of educational drama correlate strongly with Brecht's understanding of character as revealed in his (Brecht's) explanation of how an eyewitness (demonstrator) relates an accident in his famous street scene. The characters here are the driver and the pedestrian that was hit as played by the demonstrator. Brecht writes:

...the demonstrator should derive his characters entirely from their actions. He imitates their actions and so allows conclusions to be drawn about them. (1957: 123)

Brecht points out that the demonstrator must select only those gestures from his character that will illustrate the character's point of view. Only those gestures are relevant just as in Izzo's work: the character's occupational activities must all expose the character's theme and passion. Occupational activities, and especially the selected primary activities, relate strongly to Brecht's definition of gestures or *gestus*:

Gestus: a number of related gestures expressing such different attitudes as politeness, anger and so on. (1957: 245)

An actor's way into understanding a character, is by observing his reaction to events and translating them into gestures. These reactions will expose the character's attitude and belief system. By understanding how this belief system influences the character's actions, and indeed his identity, an actor can learn to empathise with her character.

There may be a perceived contradiction here between this emphasis on moral debate and an earlier note on the emphasis on internal journey as opposed to external context (footnote. p.⁶). The contradiction is a false one because the methodology, which starts with an understanding of the person's desires and then moves to the application of this understanding to a person's context, has as its outcome just such a moral debate. For more on the nature of such debate see Chapter 6 p. 198.

Understanding and empathising are the first two steps in character creation. Both steps can be accomplished using Izzo's model. However, Brecht goes further than Izzo. It is the actor's duty to question the character's belief system and to help the audience to do the same. This is the third step in character creation (Brecht, 1964: 156-166). It is this potential for critical analysis that makes these kinds of characters ideal for educational purposes.

O'Toole (1992) explains how when one starts to embody a role, one of the first steps is to pull out all the iconographic signals, which are part of the character's identity and these would include categories such as social and status characteristics. The tasks, that the character has to carry out in order for him to attain his goal, set up the space for him to interact and experience the role. The tasks give the character purpose. This correlates with Izzo's focus on occupational and primary activities. These actions are expressed through language, movement and gesture, but O'Toole (1992: 200) suggests that movement and gesture will always have more weight than language because it reflects the meaning at a sub-textual level i.e. it reveals the character's attitude and purpose.

The emphasis on action not only has implications for the individual and her values, but also for the group or social context she finds, or *positions* herself in. The character's actions communicate their own position and motivation, as well as how the character perceives, or positions, others. The actions communicate to other characters who the character is, and who the character perceives them to be. This relates to the status roles and positions of power characters choose for themselves and others - a very important element for the creation of tension and the driving of the action, but also for the learning potential of the role. An analysis of how characters position themselves and others can likewise be a fruitful object for reflection and learning especially in the context of a multi-cultural group where cultural identities and perceptions are being interrogated (Edmiston, 2002).

This idea of positioning highlights the social and contextual aspect of the kinds of characters being discussed. In fact practitioners of educational drama suggest that placing the character within a social grouping that suggests its point of view is often the most

fruitful course of action for creating drama and bring about learning (Bowell and Heap, 2001). Booth, David and Lundy, Charles, J. (1985) agree, saying that "in Drama, the way you learn is by joining in, by participating in activities with the rest of the group. (1985: 1). This is because it binds the group together and gives them a common purpose. Within the group individuals may still hold varying perspectives and opinions but the social grouping account for the collective concern that helps to drive the action. Bowell and Heap suggest that one may choose groupings that vary in the degree of individual interpretation and opinion that is possible within it. A group of villagers may allow for more individuality than a group of botanists because they are bound by a less restrictive group role.

Izzo does not address the issue of grouping explicitly, but it can be said that his characters are of the more loosely bound type only kept together by their proximity within the dramatic context, not so much by collective concern. His model may therefore present a very useful opportunity for the creation of characters that are very individual and able to discover and develop that individuality in a way that can allow fruitful personal reflection by participants who are looking to discover something about their own individual identities. A teacher using this model must be mindful, however, of the importance of binding the group since it adds two important aspects to the drama: it helps to ensure the full participation of everyone in the class and it helps to create a common point of tension in the drama helping to focus the story. A group concern within which individual opinions are possible, help the teacher to "negotiate her way through a potential minefield of individual attitudes, opinions and emotional responses to the situation" (Bowell and Heap, 2001: 44) as may occur in a classroom drama using a loose grouping such as Izzo's model implies. Having established clear parameters for the *temenos* to enable spontaneous play outside everyday life, and clearly defined characters to ensure playability while maintaining their believability as 'real'¹ people, Izzo lays down principles for organising the group of characters inside the space. However, it is based purely on "the art of improvisation" which is "complex and fluid" (1997: 138), with no clear direction for the development and growth of the character in the context of a story. Therefore his "rules' for improvisation are not central to this study to which character

growth is of great importance. Indeed, Izzo's interactive theatre does not promote character growth at all. For the game to continue passions remain unattained and weaknesses are never overcome. The educational value of his characters therefore ends here. The next section (3.2) continues the search for a model that would aid the creation and development of character within a story. Here follows a critical evaluation of Izzo's characters as supported by the parameters of role for educational drama to evaluate their usefulness for the purposes of this particular study. The analysis aims to determine firstly, whether or not the characters use values clarification for their construction and secondly, whether or not they could be used in stories that do allow the character to develop.

3.1.5 Critical Analysis

Izzo's interactive theatre seems to adhere to all the requirements mentioned in the introduction to this chapter: Izzo's process provides clear parameters that make characters playable by inexperienced actors without limiting their creative freedom in scene building. Furthermore, on one hand his concept of *temenos* ensures that sufficient distance is created between reality and fiction to facilitate spontaneous participation; while on the other hand, he emphasises that characters should be plausible and close enough to reality to ensure identification with them by participants. However, are these characters and scenes close enough to perceived reality to be used as a simulation for clarifying and understanding values?

Another positive attribute of Izzo's model is its emphasis on interaction between people. It is a prerequisite for the character's occupation and occupational activities to make the character playable. For our own purposes, interaction with others is the breeding ground for value systems to clash and moral choices to be made. This is because the model makes it possible to choose characters with varying attitudes and motivations creating conflict, dilemma and misunderstanding and so provides the tension that drives the action. For educational purposes one would have to remember to make sure that, while a variety of attitudes are important, group concern is also necessary for promoting participation and focussing the drama. Since Izzo's model accounts for

interaction between people, it becomes compatible with the purpose of finding a frame for self where self is understood as a network of interactions between a person and her context, a context within which other selves play a significant role.

In order to evaluate further whether or not Izzo's model of character creation is a clear enough simulation for understanding self, we need a deeper understanding of the term *values clarification*. To aid in this I now refer to one of the NLP (Neuro-Linguistic Programming, see Chapter One (p.8) techniques used to help individuals discover the conceptual frames that influence their behaviour: values profiling. This technique not only maps out the values one ascribes to, but also provides a scheme for how they work together. For our purposes it is not important to go into much detail, but I find one particular distinction useful. That is the distinction between *core value*, or outcome values, and *operational values*, or values that provide a means to an end. Some of a person's values are higher on the hierarchy of values than others and they are served by the lower values. So, for instance, a person may have as highest value a need for acceptance. This value is served by values like wealth, status, having a sense of humour and loyalty. One may also deem control to be a highest value and then physical strength, power and influence may become values to support it. If one can find out what one's core values are and how other values work together to support that final outcome, it may be possible to understand why one acts in certain ways. If the actions are identified as being undesirable in terms of, for instance, the values of the constitution, it is possible to adapt the ways one goes about achieving the final outcome. In this way one may find a strategy that can not only be ethically more desirable, but even achieve the outcome more economically and effectively. Such is the value of values clarification: it allows an individual to become conscious of unconscious frames that influence behaviour, and this opens up choices for change (Kruger, 2002b). These same views are held by others outside the field of NLP. Peter Senge writes in his book *The Fifth Discipline*:

The ability to focus on ultimate intrinsic desires, not only on secondary goals, is a cornerstone of personal mastery (1990: 148).

Compared to this theory the character's passion can be translated into an end value or final outcome: that which the character values most highly, such as recognition,

acceptance or control. These are all examples of final outcome values. In addition the primary needs, can be seen as those values that serve as a means to an end. If the primary needs are met, it leads directly to the fulfilment of the passion. Recall the example of the gang leader's sidekick whose need for acquiring wealth and being seen with the right people directly serves his passionate desire for recognition.

In these terms values clarification does seem to be the basis for Izzo's model. It would only be a 'valid' basis, however, if the model illustrated how the character's actions are connected to the values. In such a case the actions can lead to the discovery of the values, as is suggested by the NLP model of values profiling.

The primary activities, being those that will fulfil the primary needs, are also the ones that expose the character's point of view and therefore his values. Just as a character's gestures betray his point of view in Brecht's theory, or his actions reveal his attitude as in educational drama. The character's foible, and its flip side virtue, aid in this process. Izzo writes about the search for the origin of the foible that it:

...can lead to the discovery of the character's worldview, its point of view on life and its place in it... The way it sees the world blocks its awareness of its shortcomings (1997: 96).

Primary activities and foible together make it possible to derive the belief system of the character which includes his world view and his values.

Izzo's model is therefore, an illustration that values clarification is indeed a valid basis for character creation. It serves the need for creating a frame for understanding self. However, as noted earlier, Izzo's model does not make provision for character growth or development. He emphasises that the passion must never be fulfilled because once it is fulfilled all motivation for action is terminated and with it the impetus of the particular interactive event. Character growth is more applicable in a kind of theatre where the action moves toward a resolution.

This does not mean that Izzo's characters are not embedded with the potential for change. On the contrary, Izzo takes great care in explaining that his characters are representations of 'whole' people. Presumably this includes people that can change. What makes them 'real', says Izzo, is their foible because it makes them vulnerable - vulnerable to change perhaps. The flaw may cause the role imbalance that Landy refers to and drive the character to undergo personal growth." For a more comprehensive model to create character growth, we turn to the work of Christopher Vogler in story making.

3.2 *Christopher Vogler*

3.2.1 Introduction

In the process of creating fictional selves in fictional contexts (setting and story) so as to create parallel frames from which participants may learn, the inquiry now turns to the work of Christopher Vogler. Where Izzo's model mostly aids the creation of characters and *setting/temenos*, Vogler's work enables the creation of dramatic action within the environment. More specifically he provides a way of structuring the events of a story in such a way that the characters in it grow, something that Izzo's model could not offer.

Vogler bases his idea of the mythical structure of story as principles for growth, on the work of Carl Jung

" The extract from "Angela's Ashes' (McCourt. 1996) iterates the pattern of a character having a foible with a back story and a virtue which in some way redeems the flaw. It is also often the tension caused by the flaw that sets a character off on a hero's journey of growth and change.

After a night of drinking porter in the pubs of Limerick he (Grandpa) staggers down the lane singing his favorite song...

He's in great form altogether and he thinks he'll play a while with little Patrick, one year old. Lovely little fella. Loves his daddy. Laughs when Daddy throws him up in the air. Upsy daisy, little Paddy, upsy daisy, up in the air in the dark, so dark, oh, Jasus, you miss the child on the way down and poor little Patrick lands on his head, gurgles a bit, whimpers, goes quiet. Grandma heaves herself from the bed. heavy with the child in her belly, my mother. She's barely able to lift little Patrick from the floor. She moans a long moan over the child and turns on Grandpa. Get out of it. Out. If you stay here a minute longer I'll take the hatchet to you, you drunken lunatic. By Jesus, I'll swing at the end of a rope for you. Get out...

She runs at him and he melts before this whirling dervish with a damaged child in her arms and a healthy one stirring inside. He stumbles from the house, up the lane, and doesn't stop till he reaches Melbourne in Australia.

Little Pat, my uncle, was never the same after. He grew up soft in the head with a left leg that went one way, his body the other. He never learned to read or write but God.blessed him in another way. When he started to sell newspapers at the age of eight he could count money better than the Chancellor of the Exchequer himself. No one knew why he was called Ah Sheehan. The Abbot, but all Limerick loved him.

- Angela's Ashes (McCourt. 1996)

(1970) and Joseph Campbell (1988a). Jung's concept of the 'collective unconscious' suggests that all stories/myths told over the ages reflect the universal psyche of human beings. Through symbolisation myths communicate truths that can aid anyone in overcoming the obstacles experienced on the journey of life. Campbell has identified a universal structure underlying myth based on the same principles of collective unconscious and symbolisation. Vogler has interpreted this structure to make it practical for the writer of stories for television and film (Vogler, 1998: ix). For Vogler the link between the fictional context of stories and real life is this structure of myth. Through symbolisation such stories remain fictional, maintaining the distance between fiction and reality that will ensure spontaneous participation. Yet, closeness to perceived reality is created through the mythical structure of the story. This structure, for Vogler, provides the parallel between reality and fiction that ensures the potential for learning through audience identification. Precisely how he understands the relationship between story and real life, art and nature, is discussed in 3.2.2.

The mythical structure, which provides a 'map' to be followed even by unskilled writers, is laid out in the next two sections. The structure carries the main character of the story, the hero (subject of 3.2.3) across three thresholds (discussed in 3.2.4). Each crossing asks the character to make a choice for the attainment of his passion. Once the goal is reached, the hero must choose whether or not to share it with others. Here lies the difference between Izzo and Vogler. For Izzo, the passion is never attained since it would cause the story to end. For Vogler, the attainment of the passion is paramount precisely because it will bring closure to the hero's journey. Where change is not needed in the context of Izzo's interactive theatre, change is the central driving force of the hero's journey in Vogler's work. The attainment of the passion is not a simple realisation of the hero's goal, e.g. the thief gets his millions or the hobo becomes a rich man, rather it comes as the result of sacrifice and a profound change in perspective, or belief on the part of the hero.

Against this background, 3.2.5 will evaluate whether or not Vogler's model is a valid parallel for values clarification and critical interrogation. I will also address other concerns such as the potential for creative freedom or restriction that the model provides.

3.2.2 The Relationship between Art and Nature: Mythic Structure

For Vogler the connection between fiction and perceived reality lies in the structure of the myth. This structure is what is referred to by 'the Hero's Journey': indeed The Journey,

...is a recognition of a beautiful design, a set of principles that govern *the conduct of life and the world of storytelling* (my italics) (1998: ix).

Vogler also calls it "the life principles embedded in the structure of stories" (1998: xi). Jung's theory of symbolisation provides the rationale for the structure of myth being the link between story and perceived reality. Because the structure is innately symbolic, it ensures a closeness, not just to perceived reality, but to the complex belief systems located in the unconscious of the individual. According to Jung, those same belief systems and complex emotions are the energy centres that create the mythological symbols in the first place (Jung, 1928: 88 & 644). The symbols we are referring to are firstly, the archetypes that populate the landscape of the Hero's Journey and secondly, the specific moments of the journey e.g. the thresholds, death's lair, or the elixir (Vogler 1998:31).

Jung explains the power of symbolisation. A symbol, like a sign, is a representation of something outside itself. A symbol is, however, wider than a sign in that it expresses a 'psychic fact' - a complex grouping of emotions that has gathered around a nucleus in the unconscious mind of a person (Jung, 1928: 88 & 644). Once it has become 'solid' enough, it presents itself to the conscious mind as a symbol. The symbol, therefore, stands for a very complex and emotionally laden psychic fact. In our language, values are such psychic facts: emotionally loaded structures that influence all conscious decisions, creative or otherwise. Everything in the conscious mind...

...grows out of an unconscious psyche which is older than it, and which goes on functioning together with it or even in spite of it. (Jung, 1939: 281)

If both the symbols of myth and values of the individual arise from the unconscious, what is the relationship between the two? Moreover, what is the relationship between the symbolic structure of the Hero's Journey and the individual meanings each person brings to the symbols, meanings that will be reliant on the individual's values? In other words, how does the structure help us to get to the individual's beliefs?

The answer lies in Jung's concept of the collective unconscious. While most symbols belong to each individual's personal unconscious, there are also symbols that are universal among all humans. While a certain flower may be symbolic of a particular person to one individual, or remind another of a certain place, the symbol of water is known to symbolise a purgation and return into one's inner self, throughout mythology, history and art (Campbell, 1988a: 25-26). The collective unconscious lies at a deeper level than the personal unconscious of the individual.

It is this collective unconscious that is the source of the archetypes and events that make up the Hero's Journey. (Campbell, 1988a: 3; Vogler, 1998: 10)

Any story, however interpreted by an individual, if it follows the Hero's Journey, will be 'psychologically true' (Vogler, 1998: 9). Alida Gersie, who uses stories for therapy, writes:

We identify with such story-journeys because the pattern of separation, initiation and return is characteristic of many of our own processes of development (1992: 15).

Vogler asserts that this is so even when the stories portray "fantastic, impossible, or unreal events" (1998: 11). It is a "skeletal framework" that can be "fleshed out" by the "details and surprises" of any individual's personal story (1998: 26). It is this closeness, or psychological validity of the Hero's Journey that ensures identification of the participant with the plight of the hero.

Having expressed my position earlier as being post-structuralist, I am well aware of the idealist language used by Vogler and Campbell. Rather than treating the structure of the myth as an absolute and objective standard, I would like to see it as the conversation partner of the individual story. Gersie explains how we often mistakenly think that "an answer to our problem might dwell *within* the story, not yet realising that the solution often emerges from our heartfelt response *to* the tale" (her italics) (1992: 15). When an individual then uses the mythic structure of the Hero's Journey to make up her own story, the structure and the detail of the story are in dialogue with one another and it is in this dialogue that the story-maker may reach insight into her own creative choices, the same choices that reveal her own belief system. When Winston engages in the notion

of the story, he says that it is one of the key ways by which we attempt to organize and make sense of our experience. (Winston, 1998: 17) Neelands said that symbolic action in theatre is understood to be representative of actions associated with actual experience.

The purpose of metaphor in theatre, as in other art forms, is to invite comparison between what is being symbolically represented and the real area of experience that is referred to. Part of the learning experience of theatre is in recognizing and constructing connections between the fiction of the drama and the real events and experiences the fiction draws on. (Neelands, 1993: 70)

Such a dialogue between the mythic symbols and the participants' life story implies not only closeness, but also distance, between the conversing partners. It is the kind of distance needed for the individual to be able to step back from her emotionally laden belief systems in order to learn from them. Distance is also needed to create a safe environment for spontaneous participation and learning, as mentioned earlier.

The power of a story to create this distance is situated not so much in the structure of the journey *itself*, as in that which is *given* structure. Campbell wrote about myth that they are stories about gods. A god, he says is:

...a personification of a motivating power or a value system that functions in human life and in the universe. (1988b: 23)

Campbell identifies two kinds of myth: those that express a person's individual beliefs, relating her to her own nature and the nature of the world around her; and those that communicate the beliefs of the person's society, relating her to a specific culture. For moral debate to occur, one needs at least two different systems of belief in order to compare them to one another. Since the beliefs and values the broader South African society is to aspire to, are stipulated in the ten values identified by Kader Asmal and the Department of Education, the discussion focuses on the first kind of myth, the beliefs of the individual about herself and her natural world. Of course these may well be influenced by the beliefs of the culture/cultures that she is part of, as explained in Chapter One of this thesis (p.6-8). If these can also be externalised and identified so that they can be added to the debate, an understanding of complexity and the interrelatedness of values of individuals and society may arise.

This idea that myths reveal belief systems supports the argument of Chapter 2, namely, that the stories people tell reveal their belief systems. Moreover, stories will do this, even when they are not centuries old like myths, but made up by individuals as part of a drama workshop. Vogler takes this a step further saying that, if such stories follow the mythical structure of the Hero's Journey, they can lead one to understand one's own life situation better and evaluate it by using the structure of myth as an analytical instrument to concretise that which is abstract i.e. beliefs and values. It provides the analytical distance one needs in order to understand things that are close and often painful to think about. Gersie explains that when we are in a state of confusion about our lives:

Our ability to articulate the unmentionable is then grievously curtailed... stories may help for they offer us a language to describe the occurrences and through which we can highlight our predicament. (1992: 15)

Often one tells stories about one's self to understand one's identity, one uses narrative for self understanding. Winston says that

Myth and identity, therefore, exist in a symbiotic relationship, the one with the other. Myths reflect the conflictual and various identities of the psyche which, in turn, finds explanations and models of behaviour from among the corpus of images and identities that myths provide. (1998: 37)

Not only psychologists like Jung have been influenced by myth and symbol to make sense of the human condition. Anthropologists have likewise sought to describe something of human nature by looking at the myths and rituals peoples of the world use to communicate their views and values. The structure of myth here is not so much treated as the journey of an individual only, but also as the process of change that whole societies undergo by their participation in ritual re-enactments of myths. Mention of French structural anthropologist, Levi-Strauss, has already been made. His search for the ultimate structure of myth relates to Campbell's description of the stages of the hero's journey. Yet, it is anthropologist Victor Turner who gives us a clear link between these myths, rituals and the use of the structure of myth in theatre and drama.

In his work on myth and symbols Turner (1968) describes how primitive rituals are designed as a process taking a community or an individual through a series of activities that bring about change. This series of events moves from a stable state through

a liminal phase of change, ambiguity, paradox and uncertainty into a post liminal phase where a new equilibrium is found. This process also mirrors the Hero's Journey as delineated by Campbell and Vogler. Turner's analysis differs most significantly from that of French structuralism in his understanding that interpretation and exegesis of the myth is part of the ritual process and not a separate philosophical activity of the intellect (Deflem, 1991). The critical interrogation of values as portrayed in the symbolic re-enactment of the myth is part of the ritual process itself. More specifically it is part of the central liminal phase of the process and allows the society to reach a new state of equilibrium in the final stage of the ritual (Turner, 1968, 1982). Educational drama practitioners widely utilise this understanding. Winston (1998), for instance greatly emphasises the inseparability of the emotional experience of the ritual or the drama and the cognitive reflection upon the experience.

Another important contribution of Turner (1982) is his distinction between liminal and liminoid - 'liminal' activities being those associated with religious activities embedded in the workings of a society and 'liminoid' activities being those related to non-religious activities that nonetheless function to bring about critical interrogation of values and change such as theatre and drama. Liminal activities are collective and tribal, undertaken with feelings of obligation; while liminoid activities are not so fully embedded in societal values and belief systems, but are undertaken by individuals through choice. Once again the focus is on the individual and her power to choose and function as critical thinker. It is this built-in power of the retelling of myth in liminoid activities through symbolisation to bring about critical analysis and understanding that is utilised in educational drama and theatre for learning and change. (Gersie and King, 1990; Gersie, 1992; Jennings, 1993; Lindquist and Handelman, 2005; Neelands, 1993; Neelands and Goode, 1995; Rasmussen, 1996; Turner, 1968, 1982. 1990; Winston. 1998)

One might conclude ... that myths which provide a dramatic fit are crucial to the moral health of a society as they provide individuals with an intelligible dramatic narrative and with roles with which they can identify. (Winston. 1998: 38)

Winston further emphasises the connection between myth and values and their potential to be used as a learning tool for the interrogation of values. For him the focus "is on a

particular form of literary narrative and its potential for moral learning; on those moral theories which best inform us how the moral life is expressed in this literary form; how it relates to the art form of drama; and how, within a dialogical relationship between drama and traditional stories, children can interpret, negotiate and articulate moral meanings" (Winston, 1998:6-7).

Vogler's utilisation of the stages of the hero's journey for script writing is just such an attempt to build in the process of change and transformation and values interrogation into liminoid stories. The journey reiterates Turner's three phases of ritual taking a hero from a stable ordinary world through a special world of wonder and transformation back to his ordinary world with new found insight.

In summary: being the link between reality and fiction, the structure, called the Hero's Journey, has two different functions. On the one hand, it may be used as a structure to create stories that are psychologically valid using symbols that arise from the collective unconscious, and so create audience or participant, identification. On the other hand, it could lead and guide a person on the journey of life, to gain emotional distance from the events in her life and learn to understand them better and interrogate them critically. The critical evaluation is part of the journey and not a separate activity. The criteria of creating both distance and closeness for stories that will ensure learning, are therefore met. However, this only accounts for using the Journey to clarify values, but the proposed programme also seeks to change the participant's perspective on perceived reality and help her to adapt her values. This objective will only be met if it can be illustrated that the structure and symbols of the Hero's Journey relate directly to the identification of values and resultant personal growth of the hero as a parallel frame for learning. Hence the next section will investigate Vogler's understanding of the hero, his belief systems and his journey.

3.2.3 Character: The Hero

Since Izzo has provided a clear pattern for the creation of character that is values based, Vogler's characters need not be discussed in detail. It will only be insightful to take heed of those aspects in Vogler's work that enrich that of Izzo, or which remedy some of the concerns regarding Izzo's characters. These are twofold. Firstly, the concern was voiced that since Izzo's characters were archetypal, they may be reductionist in the same sense that Landy's roles were. Secondly, and more importantly, Izzo's characters were not designed to undergo growth and so they would never obtain their passions, or overcome their flaws. This causes the highest value (passion) to remain hidden and the character never comes to terms with it, or gets a chance to re-evaluate it. These two concerns will now be addressed separately by referring to the psychological and dramatic function of the hero respectively.

Heroes must...be unique human beings, rather than stereotypical creatures or tin gods without flaws or unpredictability. Like any effective work of art they need both universality and originality. (Vogler, 1998: 36)

The hero of both Campbell and Vogler's understanding is a multifaceted person. He is different from other characters because he carries the potential to change. As long as he has this potential, he can be any kind of a person. He may play many different roles as the story progresses. The idea of the hero having a thousand possible faces explains how a character in a story can manifest the qualities of more than one archetype (1998: 30).

What makes the hero different from other archetypes, such as the mentor, threshold guardian, shapeshifter, herald or trickster, is his function. The hero's task is to integrate all the different roles he plays, all the different parts of himself into 'one complete and balanced entity' (1998: 36). In this sense the archetypes are expressions of the parts that make up a complete personality. The hero is therefore an ideal model for the process of healing that Landy devised. For Landy the aim of therapy is to bring ambivalent roles or conflicting perspectives, into a balanced whole and to learn to negotiate between roles as circumstances require (see 2.2 p.40). This is essentially the

" The term *hero* will be understood as either male or female, but to stay with the intention of referring to the created character as male and the participant as female, I will treat the hero as male.

task of the hero. Jung refers to the same task as *individuation* (Jung, 1939: 281; Jung, 1944: 40). It is the task of every human being.

Because both the hero and the real life person struggle with the same task, there is strong identification between an audience member or participant, and the hero. The Hero archetype, therefore "represents the ego's search for identity and wholeness" (Vogler, 1998: 35). This psychological function of the hero as one who attains wholeness and integration of self, makes the Hero's Journey an ideal vehicle for self-understanding and self evaluation. The psychological function is supported by the hero's dramatic function in the story. It is this dramatic function that creates the basis for illustrating how values clarification is the basis for the hero's integration of self.

The dramatic function takes Izzo's character model further and enables him to grow. The dramatic function of the hero has five aspects. The first overlaps with Izzo's structure for character creation: audience identification with passions and flaws. Apart from the fact that the hero's psychological task is the same as every audience member or workshop participant, dramatic function structures this identification, builds it into the hero as character. Identification is made possible by two things. On the one hand, the hero is driven by a universal or unoriginal (Izzo) passion. Vogler mentions drives such as the desire to be loved and understood, to succeed, survive, be free, get revenge, right wrongs, or seek self-expression (1998: 36). It is the attainment of this passion that drives the story and which is symbolised by the elixir or boon that will be encountered in the next section. On the other hand, the hero has a flaw, another overlap with Izzo. Inner doubts, errors in thinking, guilt, trauma from the past, or fear of the future humanise the character, making him identifiable (Vogler, 1998: 39). More importantly, however, flaws give a character somewhere to go. Together with the attainment of the purpose, the healing of the flaw causes the hero to grow. Here we diverge from Izzo's characters.

Growth is the second dramatic function of the hero. The hero is the only character in the story that is changed by his circumstances, the one who learns (Vogler, 1998: 37). Growth fuels the action of the story because the hero performs the most decisive action, action that requires taking responsibility and risk (1998: 37). Action is the third aspect of the dramatic function of the hero. The fourth and fifth aspects are self sacrifice and

dealing with death. The action most often requires the hero to sacrifice something of value for the sake of the highest good. When values come into conflict the hero is willing to let one die in the service of another. This is the moment where the growth and learning is tested (1998: 38). A confrontation with death lies at the heart of every story (1998: 38). Resurrection then becomes the logical counterpart of the sacrifice of the hero.

These last four aspects of the dramatic function of the hero can only find fulfilment in the course of a story, something that Izzo's characters did not need, since they were interactive characters functioning to entertain guests who enter a special world that cannot reach conclusion, or the game would end. Izzo's model helps to create only one aspect of the character's context namely, *setting (temenos)*. Vogler extends the context of the character to include a *story* that would make the character grow from condition A to condition Z (Vogler, 1998: 40). He demarcates the process clearly so that once again, inexperienced people may use it to create stories for growth.

3.2.4 Context: The Story or *Journey*

Vogler identifies twelve stages in the journey of a hero, grouped into three acts. Each of these stages corresponds to a particular response from the hero (See *table 3.2.1* below). The succession of these responses, form what is called a 'character arc' a term used to describe the gradual stages of change in a character (1998: 211-212). In his later work Turner (1990) elaborated on his stages of the ritual process mentioned earlier extending it to include drama and theatre, calling the process 'social drama'. Social drama is the narrative structure of change which any society follows in times of conflict and crisis. An arch similar to that of Vogler's hero is experienced by persons or communities taking part in a ritual (liminal) or in dramatic and theatrical (liminoid) activities which form part of the redressive phase of the social drama . Some of his descriptions will therefore be insightful when compared to Vogler's journey of a hero. It should be noted that Vogler's journey describes *a fictional* process of change which mirrors the process of change an

⁴ Lindquist and Handelman (2005) have used this same analysis of social drama in their anthropology and ethnography in particular. Drawing on Turner's work and their own ethnographic observations, they have applied the ritual cycle to social drama, calling it ethnodrama because for Lindquist and Handelman. as for Turner, there is a close proximity of theatre to life.

individual undergoes during her development towards individuation (Jung, 1939; Jung, 1944; 40) or role integration (Landy, 1993) - a process that is also mirrored in *real life* by communities when caught in a social drama (Turner, 1990).

The first stage of the fictional story describes the hero's *Ordinary World* (Vogler, 1998: 81-98). The hero is as yet unconscious of the problems in his world that are causing instability. This instability is, however communicated to the audience along with the hero's attitude toward his world, his values and beliefs. In the next stage, *The Call to Adventure* (1998: 99-106), a person or event makes the hero aware of the problem threatening the security of his world. Turner writes that the instability, and consequent need for action, is caused when "a person or subgroup breaks a rule deliberately or by inward compulsion, in a public setting" (Turner, 1990: 8). The 'rule' referred to here relates to the rules of the society in which the change is about to occur, the Ordinary World. The hero reacts with interest, but is reluctant to get involved, since it would mean leaving old ways behind and entering unknown territory. This reluctance leads to the *Refusal of the Call* (1998: 107-116), a moment of hesitating on a threshold to weigh the risks carefully before making the difficult choice for change. All doubts and fears must be clearly expressed. In Turner's terms, the breach in rules leads to a state of crisis; it is in this state of crisis that "hidden clashes of character, interest, and ambition" are revealed (Turner, 1990: 8).

Next the hero *Meets a Mentor* (1998: 117-126), a source of wisdom that exhorts him to action. He agrees to undertake the adventure armed with new confidence, often symbolised by a magic item or special power provided by the mentor. It is time to commit and enter the space where the problem is to be addressed. His commitment takes him *Across the First Threshold* (1998: 127-133), the one between his world and the world of the unknown. This takes courage.

It's difficult to pull away from everything you know but with a deep breath you go on, taking the plunge into the abyss. (Vogler, 1998: 127)

For the person involved in a ritual or social drama, the role of guidance is taken by the community's leaders, elders or guardians. The person or persons that undertake the redressive action must be those who consider themselves or are considered the most

legitimate or authoritative representatives of the relevant community. What follows is the redressive phase of liminality and ambiguity.

Table 3.2.1

<i>Character Arc</i>	<i>The Hero's Journey</i>	<i>Social Drama</i>
Act One		Breach and Crisis
1) Limited awareness of a problem.	Ordinary World.	Peace of social life is interrupted by a breach of a rule.
2) Increased awareness.	Call to Adventure.	Leads to state of crisis, exposing conflict.
3) Reluctance to change.	Refusal.	If the crisis is not addressed then it could pose a threat to the group's unity.
4) Overcoming reluctance.	Meeting with the Mentor.	The group's authority takes redressive action in the form of law, politics or religion to save the community.
5) Committing to change.	Crossing the Threshold.	Harmony is restored or the group regresses into crisis.
Act Two		Redressive Action
6) Experimenting with first change.	Tests, Allies, Enemies.	Alternative solutions are explored and extreme measures are taken.
7) Preparing for difficult change.	Approach to Inmost Cave.	The group is restructured; an alternative redressive action is taken. Stories about the community are told.
8) Attempting difficult change.	Ordeal.	The ultimate Liminal phase is experienced through ritual. Values are re-evaluated and transformed.
9) Consequences of the attempt. (improvements and setbacks)	Reward (Seizing the Sword)	If they succeed, the crisis is resolved; if not then the damage is irreversible.
Act Three		Reflexive Phase
10) Rededication to change.	The Road Back.	Sense of harmony can only be achieved by working through the underlying reason for the crisis.
11) Final attempt at difficult change.	Resurrection.	Outmoded behaviour is released and new behaviour is internalized.
12) Final mastery of the problem.	Return with the Elixir.	Communitas and new meaning is attained.

The second act of the fictional adventure plays out in a Special World, removed from the hero's Ordinary World, but always informed by the conditions and needs of that Ordinary world. Everything that happens here is of a semi-magical sort. This world is riddled with characteristics of the liminal, of the in-between existence of being and not being that is

also characteristic of the play space, or *temenos*, and of the ritual space of transformation - indeed of the aesthetic space where the dramatic paradox is most poignant and where one is both yourself and not yourself at once. According to Turner, the liminal space is "detached from mundane life and characterized by the presence of ambiguous ideas, monstrous images, sacred symbols, ordeals, humiliations, esoteric and paradoxical instructions, the emergence of 'symbolic types'" (Turner, 1990: 11).

According to Vogler's journey, in this world, the hero is exposed to a series of *Tests and Trials* (1998: 133-143) designed to train him for the final ordeal. He meets different people, some of whom are friends and allies, others who are enemies. He experiments with the idea of change. Once the new world is introduced and its rules understood, the hero and his friends begin their *Approach to the Inmost Cave* (1998: 133-157). This is where the greatest test will take place. During the approach the hero has time to prepare himself, take reconnaissance and reorganise his group. Often he realises how strong the defences of the enemy are and sometimes the stakes are raised by introducing the risk of losing a life or missing the goal.

The hero now faces the *Ordeal* (1998: 158-180). This is the central dramatic moment, the moment of transformation. Here in the inmost cave he meets the fiercest of his enemies, his greatest fears and desires come to life and are brought to the light. Turner (1990) explains that through the symbolic and abstract actions of the ritual or the drama the society is able to deal concretely with those forces that are creating conflict and division. In this liminal/liminoid space the hero in Vogler's journey must die and be reborn - die to the negative possibilities of his own psyche and be reborn to its positive potential.

No matter how alien the villain's values, in some way they are the dark reflection of the hero's own desires, magnified. (1998: 169)

For our purposes, this is the moment when the hero comes face to face with the consequences of his own values and choices. He cannot step away from this moment without dying to an old belief system and being reborn to a deeper understanding of life. The entire story thus far leads up to this point and the rest will flow from it as logical consequence of the change that has occurred. One such consequence is the balancing of

the two sides of the hero, what Campbell called the "sacred marriage" (1988a: 109) and what Landy (1993: 54) calls the integration of opposing roles. He dies to a one-sided interpretation of life and is reborn to a new multidimensional perspective (Vogler, 1998: 177).

After having faced death and sacrificed a piece of himself, the hero is recompensed by his seizing a *Reward* - a special treasure or secret (1998: 181-192). It is what Campbell calls the Elixir or magic boon (1988a: 172-192). Like the fire Prometheus steals from the gods, it will bring healing to mankind. Often the reward is a new power, an insight, or a new understanding of himself and his quest.

They see who they are and how they fit into the scheme of things. ... The scales fall from their eyes and the illusion of their lives is replaced with clarity and truth. (Vogler, 1998: 188)

At the heart of this experience of growth is the built-in reflection upon values that occurs - an interrogation made possible by their (the values') concrete expression in the guise of the hero's nemesis. It is the moment of catharsis where the emotional experience is understood cognitively (Winston, 1988), or where aesthetic distance is achieved (Landy, 1993).

But ritual and its progeny, the performance arts among them, derive from the subjunctive, liminal, reflexive, exploratory heart of the social drama, its third, redressive phase, where the contents of group experiences...are replicated, dismembered, remembered, refashioned, and mutely or vocally made meaningful (Turner, 1990: 13).

In social drama, it can be said that it is through the ritual or dramatic process that deeper understanding is realized because the liminal space provokes the visitor to question her paradigm that contains the existing ideology. I deliberately use the word 'visitor*' here because it implies that the one who enters the liminal space can not stay there indefinitely. In Turner's terms this is because the liminal space or Inmost Cave of the Special World (Vogler). is a dangerous place. It is dangerous because of its instability and ambiguity. It is set up especially to create this ambiguity so that the visitor can question her ideologies and values, but at the same time it is denaturing to the visitor who must restructure and come to a new stable state to survive the liminal experience.

The moment of insight therefore pre-empts a return to stability. In Vogler's journey, having undergone deep change, the hero must return to his own world and embarks on *The Road Back* (1998: 193-201). Act Three starts with his resolve to cross the threshold back to his own world, although sometimes he is chased across it. Often he experiences setbacks on his return which threaten to rekindle the flaw, addiction or desire that he had supposedly overcome in the ordeal. The lesson learned in the ordeal will be put to the final test as the hero faces death and *Resurrection*. The hero must provide external proof of the change in his character by his behaviour or appearance. It is one thing to learn something of oneself in the Special World; it is another to apply that knowledge back home in the ordinary world. Vogler writes:

A difficult choice tests a hero's values: will he choose in accordance with his old, flawed ways, or will the choice reflect the new person he's become? (1998: 207)

The resurrection is characterised by the hero rising from the Special World as a new creation having sacrificed an old habit or belief. Having provided proof of growth, the hero may now *Return with the Elixir*, the item or the wisdom that can heal his wound and perhaps that of his world.

A sense of harmony with the universe is made evident, and the whole planet is felt to be *communitas*. This shiver has to be won, achieved, though, to be a consummation, after working through a tangle of conflicts and disharmonies. (Turner, 1990: 13)

The story may end neatly with all loose ends tied or it may have an open ending. Either way the hero gives his world and/or the audience a new perspective. As Vogler puts it:

... a good story like a good journey, leaves us with an Elixir that changes us, makes us more aware, more alive, more human, more whole, more a part of everything that is. (1998: 235)

The elixir is the tangible proof that change has occurred. In some stories, as in tragedies, the hero does not change or only understands the necessity to change too late and the audience is left with the realisation that, if he had, things would have turned out differently. If the hero or the leaders of the community undergoing change in Turner's social drama, succeed, "the breach is healed and the status quo, or something resembling it, is restored; if they do not, it is accepted as incapable of remedy and things fall apart

into various sorts of unhappy endings: migrations, divorces, or murders in the cathedral" (Turner, 1990: 15).

This brings us to a critical point for evaluation: It is precisely this idea that the audience should learn from the drama that Boal sees as a coercion of the audience into accepting the values portrayed by the story. The next section will answer these and other considerations, the most important of which is how the Hero's Journey can empower the participant to discover and forge her own values.

3.2.5 Critical Analysis

In Section 3.1 of this chapter, in the work of Gary Izzo, it was established that a character with a clearly defined passion and flaw is an adequate parallel for the understanding of values and how they work. Vogler's hero is just such a character sent on a journey to overcome his flaw and the negative effects of his desires. The question is whether or not this journey is a suitable parallel for the discovery of values, their evaluation and adaptation. There exists a very close relationship between the Hero's Journey and values. As Turner's description of the social drama also indicates, the very purpose of the journey and the ordeal is to bring the hero face to face with his desires/highest values so that he can understand them. Furthermore, in the Resurrection he applies this new wisdom to the problems he faces in his Ordinary World. This same external isati on and interrogation of values is the central purpose of Turner's social drama.

The central symbol for the highest value is the elixir/magic boon. It is in search of it that the journey starts and the hero enters the Special World; it is in the seizing of it that the hero faces his darkest fears and most dangerous foe; and it is in defence of it that he makes the sacrifice and is resurrected. Rescher (1969: 7-8), a philosopher in the field of Applied Ethics, offers a useful distinction for the understanding of values that throws light on how the Elixir is tied to the highest value. He identifies three factors at work when a value judgement is made: the *value object* (elixir/boon), the *locus of value* (what it is used for) and *underlying values* that are at issue (the highest value/true elixir). The value object, says Rescher, may be anything from an actual object to a person or action. For example: Dorothy must get to the Wizard of Oz (the value object and perceived elixir), because he will help her to get home (locus of value). Going home represents, for Dorothy, finding security and acceptance of herself (underlying value and actual boon). The locus of value and

underlying values may be compared to the operational values and core values discussed earlier (p.78). The physical elixir (such as Dorothy's ruby slippers) is an object that symbolises the core value and actual boon. One can therefore, identify a person's underlying values by looking at the loci of values represented by the objects a person values. Because a story is only concerned with one or two core values per hero, there is only a single elixir chosen to symbolise it, while all the hero's actions are geared towards finding and seizing it.

The Hero's Journey is therefore, a valid model for helping a person understand how the things people value can betray their beliefs and deepest desires and motivate their actions. Furthermore, it presents a process for uncovering those beliefs: taking a hero on a journey of discovery and growth. However, this only accounts for the fictional hero. What about the person who created the hero, how does telling a story about a hero help the participant to experience personal growth? Earlier in this chapter it was noted that the Hero's Journey is a parallel for the growth of 'real' people since it is a psychologically valid map of personal learning and change of perspective. To further support the idea that this 'character arc' is an appropriate parallel for real life change, I have used Turner's description of social drama to indicate the similarities between the fictional arc of the hero and the real arc of growth in a changing community. How can the relationship between change in a fictional character, change in a real person and change in a community be understood?

Turner's analysis of the role of liminal and liminoid activities in the social drama provides a starting point. According to Turner (1990) ritual, theatre and drama occur in society during the redressive phase of the social change. This redressive phase is the phase of ambiguity and of uncertainty. It opens up the way for the symbolic languages of ritual and theatre to help the community and its leaders to concretise the abstract values and ideologies that need interrogation. According to Turner, the social drama instigates the creation of stage drama, and other liminal/lininoid activities which are designed to address the crisis. The stage dramas in turn feed back into the social drama and can either cause change or support the ideologies that are being questioned. In this phase individuals can have a great impact on the change or lack of change that occurs as a result of the interrogation. Artists, poets, philosophers and the like, become the heroes who lead their community to new insight.

Finally, it should be noted that the interrelation of social drama to stage drama is not in an endless, cyclical, repetitive pattern; it is a spiraling one. The spiraling process is responsive to inventions and the changes in the mode of production in the given society. Individuals can make an enormous impact on the sensibility and understanding of members of society. Philosophers feed their work into the spiraling process; poets feed poems into it; politicians feed their acts into it; and so on. Thus the result is not an endless cyclical repetitive pattern or a stable cosmology. The cosmology has always been destabilized, and society has always had to make efforts, through both social dramas and aesthetic dramas, to restabilize and actually *produce* cosmos. (Turner, 1990: 17-18)

The fact that it is not a repetitive cycle, but a spiral indicates that the process of social drama causes change and growth and individuals can contribute to that growth. Furthermore, Turner's placement of fictional stories as being part of the central liminal phase of change in a community suggests that if such fictional dramas follow the arc of the hero's journey as delineated by Campbell and Vogler, one would have a journey within a journey - a fictional story of a hero within a real life story of change.

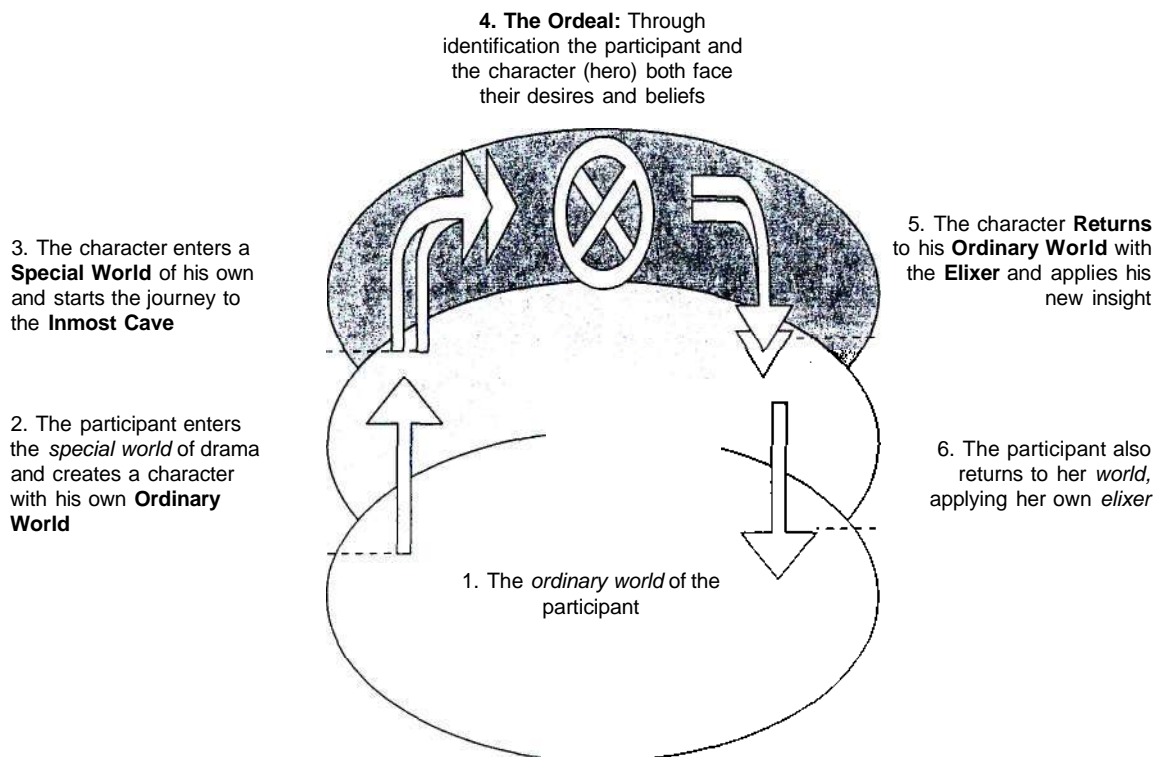
The theories of Boal and Landy, discussed in Chapter Two, provide a further link between the growth of a fictional hero, like the one in Vogler's scripts, and real people undergoing change, drawing the attention to the growth of individuals. Both these theories offer a method of externalising and re-evaluating belief systems by creating a 'Special World' for the individual where change occurs. Their Special Worlds are respectively the dramatic frame of theatre (Boal) and that of folk tales (Landy). The hero's journey from his Ordinary World to the Special World where he undergoes an Ordeal, learns a new wisdom and returns with this Elixir to his world, is paralleled by the participant in Boal or Landy's workshops who leaves her Ordinary World to enter the Special World of the drama, learns something and returns to her world with new insight. Particular emphasis is placed on the three thresholds the hero must cross:

- from his world to the Special world (Boal's theatre workshops or Landy's therapy sessions using fairy tales).
- from the journey outside to the journey to the inmost cave (the participant comes face to face with her own belief systems)
- back to her world where the insight is tested (after rehearsal for revolution the participant must model the change in real life situations).

Boal and Landy's work also asserts that the stories people tell and the roles they choose externalise their systems of belief. A participant using the Hero's Journey to structure a story will, therefore fill it with her own ideologies, indeed her own value

objects. In this way her story can help her to concretise those abstract values and beliefs that exist in her unconscious. At the same time she will be able to use the Hero's Journey as an analytical tool to understand, not just what her own values are, but also how they work, because she will see how her hero's values work. This speaks of a journey within a journey as suggested by Turner's placement of stage drama within the context of social drama. It also points to a similar double movement for the kind of process proposed in this thesis.

Diagram 3.1 - The Double Journey



As in the work of Boal and Landy, the proposed process will be modelled on the Hero's Journey, but it will follow the double movement, or journey within a journey (See *Diagram 3.2.J*). A participant will be led from her ordinary world into the special world of storytelling governed by the 'rules*' of character creation and storytelling suggested by Izzo and Vogler. In this world she will create a character with his own Ordinary World". This character will enter into a Special World where he will undergo change and return to his world. The participant will reflect on the

I will use capital letters, or title case, for the phases of the hero's journey when I refer to them in relation to the events of the hero's journey within the fictional reality of the story. This corresponds to the sense of heightened reality that is associated with fiction. In contrast, I will use no capital letters when talking about the phases in relation to the events of the participant's own life story.

process of change the character has undergone and gain insights of her own which she will bring back to her world, having rehearsed for her revolution via the journey her character has made. For such an endeavour to be successful it needs to be tailor made for its particular target audience. The next chapter turns to the educational needs of the adolescent and suggestions made by theories in the field of Drama in Education that will aid in making the process practical and applicable.

Before continuing, however, a few other concerns need addressing. Firstly, there may still be a concern that the 'recipe' for story, as is suggested by Vogler, may be restrictive rather than liberating. Again it is emphasised that rules do not always restrict but very often liberate the creative process, especially when working with unskilled participants. Eugenio Barba writes:

An actor who has nothing but rules is an actor who no longer has theatre but only liturgy. An actor without rules is also without theatre: she has only ... drab behaviour with its predictability. (1995: 18)

Vogler himself addresses this concern referring to the difference between form and formula (1998: xiii). Seeing the Hero's Journey as a formula may lead one to expect it to bring about stale repetitions; while viewing it as a form, or container for creative impulses, may lead to a variety of interpretations free of formulaic impotence. He also notes that people who "operate on the principle of rejecting all form are themselves dependent on form", i.e. the form they oppose (1998: xiii).

Secondly, one may well question whether or not the form of the Hero's Journey is applicable across cultures, without strengthening cultural imperialism earmarked by the uncritical reproduction of Hollywood storytelling techniques, American values and assumptions about Western culture versus other cultures. This criticism links with Boal's concern about Greek tragedy and Hollywood which use stories to coerce their audiences into accepting the values portrayed. It also resonates with Turner's suggestion that some stage drama's or stories can reinforce the ideologies that are being questioned in the social drama and lead audiences back to accepting the status quo. Such concerns are valid and worth addressing.

The defence here is two sided. On the one hand, the Hero's Journey was not discovered by analysing Hollywood movies, rather it was arrived at through Campbell's study of myths across the globe. The Journey was however, hi-jacked by Hollywood which has indeed filled the world's movie screens with its particular interpretation of it. But this is precisely what they are, interpretations, as Boal said,

all theatre is politicised (1979: 28). It should therefore be possible to take the form and reinterpret it, filling it with the creative input from our own experiences in South Africa. Therefore, on the other hand, the form may be used to strengthen other values, ones that are decided upon by participants in workshops such as those in the proposed programme. It is the intention to guide participants to decide beforehand what values their story should bring to the fore and create debate about. It is precisely the power of the Hero's Journey to communicate values that one should, on the one hand be wary of when watching American and other interpretations of it, but which, on the other hand one should utilise to one's own ends when dealing with values in the way that is proposed here.

A final concern that needs attention is this apparent contradiction between (Carnicke, 2000: 107) "the outcome for the audience should not be psychoanalysis but moral debate" (p. 74) and Vogler and Campbell who draw on aspects of psychoanalysis in their understanding. This is a false perception for the following reasons: Firstly, Vogler and Campbell's mythic journey is used not because it can be employed as a psychoanalytic tool, but because it offers a model for story-making. Its links to psychoanalysis through the work of Jung is an asset, because it allows for story-making that connects the events of the story to the journey of personal growth for the hero. It is for this reason that it can be used as an analytical tool for people to understand the events of their lives as suggested before (p.87). The emphasis here is not on the individual's psyche, but on the events, context, or story of the individual - a context that may well be informed by the stage of the social drama she finds herself in.

Secondly, for the purpose of character development, Izzo's theory is used precisely because it does not lean on psychoanalysis, but on the characters' gestures. Once again Vogler's journey is used for its model for story-making. The reference to the psychological function of the hero does not negate this focus. It simply points to one aspect of the hero's function, but is immediately balanced by the more important dramatic function of the hero in the context of the *story*. This function can be used here, not in opposition to Izzo's characters, but because it can build upon what Izzo has suggested. Finally, the support found in the work of Turner, Boal and Landy as described above further underlines the fact that the psychological component of the Hero's Journey still renders it useful for moral debate as opposed to psychoanalysis. Neither of these thinkers has as their focus psychoanalysis, but a change of

perspective that comes from the externalisation of frames of belief. With this in mind, moral debate (the critical comparison of different frames of belief) is still the outcome since the focus remains on the frames/belief systems of the characters as revealed by their actions in the story.

In conclusion, the Hero's Journey becomes a recurring pattern, not just in fictional stories, but in real life stories of people and communities entering the Special World of drama to find new perspectives on their own lives. These recurring patterns will be discussed in full in the next chapter, where the same patterns are found to be useful in Educational Drama.

4. APPROACHING THE INMOST CAVE

Characters and Self-Awareness

Not long after, as fate would have it, the old woman became bedridden, and as soon as her doctors left, the girl crept into the room where the red shoes were kept. She glanced up at them so high on the shelf. Her glance became a gaze and her gaze became a powerful desire, so much so that the girl took the shoes from the shelf and fastened them on, feeling it would do no harm. But as soon as they touched her heels and toes, she was overcome by the urge to dance.

Arid so out the door she danced, and then down the steps, first in a gavotte, then a csdrdds, and then in big daring waltz turns in rapid succession. The girl was in her glory and did not realize she was in trouble until she wanted to dance to the left and the shoes insisted on dancing to the right. When she wanted to dance round, the shoes insisted on dancing straight ahead. And as the shoes danced the girl, rather than the other way around, they danced her right down the road, through the muddy fields, and out into the dark and gloomy forest.

- *Women Who Run With the Wolves* (Estes, 1992: 216-219)

4.1 Introduction

Against the background of Chapter One, Chapter Two was concerned with drama as a tool for creating distance between a person as actor and herself as observer. Chapter Three focussed on creating further distance by guiding the participant to play a fictional self in a fictional context by following a model, much like one would play a game. The potential for overcoming the distance in order to facilitate learning is retained by using character creation and story making techniques that ensure a certain closeness to reality for the participant. This closeness is created by using values clarification as the method for creation and development of the character in his context. Chapter Three, therefore, pre-empted the focus of this fourth chapter, namely, finding ways of negotiating the distance so that learning can take place. It concerns making sure that the structures, rules or recipes do not stay 'hollow shells' (Morgan and Saxton, 1987: 21), but that learners find inner meaning through them that will catalyse learning. As Gavin Bolton explains that in a game, "the switch from real life to the game, does not, as in the case of some drama, have to be worked at" (1986: 106). For learning to take place, it may be necessary to work very hard at engaging the participants in the drama in order for the emotional experience to be real and life changing.

For theory on the potential of using dramatic character creation for learning, I turn to the field of Educational Drama, also called Process Drama (Libman, 2001: 23-24). The reader will notice that particular practitioners have not been chosen as in the case of Drama Therapy (Chapter Two), or theatre (Chapter Three). The reason is that this chapter is not concerned with proving a particular point, for example, that drama can be used to externalise the belief system of the participant (Chapter Two) or that values clarification is a valid basis for character creation and development (Chapter Three). Rather, the focus is on the purpose of the process: education. The field of Educational Drama will be scanned for insight that could aid the process of applying the knowledge gained thus far for the purpose of learning.

In the educational function of the drama the relationship between frame and distance again becomes insightful. There exists a certain dichotomy between closeness and distance that needs to be managed carefully by the teacher-director to ensure learning. On the one hand she must make sure that participants invest of themselves and of their

emotions and beliefs into the drama so that their values and systems of belief will be externalised through their work. On the other she must ensure that participants do not 'get lost' in the drama and lose the ability to be critical of their work for evaluation and interrogation. O'Neill (1995: 111-120) refers to this function of Educational Drama as the paradoxical dichotomy between engagement and detachment. To ensure this ability to invest, engage and yet be critical, the teacher-director will use what can be referred to as *multiple framing* (O'Toole, 1992: 210) i.e. she may interrupt the drama when participants are at their most involved to redirect their attention and bring distance by changing the time frame, the point of view of the characters or by using some other reflective method. It may even entail taking participants out of the drama altogether into the frame of perceived reality in order to reflect upon the drama as themselves. Again the relationship between the primary frames of drama and perceived reality becomes key in how process drama functions as a learning medium.

Consequently, I once again begin with an analysis of the relationship between art and nature as understood by practitioners of educational drama (section 4.2). While different practitioners focus on different aspects of the relationship, there is a common ethos involved. It is an ethos that focuses on the learner and her needs in conjunction with the needs of her community and her role in it. This ethos may well be shared with other theatre practitioners, including those already explored (Boal, Landy, Izzo and Vogler). Where this happens, the reader's attention will be drawn to overlapping principles and insights.

The remainder of the chapter is divided into two main parts. The first (4.3) is concerned with the *learning objectives* of the planned process and how it relates to the specific target group of learners and their life context (the play for the teacher).

The subsequent section (4.4) focuses on the *dramatic medium/methodology* of the process - the characters and fictional context that is used to facilitate the communication of the learning objectives (the play for the learner). It reviews the methods that will engage the learner in the learning context that is the drama. The secondary frames of character and context, as delineated in Chapter One (p.9) are viewed separately.

Finally, in section 4.5, the method of educational process drama as a way of facilitating learning about values, will be critically analysed in terms of the relationship

between the two primary frames: the dramatic frame and the frame of perceived reality. This reality includes multicultural adolescents in a transforming South Africa.

4.2 The Relationship between Art and Nature: Mutual Mirroring

We ... hold that art is always a meta-commentary on lived experience; art is by no means separable from material existence. (Neelands and Goode, 1995: 45)

... just as morality is expressed through social action, drama is the artform that mirrors and is shaped from social action. (Winston, 1998: 46)

Underpinning the view of the relationship between art and nature held by practitioners of educational drama, is a particular understanding of the term 'aesthetics' and a critique of the Aristotelian-Kantian understanding of the term. The latter is characterised, firstly, by the idea that the aesthetic experience is, by definition, one of detachment from and disinterest in the contingent and material context in which the work is viewed. Secondly, it contends that the art object itself is autonomous from the context of its creator, speaking to a viewer about mystical and eternal truths (Neelands and Goode, 1995).

In opposition, practitioners of process drama propose that art is deeply embedded in the context of both observer and creator so much so that they (creator and observer) respond to the work with their senses before they do so with their critical mental faculties. Art is experienced, like life, before it is evaluated. From this premise stems the blurring of distinctions between creator and spectator in much the same sense that Boal's work is based on the blurring between the spectator and the actor. In fact, Boal's work may be cited as an instance of process drama (Neelands and Goode, 1995: 45). Process Drama follows the same characteristics as ritual because "Ritual, unlike theatre, does not distinguish between audience and performers", or between the real life context of the community and the ritual performance (Lindquist and Handelman, 2005: 112). One may refer to the kind of aesthetics that characterises drama as a *ritual aesthetic*. The major difference between drama and ritual can also be seen in the difference between liminal and liminoid, as described by Turner (p.86). The drama is entered into voluntarily by individual choice, while ritual is perceived to be obligatory for the community's wellbeing.

In the previous chapter it was already shown that there exists a close relationship between ritual and the Hero's Journey and how stories that use the journey can potentially

be of educational value, especially in the process of values clarification and interrogation. The focus in this chapter is on how to draw the separate elements of *temenos*, character and narrative together for the creation of an integrated dramatic experience that could fully realise this educational potential and bring about transformation and learning for participants. The characteristics of the ritual aesthetic of process drama highlight the interrelated network between the real life context and the fictional one and its learning potential. These characteristics will now be viewed separately in order to gain an understanding of how they pre-empt the creation of a learning experience.

Participation is the first major characteristic of both ritual and process drama. In both these forms meaning must be experienced, for it to be appreciated. This appreciation is not the product of experiencing a ready made piece of art, but rather of the communal creation of the art work: the process. During Galina Lindquist's and Don Handelman's research into traditional cultures and their rituals, they found that the *collective* creation of the ritual reached a deeper meaning. Their research shows "how an enhanced collective and individual understanding of the conflict situation could be achieved by participating in a ritual performance with its kinesiological as well as cognitive codes" (2005: 96). The same can be said for communal participation in an educational drama process - it creates an experiential learning opportunity that involves body, mind and feelings.

A further implication of this view of drama as having a ritual aesthetic is that it is made with *a purpose*, namely, to make sense of and create order in the experience of life, an experience that is shared among people. Neelands and Goode call ritual "efficacious theatre" (1995: 44): theatre with a purpose. Likewise educational drama always has a social purpose beyond itself, from addressing the personal needs of the group to exploring the content of a school subject (O'Toole, 1992: 97). Don Handelman (1998) asserts that ritual (like drama) is representational of the social order of which it is a product. In being thus, it provides participants with an opportunity to not only represent, but in doing so reflect upon the representation in order to interrogate and learn from it. In this sense ritual and drama gain a didactic purpose, they can bring about learning and change.

The process-centred view of dramatic art further implies that it is an *expression of community* rather than of a solitary individual. Consequently, like ritual, a drama is always specific to a certain group in a particular time and space with unique needs and

aspirations. Context plays an important role in dramatic focus and the subsequent meaning making process (Rasmussen, 1996). Being specific to a time, place and community, the drama and its meanings are by no means timeless and eternal. However, since the beginning of time communities have struggled with what Victor Turner (1990: 10-12) calls "archetypal conflicts". These are conflicts that arise when communities undergo transition and in coping with such change the symbols and symbolic roles or 'types' that arise from their dramatic dealing with the conflicts in ritual, are of a more lasting and universal kind. As Handelman explains, dramatic and ritual events "are important phenomena because they constitute dense concentrations of symbols and their associations" (1998: 7). These symbols and symbolic types recur over and over in reiterated patterns. Joe Winston (1998) explains these iterations as follows: the experience of ritual and drama processes occurs on an emotional experiential level. Emotions, regardless of culture, are essentially universal and can be personified as archetypes and concretized through symbols. These ideas resonate with Jung's concept of symbol and of the collective unconscious. They also explain the repeated occurrence of certain archetypes and symbols in ritual and myth as was discussed in Chapter 2.2 on Robert Landy and Chapter 3.2 on Campbell and Vogler. This relationship between the concrete and specific context of the participants and the universal, or recurring patterns, is what brings new understanding, evaluation and learning. This relationship is further explored later in this chapter and in the practical process of Part 2.

Finally, and most importantly perhaps, like ritual, drama has the potential to *bring about transformation* in individuals and groups using the symbolic languages of sculpture, movement, gesture, body, space, sound, light, masks and other ritual objects (Neelands and Goode, 1995: 43, 46). As Lindquist and Handelman (2005: 109) explain: "Ritual is seldom the rigid, obsessional behavior we think of as ritual ... Rather it is an orchestration of symbolic actions and objects in all the sensory codes". Such symbolic action in drama represents action that is associated with actual experience (Neelands, 1993). Through the use of symbolic languages and group interaction, one can reach a cathartic point where such comparison illuminates aspects of lived experience that was shrouded in darkness and complexity. Winston says that "the aim of catharsis is clarification, learning through emotion about those things that matter most to us" (1998:

64). He defines emotional response as being dependent upon cognition "for it is the very cognitive aspect of the emotions which renders them susceptible to growth, development and change" (Winston, 1998: 63). Once again attention is drawn to the involvement of multiple intelligences: cognition, emotion and the physical body alluding to the experiential nature of learning through drama.

Through symbolisation (which is often of an archetypal sort), drama has the power to bring into the concrete, physical world that which is abstract: values, dreams, fears. Drama connects the unconscious and the conscious, knowing and not knowing, self and context, art and nature (Neelands and Goode, 1995: 46). It is in this liminal space between binary oppositions where:

Life itself now becomes a mirror held up to art, and the living *now perform* their lives, for the protagonists of a social drama, a 'drama of living,' have been equipped by aesthetic drama with some of their most salient opinions, imageries, tropes, and ideological perspectives. (Turner, 1990: 17)

In educational drama practice this means that the relationship between perceived reality and drama can be utilised for learning. This proximity of theatre to life, while remaining at a mirror distance from it, makes of it the form best fitted to comment or "meta-comment" on conflict, for life is conflict (Lindquist and Handelman, 2005: 105). It is the commentary and the critical analysis of the conflict, which is where the learning takes place. Practitioners of educational drama agree with Landy that we perform dramas in the real context, life is a performance of improvisations. As O'Toole (1992: 72) writes: "Role-playing is used to broaden people's repertoire of behaviours and to help them gain insight into their present behaviour and possibly to modify it". Lindquist and Handelman comment in the same vein. "There must be a dialectic between performing and learning. One learns through performing, then performs the understandings so gained" (Lindquist and Handelman, 2005: 94).

In spite of its serious function to affect behavioural change and learning, educational drama, should not lose its connection with the entertainment aspect of theatre. As in Izzo's work, play becomes an important aspect of process drama, one that emphasises the embedded nature of life in drama (Jennings, 1998: 49). Play is understood to be the basic human instinct to explore and experiment with the relationships between symbols and that which they represent (Neelands and Goode, 1995:

43). This relationship of drama to play also emphasizes its connection to ritual. Rasmussen (1996) refers to how symbolic elements of ritual are encompassed in play. The participants engage with the symbolic elements through play, which provides the intellectual space for transformation, just like ritual. Think again of the child turning a jungle gym into a space ship, or a box into a car. Rasmussen uses a distinction from the work of Turner - the distinction between structure and anti-structure - to explain this relationship. Like ritual, play imposes a temporary structure on itself and this is what drives the learning potential.

The meaning and order is the result of the play, it is not there *a. priori* in things, forms or nature. Often, the playing implies a de-structuring of established meanings and forms that at first sight is not good and positive. (Rasmussen, 1996: 138)

This is because

... playing as 'playing with' is a key concept - playing with any established truth, questioning norms and rules of relation and behaviour It (structure) is seen as a pre-requisite for both change and cultural integration - people need to learn by breaking the rules. (Rasmussen, 1996: 134)

Its close relationship with play allows for educational drama to ensure the serious purposefulness of the process while maintaining an attitude of fun and playfulness. The 'serious purpose' of the dramatic play of children and adults, as discussed in Chapter 2.2 (Landy, p.41) is to make sense of the world and learn to control certain aspects of it, as is that of ritual and process drama.

However, the playful attitude is typically characterised by the fact that it is voluntary and that there exists a certain freedom of choice in characters, contexts and the rules that are to be followed. This is not entirely true of educational drama (or ritual) where there is a facilitator or teacher-director (or shaman and priest in the case of ritual) who guides the play (Dunn, 1998: 56). In the case of process drama, the relationship between structure and the break down of structure (anti-structure) is a complex one that needs to be negotiated by the teacher director who should be aware both of the need for structure and the need for experimentation and sometimes chaos. In other words the playing should be neither completely leader-led nor leader-less (Haseman, 2002). The teacher-director's role is not to restrict the play, but "to elevate the natural play behaviours of children by using his or her artistry and understanding of the elements of

drama" (Dunn, 1998: 58). For our purposes these elements involve the parameters for character creation and story telling (Izzo and Vogler) as well as all the meta-languages of theatre mentioned above: sound, movement, light. Section 4.4 discusses how these elements can be used by the teacher-director to engage the learners.

In the educational classroom there are, therefore, two plays/dramas unfolding: the play for the teacher (her agenda/curricular requirements) and the play for the learners (the plays and stories they are making, sometimes unaware of the teacher's agenda) (Morgan and Saxton, 1987: 156-188). For our purposes the play for the teacher is the externalisation of the learner's belief systems, their evaluation and possible adaptation, as well as dialogue about values and their functioning. The play for the learners will be the stories they devise using the characters they create and playing them out in the context of a story. To make sure that both of these plays reach fulfilment will take careful planning. While detailed planning is the focus of the next chapter, here I want to focus on those aspects of the educational drama class the teacher, and therefore myself as developer of the programme¹, must take into account before detailed planning starts. These aspects flow directly from the ritual and play based ethos of process drama and the interrelated nature of drama and everyday life.

While the teacher guides the process to a certain extent, it is still essentially *learner-centred* (Heathcote, 1990: 55-58). Participation cannot be expected unless the content and the form of the workshop capture their interest. Interest is not enough, however. The participants must also be drawn into the process drama, engage fully with the material, commit to it, be able to interpret it and then evaluate it. This process is what is called *the taxonomy of personal engagement* (Morgan and Saxton, 1987: 22-29, 166). It is this engagement with a fully developed drama that causes the separate elements of setting, character and story to be drawn together for participants to have a complete learning experience that involves body, emotion and cognition.

Full engagement is necessary for learning to take place since educational drama is an *experiential learning process*. Unless a drama is fully experienced by participants on the physical, emotional and cognitive levels, learning is impossible or superficial at most

For this reason, I will refer to the teacher in terms of the female gender.

(Bolton, 1998: 179). This raises the question: how suitable is the content and form of the proposed workshop for the proposed target group? This question can only be fully answered after the workshop has actually been performed, however, preliminary theoretical research can partially clear the road. Questions that will be answered in the next section are: 1) *Learning objectives* - How appropriate is the topic of values clarification and evaluation for adolescents between ages 14 and 17? And 2) *Strategies and Activities* - Will they be able to engage with and reflect upon the type and level of character creation proposed?

4.3 Learning objectives: The Play for the Teacher

The central objective of the proposed programme is personal growth in the learner. To sum up what has been said thus far, this may be achieved

- by assisting the individual in clarifying aspects of her own belief system and
- by helping her to understand how this belief system functions. This means:
 - o discovering how beliefs are created through her interaction with her context and
 - o how they influence her actions within that context (In both cases the context includes other people who both influence and are influenced by her beliefs and actions).
- enabling the learner to interrogate her own beliefs critically and make appropriate adaptations.

Secondary outcomes may be

- the forging of a critical consciousness by creating debate around values and
- interrogating the ten values as underlined by the manifesto by way of comparison to personal values systems.

Suggestions have already been made for how to approach some of these objectives. The first objective may be aided by an understanding of the difference between core value (one that is an end in itself) and operational values (values that provide a means to an end) (p.78). If a learner can find out what her core values are and how other values work together to support that final outcome, it may be possible to understand why she acts in certain ways. It was suggested that these different values may be derived from observing a person's actions. In addition, by making the distinction between value object, locus of

value and underlying values, an individual may be led to understand how the things she regards highly may guide her to find her own core values (p.78).

Are these the kinds of content that the target group of 14-17 year olds, will be able to grasp? And will such knowledge meet some of their most pressing needs? What influence does the context of the learners have on their ability to engage with this content? I turn to some brief insights gained from developmental psychology to answer these questions.

4.3.1 Character: The Personal Attributes of the Adolescent

The forging of a personal identity is one of the most important developmental tasks of the adolescent (Louw, 1991: 377; Papalia and Wendkos Olds, 1995). Since values and self are so closely linked that an awareness of values will necessarily lead to an awareness of self (Hall, 2002; Louw, 1991), a programme assisting the adolescent with the clarification of her values will be assisting her with this important developmental task. D.A. Louw writes that, in the moral development of the adolescent and the simultaneous development of identity, it is a natural tendency for her to try and externalise her own values and to evaluate them critically. Adolescents also enjoy discussing values with friends and adults to help them with this process (1991: 409-410). Their cognitive, social and emotional capabilities develop to support the achievement of success in this area.

Regarding the cognitive abilities of adolescents Louw writes:

The adolescent's cognitive ability to formulate hypotheses, to investigate them and to make deductions from them, as well as his capacity for abstract thinking, enables him to consider alternative values and to assess them rationally. (1991: 409)

Regarding social and emotional development, Damon and Hart (1988: 53-76) write that, from early adolescence onward, an individual starts to know and value her choices as being independent from those of others. In early adolescence these have to do with values that influence interpersonal relationships. In late adolescence they crystallise into core value systems and life plans. The forging of a value system is, therefore at the very core of the developmental phase of adolescence.

Cognitive and emotional development can, however, work against each other causing conflict for the adolescent. While trying to fit in with a group, feel accepted and

appreciated; the adolescent's increased ability for abstract cognitive evaluation causes her to question group values and alliances. This causes confusion between emotion (subjective experience) and intellect (objective experience) (Louw, 1991: 409). The same is true of the development of personal identity versus social development. The need for independence comes in conflict with the need to please those adults who play important roles in their lives (Louw, 1991: 409).

These observations seem to point to the relevant nature of the proposed content (values and their critical interrogation) to 14-17 year olds. However, it also points to the influence of the individual's context on her ability to achieve success in the task of forging an identity. In addition, the factors cited above are all highly generalised assumptions about adolescents and the unique South African story/context, may have various effects.

4.3.2 Context: The Setting and Story of a South African Adolescent

In the Introduction to this thesis a great deal was said about the South African context and the nature of our transforming society. Some factors that were mentioned were:

- The heterogeneity, or multicultural composition, of the culture: referring not only to the idea that we have many cultures intermingled with one another, but that cultures mingle within one person (Dalrymple, 1992: 4).
- The insecure nature of the transitional period between the authoritarian ethos of apartheid and the democratic ethos of the 'New South Africa' (James, 2001).
- Violence, crime, HIV/AIDS, unemployment and poverty (Van Zyl Slabber! et al, 1994:31-55).

All three groups of influences have an effect on the struggle of adolescents to forge an identity and a core system of values. The intention here, is not to give a complete overview of the effects of these issues on South African youth, but rather to show firstly, how they complicate the generalisations about adolescents and their developmental tasks and secondly, how they complicate the task of a teacher who has to teach learners affected by different combinations of factors.

The implications of the first factor for values can be illustrated by the following findings cited in Louw (1991: 377-382). Studies show adolescents' abilities for abstract thinking and therefore their ability to evaluate things critically in the way defined above, differ from community to community and especially from Western to African

communities. For example, traditionally, Western communities require that their youth undergo long periods of education and training before embarking on a career. Subsequently young people stay financially dependent on their parents and are regarded as 'children' for longer than in traditional African communities. The latter offer their youth more independence earlier (often demarcated by a specific initiation ritual) and do not generally (in South Africa this is changing) require such extensive training.

Another example of how different contexts complicate the generalised assumptions about adolescents made in the previous section, is the different way the genders develop in terms of their values. Studies show that moral awareness, in particular, varies in this age group with girls focussing on caring and their responsibility within relationships and boys on justice and individual rights (Papalia and Wendkos Olds, 1995:366).

However, in South Africa the conflict is not always between African and Western communities, but between African and Western values within the same community, indeed within the same person. This is true for both white and black youth who struggle to decide whether they are Westernised Africans, or Africanised Westerners. Similar problems can be found in Indian and Coloured communities with Eastern and Middle-Eastern values entering into the blend (Van Zyl Slabbert et al, 1994: 56-63). In the same way male and female gender roles may be battling it out within the same person who is discovering his or her own sexual identity. Such conflicts greatly affect the formation of personal identity for young South Africans (Dreyer, 1980).

The multicultural nature of South African society is greatly emphasised by the move from an authoritarian dispensation to a democratic one. While this is in itself valued as a good change, it has an effect on the adolescents who were born into one of the paradigms and are now growing up in the other. Scholars note two reactions to this change. On one hand, in the absence of the unifying force of the struggle against apartheid, and a misunderstanding of the concept of democracy; the youth have therefore developed an ethos of 'every man for himself' (James, 2001). On the other hand, however, adolescents show great optimism for achieving the Utopian ideal of the 'rainbow nation*'. Indeed, many South African young people are attempting to forge their identities

to fit the ideal proclaiming that tolerance of difference, a good education and high paying employment are characteristics of such an identity (Leggett *et al*, 1997: 283-295).

Of course this ideal is frustrated by the effects of HIV/AIDS, crime, poverty and unemployment. These cause disillusionment among the youth and strengthen the 'every man for himself' ethos. This does not mean that people who follow this ethos do not subscribe to the ideal of a rainbow nation and aspire to forge their identities accordingly, but that they are losing courage in the face of adversity (Leggett *et al*, 1997: 288-289).

Therefore, not only does the composition and characteristics of our society cause differences of ability and differences of values, it also causes internal conflict for individuals. Both these implications complicate the general assumptions made about adolescents in the previous section. On the one hand adolescents may have different values and varying abilities to think and talk about values owing to the fact that they come from different communities, or are of different genders. On the other hand, precisely because they are from different communities coming in contact with one another in a new democratic dispensation, the South African adolescent is plunged into an identity crisis. The crisis is heightened by HIV/AIDS, crime and poverty. Whether or not it is *on* account of their developmental phase as adolescents, or because of the developmental phase of their context, adolescents in South Africa are in need of skills and learning opportunities for dealing with their needs in forging identity.

However, it is not just the adolescent who is struggling to deal with this kind of society. Indeed, educators also find it difficult since they have learners with different combinations of cultural influences and therefore, varying habits of abstract thinking, moral awareness and experiences of crime, abuse or illness, in their classes. This study seeks to build on the principles and ideas crystallised by Sharon Grady (2000) in her book *Drama and Diversity*, calling for a pluralistic view of difference. This view seeks not only to make room for learners of difference in the classroom, but also to help teachers interrogate their own values when it comes to teaching these diverse groups. In her book Grady highlights several things a teacher must take into account when teaching multi-cultural groups. The teacher's own system of values which is connected to her cultural identity greatly influences how she runs her classes and what learning opportunities she makes available for her students. A teacher's own values may clash with those of her

students and she needs to be aware of this and make provision for it in her planning and execution. Grady notes three things a teacher must do to ensure that she supports the pluralistic approach to difference: 1) carefully analyze various facets of identity and difference, 2) directly address these differences with young people as a way to build an ongoing understanding of diversity, and 3) adjust her approach. These steps will be more clearly illustrated in the planning and evaluation of the practical process of Part Two.

The biggest mistake teachers can make is to gloss over the differences by continually re-enforcing notions of what is normal and socially accepted by dominant groupings. The struggle to remain mindful of difference and diversity is an ongoing one that can never be neglected. The pluralistic perspective, according to Grady, is not something teachers need to merely be aware of, they need to embody it in their practice. This embodiment starts with a self-critical attitude on the part of the teacher: "Instead of presuming the correctness of our positions, the grace and humility of reflexivity can serve as an antidote to colonizing behaviour and discourse" (Grady, 2000: 16). Educational drama with its emphasis on reflection and critical awareness provides an ideal vehicle for the embodiment of a pluralistic perspective on difference, which the teacher must both model and teach.

Can educational drama also help to harness the cognitive, emotional and social potential of the adolescent in overcoming the obstacles and help her to address her developmental and contextual needs? Since she is already interested in the subject matter by virtue of her needs, she should now be presented with a learning method that will allow her to engage with it in such a manner that she will overcome the obstacles in her way. Does dramatic character creation and development as it has been presented in this thesis provide such a method? How must it be shaped in order for it to work?

4.4 Strategies and Activities: The Play for the Learner

Methodological suggestions that have been made thus far include:

- using participatory methods where a person becomes an actor in an aesthetic space as well as a spectator looking in on her own situation (Boal),
- guiding the participant to create emotional distance from herself and her context by playing out an archetypal role chosen by the participant in a spontaneous manner (Landy),

- creating a fictional character in a fictional context as a parallel for the participants by:
 - o setting up a play space (*temenos*) with clear constrictions regarding subject, environment, event and themes,
 - o creating a character to inhabit the space by clarifying its hierarchy of values: the core value (passion) and the supporting operational values (primary needs),
 - o writing 'back stories' for flaws and passions to help an individual to understand how context influences beliefs (Izzo),
- developing a story for the character wherein he undergoes growth by following the twelve stages of the Hero's Journey, with specific attention given to the Elixir and the three thresholds by ensuring that:
 - o the problem in the character's Ordinary World is clearly defined,
 - o the character answers the call to change and crosses to the Special World,
 - o he comes to the moment of insight where he faces his darkest desires in the Inmost Cave,
 - o his values undergo fierce testing in the Resurrection as he crosses back to his own world returning with the Elixir,
 - o the symbolic Elixir he is searching for is linked to his operational and core values (Vogler).

Another consideration that plays a role wherever values are discussed in a multicultural context, can be introduced here. It is the notion of *internal criticism* brought to the fore by Martha Nussbaum and Amartya Sen (1989: 298-325) saying that the precondition for any critical interrogation of values is *immersion*. Such inquiries are:

...not 'pure inquiries conducted in a void, they are questions about living asked by communities of living beings who are actually engaged in living and valuing. (1989:310)

Because one is always immersed in one's own context, the best way of evaluating one's actions within it, is to gain perspective by immersing oneself in another, perhaps opposing, context. We learn about ourselves by getting into the shoes of others and viewing ourselves from that perspective (Handelman, 1998). The best internal critics are people who can make the transition between 'inside' and 'outside' where boundaries are demarcated by existing social groupings. Implicit in this understanding of value inquiry is the notion that an outsider has no validity when criticising a particular value of another

group. This can be applied both to the teacher not having validity in criticising the learner's choices, or learners from different groupings criticising each other's beliefs.

This concept of value inquiry is comparable to the idea of framing introduced in Chapter One (p.8). It was suggested that since we always perceive reality through a framework of beliefs, the only way of stepping outside of the frame in order to interrogate it critically would be to step into another frame. It was also suggested that perhaps one can step out of the frame of one's perceived reality into the frame of a drama deliberately set up to aid the process of evaluation.¹ This is essentially what is under investigation. For now suffice it to say that immersion becomes a prerequisite for any methodology that aims at teaching multicultural adolescents about values. The question is: Can an educational drama approach provide a setting where all group members can be viewed as insiders providing them with an outsider perspective on their own value systems? Can the kinds of dramatic frames suggested in the work of Boal, Landy, Izzo and Vogler provide adequate means for such immersion? Is such a methodology one that adolescents can engage with and enjoy being part of while they also learn? The sections that follow will review the ways in which educational drama creates immersion or more typically *engage/vent*, for the adolescent learner. Where applicable, it will be noted how the work of Boal, Landy, Izzo and Vogler, may be used to accomplish this engagement. Before continuing, greater detail is needed about the way in which practitioners of educational drama understand engagement and its implications for learning.

The immersion of a person in a context that is not her own, as suggested above, can be compared to the *taxonomy of personal engagement* (Morgan and Saxton, 1987: 22-30) that was mentioned earlier. This taxonomy offers a means of determining how immersed a learner is in the context and character of the fictional drama. Based on the work of Dorothy Heathcote. fvlorgan and Saxton (1987: 22-30) have identified six steps in the taxonomy of personal engagement: interest, engaging, committing, internalising, interpreting and evaluating. *Interest* is shown by learners who are attentive, watching,

¹ The excerpt from *Triomf* by Van Niekerk (1999) is used in this chapter (p. I 22, 1 28) to iterate the idea of setting up a dramatic context deliberately for the purpose of creating perspective. For the characters in this narrative the drama helps them cope with struggles of identity and values in a changing South Africa from old to new dispensation. The second part of the excerpt also iterates some techniques for ensuring that participants believe in 'the big lie'.

listening and reacting to whatever the teacher is presenting to them in terms of the fictional content she is introducing. The teacher wants to elicit the learner's curiosity. *Engaging* relates to the learner's willingness to acquiesce to the roles and situations that the teacher is presenting. They agree to accept others, spaces and objects into the imaginary world. *Committing* is evident when learners not only accept the imaginary world and its people but also respond to it by helping to build it and interact within it. The participant thus accepts the limits of the role and the situation, takes responsibility for creation of meaning within these limits and empathises with the imaginary world completely by freely offering her own creative ideas within it.

Internalising becomes the pivot of the process of personal engagement. This is where an "intimate interplay between personal feeling and thought and empathetic feeling and thought" (Morgan and Saxton, 1987: 24) takes place. At this stage the individual organises, selects and refines her own priorities, values, beliefs and attitudes to make them congruent with the role. Here the individual not only commits her body and her thoughts to the drama but also her feelings and her beliefs. Once this has occurred learning is immanent because now the frame of the drama can influence her on the level of her values and beliefs. In the guise of a role the individual undergoes what may be called an 'aesthetic experience' or even a 'catharsis'. The next level of engagement is that of *interpreting*, where the individual starts searching for ways of communicating the experience. She is willing to experiment with ways of adapting herself to the needs of the role, of analysing her feelings by defending it and of reflecting on the experience by talking or writing about it in role. This is only possible when the learner is so immersed in her role that she is confident about the authenticity of her interpretation and expression. *Evaluating* is the last level of engagement. Now the learner is able to dramatise, symbolise or recreate the moment in order to think about the experience, evaluate it and interrogate it critically.

Evidently it is only by virtue of total immersion that a learner is able to and even compelled to reflect on the drama in order to elicit meaning from it for their own experience of reality. It is suggested, not only by Morgan and Saxton (1987: 21). but by many other practitioners of educational drama such as Bolton (1983), Heathcote (1990) and Way (1967), that the greater the immersion or engagement, the greater the potential

for learning. However, this potential for learning is not created by a participant getting lost in her role, but rather by her being able to step out of it when necessary to reflect upon it critically. This is the paradoxical relationship between engagement and detachment that can be mediated by the teacher using techniques of multiple framing to enhance the potential for learning.

Ensuring the maximum potential for learning from characters and their contexts is what this chapter is mainly about. Specifically the interest is in creating distance between an individual and her context by setting up a fictional context that can be used as a vantage point for reflection. It also entails the ability of the teacher to help learners switch between frames within the dramatic context, when necessary for maximum interrogation. The taxonomy of engagement, therefore, becomes central to the endeavour, firstly because it is necessary for teaching values in a multicultural group and secondly because it enhances the potential for learning. It is also evident that engagement is necessary for both the secondary frames of character and context to be fully realised. Not only does the participant need to engage fully with the role she is playing, but she must also immerse herself fully into the fictional context of that role. These two secondary frames will now be viewed separately in order to understand the double movement of engagement and detachment more clearly. The discussion will refer to some strategies and techniques that may be employed in order for the drama teacher to effect engagement on different levels and illustrate how the ideas of Boal, Landy, Izzo and Vogler may complement these strategies

4.4.1 Character: Engagement with a Fictional Role

Brian Way (1967: 156-182) identifies four levels of engagement that are specifically related to playing a fictional role. These stages describe how role-play ability develops as a child grows older, but also how a role develops from a participant's first acquaintance with the role to the time it is fully fleshed out. The first stage is the intuitive and unconscious development of characters from the learner's inner world and imagination. These characters are not developed in detail and are types rather than characters. They derive individuality from the personality of the learner: the learner plays herself in a novel guise. The second stage of character creation focuses strongly on action. These characters are based on the learner's vicarious or imaginative experience of the physical and emotional realms of perceived reality. They are not engaged with on any intellectual level. The third level of character creation is still mainly action based, but the learner begins to explore the relationship between the causes and effects of the action. Character creation is becoming more conscious. The final stage of character creation is where the learner is fully conscious not only of external causes and effects of actions, but also of internal motivations of the character itself.

This final level of character creation is important for the kind of learning that a teacher of values and their critical interrogation aims for. Here

That's one of Treppie's favourite words. Perspective. It's the one word she remembers Treppie using over and over when they worked out the story for Lambert — that's now the story of their family set-up and about where Lambert actually comes from. It was all Treppie's idea. He said they should tell Lambert a story that would give him a perspective on the matter, one that both he and the rest of them could live with. And that's how they came upon the distant-family story.

... Mind you, they all practised like mad on that perspective. Treppie said it had to be drilled into them so hard they'd also start thinking it was true after a while. He said a person needed that kind of perspective in life. No, he said, it was more. It kept you alive. Otherwise you wouldn't have a hope in hell. Actually, he said, the whole world and the whole business we called life and everything that went with it was just one big war of perspectives. One big circus — it just depended on how you looked at it. It was all in the mind, anyway. The point was you had to have one. A perspective, so you could fight. Or a different one, so you could laugh... But that perspective of Treppie's saved their backsides on many occasions. When Lambert started getting old enough to ask questions, they could tell him all about that heart-stealing dance and the Vrededorp wedding. ...

Then they'd dish up that old story of theirs again. Just like they practised it all those years ago, when Treppie made her wear Old Mol's wedding dress and Pop had to put on his black jacket with the black trousers. Not a suit, but at least both pieces were black.

- Triomf (Van Niekerk, 1999: 174-177)

the learner will be able to understand the link between the motivations, values, beliefs and actions of a character. The characters one can create using Gary Izzo's model, are of this fourth level type, since the character's passion and primary needs are to be clearly defined and are to directly influence the participant's choice of action. The same is true of the type of character that will make an ideal hero for Christopher Vogler's journey who comes face to face with his beliefs in the Ordeal and learns to stand up for them during the Resurrection.

Brian Way identifies some important considerations for teachers when working with this latter level of character creation. Firstly, he emphasises the importance of giving learners the freedom of choice for the character they want to be (1967: 176). This notion was first introduced by Peter Slade (1954) who greatly emphasised the importance of following the choices of the playing child when choosing roles and play contexts. His reasoning resonates with Landy's position that spontaneous choices by participants allow them to select the symbolic types that they need to work with in order that they may learn from them. This is an illustration of the ritual aesthetic of process drama which is learner centred and focuses on the inclusion of the community in decision making. Way suggests that although learners often choose characters that teachers may not approve of (e.g. gangsters, drug users, murderers and prostitutes), it is only through role-play, characterisation and acting that learners develop:

at a very deep level, the simple awareness of the truth: 'No, I am not really like that... I don't really want to be like that...', and the positive corollary of i see — that is me; I am like that and such and such is where I fit into the scheme of things'. (Way, 1967: 176)

On a very basic level such awareness is the awareness of one's values and beliefs. This kind of experience is akin to the experience of the hero who meets the incarnation of his deepest desires in the Inmost Cave. It seems therefore that, through the creation, development and more importantly the acting out, of characters it is very possible that adolescents may learn about their own values and understand themselves better. It also seems likely that the kind of characters Izzo's model will help to create, are suitable for the purpose of achieving the right level of engagement to allow for this kind of learning to take place. In addition, the Hero's Journey into the Inmost Cave becomes a parallel for the learning that a participant in an educational drama process may undergo. In the next

section, more will be said about the obvious relationship between the Hero's Journey and the journey of the participant deeper and deeper into the drama.

Secondly, Way remarks that such character creation is only possible from the age of 14 years and upwards. This is favourable, since the target group of the proposed programme falls in this category. However, Way warns that, because the cognitive capacity to think abstractly is a novelty for adolescents, once they have reached the cognitive level of character creation, they will be tempted to remain on it neglecting the realms of action and emotion (1967: 176). With the proper guidance this state of being over-distanced from the character may be overcome. The focus on occupational activities and gestures may be one way of ensuring that learners have enough actions available to retain the payability of their characters. If Izzo's model is followed, these activities will be linked directly to the primary needs and passion (system of values) of the character (p.69-70).

Cecily O'Neill (1995: 69-91) has a similar consideration that may cause over-distance. This is when attempts are made to plan characters in too much detail before they are played. Such minute planning tempts participants into being too critical of their characters. O'Neill suggests that focussing on the essential elements of attitude and action helps to simplify the role and helps participants engage with it on the levels of emotion and action. Again Izzo's characters with the focus on passion, which dictates attitude, and occupational activities, which guide action seems to be ideal.

Another solution to over-distance may be found in those activities that lead up to this fourth level of character creation. The teacher should guide the learner carefully through the stages of personal engagement in order to elicit the kind of commitment such a character entails. Morgan and Saxton (1987: 30-37) and O'Neill (1995: 81) suggest the following strategies as a build up to deeper levels of engagement with character.

The kind of character that needs the lowest level of engagement is that of *dramatic playing* where a learner is not required to be anyone other than herself reacting spontaneously to given suggestions. This is also a kind of play where the least amount of restriction or structure is provided by the teacher-director so that participants can find their own way and make their own rules (Creaser, 1990a). It is a very important part of the process because this is where participants mould the drama themselves and the

learning is completely self-directed according to their own needs and not interfered with by the agenda of the teacher. This stage would include the spontaneous selection of roles by the participants so that identification will be implicit and complete (Landy, 1996).

A little more engagement is required in *mantle of the expert* where the class is given a general role as experts having to perform a certain task. There are no individual roles and all participants play themselves but 'as if they have expert skills and knowledge. This mantle of expertise they put on should give participants the confidence to deliberate and make choices, giving them responsibilities usually assumed by the teacher. The teacher on the other hand takes the role of the one needing guidance from the class. This role gives more structure to the drama by the teacher and is on a deeper level of engagement than dramatic play, but is still a distanced kind of role. It draws attention to the values and beliefs that function in the making of responsible choices, rather than to the detail of the drama itself (Bolton and Heathcote, 1995).

A further degree of engagement is required for *role-play*. Now learners are asked to voice opinions and attitudes of people regarding a certain problem. Values and points of view are selected that may be relevant to the problem. Like O'Neill (1995), Dorothy Heathcote (in Wagner 1976: 68) insists that this is the most important kind of character creation as it simplifies the character to the degree that the participant can get to the essential emotion of the role. It is this identification with feeling that ensures further development of character and ensures that the learner does not remain on an intellectual level of engagement. The next level of engagement is called *characterisation* and involves the outer communication of a life style. A 'character' is not just a role with an internal attitude, but a further development of that role into outer manifestations that express that attitude. Characterisation should flow naturally from continuous role-playing as learners develop the need to physically express the opinions and attitudes the role holds. If characterisation does not flow from role-play, there is a danger that the outward set of behaviours are only assumed and not embodied by participants (O'Toole, 1992: 72). When characterisation flows from role-play, it results in fourth level characters as explained by Way, characters that are physicalised as well as being understood intellectually and experienced emotionally. When *characterisation* moves to *acting*, the character now becomes filled with a continuous flow of inner life. A participant becomes

so engaged with her character that onlookers only see the character and not the participant. There is a fusion between the inner life of the character and the outer expression of it with no clear distinction as to where one ends and the other begins. Morgan and Saxton (1987: 37) remark that this total immersion in the character is only possible if all other levels have been explored, otherwise character creation tends to be stereotypical and superficial. Taking the concern for over-distance into account, one may also conclude that a fusion between outer action and inner motivation is only reached when both the realms of physical action and intellectual understanding have been brought into balance. This kind of experience brings an understanding of self and a compassion for others on an emotional, physical, intellectual and spiritual level (Way, 1967: 176).

While it seems as though *acting* is the ideal level of engagement, it is necessary to define the kind of acting involved in process drama. O'Neill dislikes the term 'acting' for its connotations of pretence and theatrical exhibitionism that can be irrelevant to the drama and interfere with its educational purpose (1995: 78). The simplicity and immediacy with which participants can take on roles without having to undergo rigorous rehearsal and characterisation is what lends role-play its educational relevance. With this educational purpose in mind, the kind of acting that asks for deep immersion and engagement may become hazardous for it could lead to under distance where participants are unable to step out of character and reflect upon the drama with as much ease and immediacy with which they stepped into it. As mentioned before, the kind of acting used in process drama is of a kind that allows critical detachment when necessary for the purpose of reflection, evaluation and learning. It is the Brechtian method of acting because when the actor is aware of the fictional space and the real space simultaneously then she is able to think critically of her actions and this prevents the actor from being absorbed in the role.

This resonates with Way, who agrees with the idea that art needs to be experienced before it can be evaluated, and he asserts that the process of moving through the different levels of character creation is one of increased consciousness and intellectual awareness. This means that as a natural result of the deepening of character, the learner is more and more able to understand how the character works and how his motivations influence his actions. Wagner calls this the "double effect of knowing internally and

reflecting on the product of their (the participant's) knowing" (1976: 78). Vygotsky (cited by O'Toole, 1992: 81), in turn, speaks of the dual affect of meaning: as a child plays or a participant performs the role, she unconsciously feels the first affect: 'this is happening to me', while consciously understanding the second affect: 'I am making it happen.' We are reminded here of the dramatic paradox of acting and seeing oneself in action simultaneously: a skill Boal and Landy both believe is necessary for personal growth. Fourth level characters then become ideal material for reflection and cognitive understanding as well as for the capacity to relate the character and his workings to everyday life.

This double effect or paradox does not always happen naturally as a necessary outcome of the developing drama. It may well be required of the teacher to intervene in certain times of the play to change the frame of the drama in order to bring about either deeper engagement or more distance for reflection purposes. Over distance and under-distance are real concerns that must be managed and planned for by the teacher-director. This means that the progression from dramatic play to acting is not always necessarily linear. The teacher may ask learners to climb out of the drama and take a mantle of the expert role in order to help them gain distance and perspective on what has just occurred, or to reflect on the drama as themselves. She may change their roles and therefore their attitudes toward the events of the story. She may also change the frame of the story itself altering the situation or problem they are facing with relation to the focus event of the story. Such rearrangement can have a profound effect on the characters and their engagement or detachment within the drama because, as said before, it is in the relationships between the person and the context that identity and meaning is created.

The persons within the fictional context are in fact not static and subservient to the dramatic narrative, they are embodiments of the conditions of the whole dramatic situation, and can be invented, reinvented and rearranged within the situation, which itself is thus responsive to these rearrangements. (O'Toole, 1992: 89)

The next section will investigate the idea of context and how engagement with the setting and story of the drama contribute to learning. It will also investigate ways in which the teacher-director can use the reframing of the dramatic context to enhance the potential for reflection.

4.4.2 Context: Engagement with a Fictional Setting and Story

.. teachers have to be able to trap the people into an agreement that for now they will believe in 'the big lie' in order that they will fight through to the process of change.² (Heathcote, 1990: 114)

Morgan and Saxton suggests that the taxonomy of personal engagement can help the teacher to plan activities that will gradually lead the learners into her 'trap', or the Big Lie. Using the taxonomy the teacher can determine the complexity of the work she wants, assess the progress of the participants and gauge the quality of their work. In the previous section it is argued that the kind of character creation needed for the proposed learning, requires the deepest level of engagement from the participants. It follows that the learners need to be drawn into the Big Lie carefully and convincingly. Once inside they will need to be guided through a series of exercises that will bring about a change in understanding. There are two aspects to the context of a drama: the setting and the series of events, or story. The teachings of Dorothy Heathcote are insightful for principles in building belief and for taking the story to a deep level of understanding called *dropping to the universal* (Wagner, 1976: 76). This term will be interrogated in the Critical Analysis (4.5) from a post-structuralist viewpoint for its idealist flavour.

" As mentioned in a previous footnote, the excerpt from *Triomf* here iterates the character Treppie's fight to engage his co-participants in his 'big lie' using various techniques - costume, ritual, group participation.

She used to wish Treppie would practise his speech and get done with it, 'cause that wedding dress was much too tight for her. She was already seven months pregnant with Lambert and he was a huge bastard. Treppie allowed them to practise the rest, about the distant family, in ordinary clothes, but for his speech he said they must dress up like a bride and groom. So they'd get a good grip on the perspective. ...

Then Treppie would get up on a chair and hold up his hand for silence. Her and Pop had to shout 'Speech! Speech!' in their wedding clothes. And Pop had to whistle like lots of people, 'cause the way the story went there were almost a hundred people at the wedding. All of them garment workers and their fiances.

Then Treppie would start: 'Ladies and gentlemen, my dear sister Mol, and my brother-in-law from the old colony — distant family, but still a shoot from the same tree.' Sometimes he would say 'pip from the same watermelon'.

And then they had to shout: 'Hear! Hear!' and sing 'For he's a jolly good fellow! all at the same time, the way lots of tipsy people do at a party.

When the applause was loud enough Treppie would raise his hand and carry on again. He always started with: 'Every family has its secrets', or: 'Every family has its fuck-ups.' The second sentence was: 'But all that counts is that we have each other and a roof over our heads.' ...

After every sentence they had to cheer. And after the last sentence he made them sing 'How the hell can we believe him'.

- Triomf (Van Niekerk. 1999: 174-177)

4.4.2.1 *The Setting*

Typically Heathcote uses questioning to start with the building of belief in the Big Lie (Wagner, 1976: 67). These are questions that challenge the participant's willingness to suspend disbelief. *Questioning* is used throughout to enhance the participants' understanding of the context and to elicit their ideas. Morgan and Saxton (1987: 67-106) give a detailed analysis of the types of questions one may use. Here it is sufficient to note that questioning is one of the most important ways of building belief because, since participants can give direct answers, it gives the teacher a clear idea of the level of engagement so far achieved. It is of great importance to ensure that every single participant agrees and is able to suspend belief since "without it, there is no suitable material from which to form the drama" (Wagner 1976:67). The one Big Lie can be compared to what Izzo calls the *temenos* (p.60) and what O'Neill terms the *pretext* (p.64). It is both the physical and imaginary space into which participants enter in order to play the game. It is with her questions that Heathcote determines the rules of the game and gets all the participants to agree to them. With their answers she helps them figure out the subject, setting, events and themes of the *temenos*, making sure that they are chosen by the participants themselves, because this ensures interest. It also works for deeper engagement because, if the learners can bring their own feelings, attitudes and beliefs to the situation, they become emotionally invested in it. Such discussions are more important for building belief than improvisation in role. Improvisation and acting will flow naturally when the necessary level of engagement has been achieved (Wagner 1976: 68).

To contextualise a discussion and start developing it into a drama, Heathcote may use *movement, space and the grouping of bodies*. The physical positioning of bodies in space may start to suggest a place. A group of learners sitting in rows of twos and threes can suggest a bus or aeroplane for example. Small actions may be added to this to increase belief, like leaning backward as the plane takes off. When the group is ready. Heathcote introduces individual miming actions without words to allow the development of characters. These actions are guided by the chosen context and event. Again Izzo's occupational activities come to mind along with the sustained emphasis throughout this study on gesture and action.

Another device Heathcote uses for building belief, is introducing *concrete'objects* such as a ring, a mask or a sword. These are aimed at striking up interest and stimulating the group into identifying feelings associated with the object. She also uses photographs, pictures or art objects. For further identification she may ask learners to choose an object, photograph or picture that appeal to them and in this way ensure engagement. For the same reason she may ask learners to paint/draw/collage their own pictures. (Wagner, 1976:69-75)

There are many ways of building belief, these are but a few examples extracted to illustrate how important it is to engage the learners and get them to believe in the Big Lie first. Many more suggestions can be found in the work of Johathan Neelands (1990, 1999) and other practitioners of educational drama (Booth and Lundy, 1985; Flemming, 1997, 2003; Lewis, 1989; Linell, 1982; Morgan and Saxton, 1987; Somers, 1994). This only takes care, however, of the first three stages in the taxonomy of engagement, or what O'Toole (1992: 115) refers to as enrolment tasks, i.e. the activities that help learners make the transition from their real contexts into the fictional context. By the time the participant has moved past interest and engagement, she can now commit to the Big Lie. For learning to take place, however, participants must do more than set up a space (*temenos*) they can believe in, they must also enter into the space and "live through" (Bolton, 1998: 179) the drama, making a story that will potentially change the way they perceive reality. This is, after all the main purpose of drama (Neelands and Goode. 1995, Bolton, 1998, Wagner, 1976 and Way, 1967).

4.4.2.2 *The Story*

"Story" here does not necessarily refer to a linear sequence of events as they are played out chronologically, but rather to a network of events that influence the actions of the characters at a given moment. Story therefore refers to the context of a character in terms of the network of events that make up his life and could potentially be dramatised, versus the context in terms of his physical surroundings. The choice of the events that will form the focus of the drama is left up to the participants. Jumps back and forth in time may occur depending on what part of the story the group wishes to explore. What is at stake is not where the learners are in the story but how deeply they are engaged and how effectively they can reflect on the action and learn from it. The teacher-director needs to

use every strategy at her disposal to negotiate the dual function of being actor and audience at once to increase the potential for reflection and meaning making. She does this by taking participants in and out of role or by changing the frame of the drama so that they still feel protected to expose their feelings and exhibit their opinions and beliefs freely within their roles.

O'Neill (1995: 126-128) singles out three such strategies that allow the teacher-director to mediate the dual function of the 'spect-actor' while at the same time provide them with protection: Teacher-in-role, tableaux and forum theatre. These will be discussed in conjunction with six techniques employed by Heathcote to take participants to a deeper understanding of the story, where learning takes place (Wagner, 1976: 76-96). The interruption to reframe the drama using one of these strategies typically occurs when learners are at a level of engagement where they can be challenged to go the final distance toward what Heathcote calls *dropping to the universal*. In the taxonomy this happens during the last three stages of engagement, where the individual internalises the feelings of the role, interprets them in order to communicate them and evaluates them through reflection. These techniques can be employed by the teacher from outside the drama, playing the role purely of facilitator, but it can also be used by the teacher taking on a role within the drama.

Teacher-in-role is a strategy the teacher employs to model belief in the Big Lie and to allow herself to guide participants to the point of transformation from within the drama. This task is helped by her being able to view the events of the drama with the participants from within (Morgan and Saxton, 1987: 41). As O'Neill states:

Teacher in role operates to focus the attention of the participants, harness their feelings of ambivalence and vulnerability, unite them in contemplation, and engage them in action. (1995: 126)

Some practitioners view Teacher-in-Role as more than just a strategy among many, it *"enables the teacher to operate strategically from within the drama and so negotiate and renegotiate circumstances within the fiction in order to enhance learning, opportunities"* (Their italics) (Bowell and Heap, 2001: 5).

The first technique Wagner mentions that can be employed by the teacher-director, either from outside or inside the drama, is that *of stopping the drama to reflect*. Typically the drama is stopped when it is going well. This is because these are the

moments when learners are most engaged and most able to gauge what their characters are feeling in relation to what is happening in the story at that moment. It is often with a question about their feelings that Heathcote interrupts the drama. Being able to express a feeling and reflect on it in the moment is a life skill Heathcote aims at teaching and one that is directly comparable with the aims of the proposed programme to help learners reflect on their own actions. Stopping a drama to reflect is easier to do than stopping life to reflect and so drama is an ideal way of teaching such a skill (Wagner 1976: 78). Again this relates to the dramatic paradox and its use in therapy (Landy, 1993: 11). Tableaux, identified by O'Neill as one of the most effective strategies functions as a technique to stop the drama and then use frozen images to depict aspects of the drama that can be reflected upon. This strategy is also referred to as 'depiction' (Morgan and Saxton, 1987) or 'freeze frame' (Somers, 1994) by other practitioners. The freeze frame functions not only to allow participants to demonstrate their opinions and views of what is occurring in the drama, but also to arrest their attention in a way that compels them "to analyze its specific placement in the artistic framework, of framing or throwing a scene into relief, and of stopping or expanding time" (O'Neill 1995: 127).

Secondly, Heathcote *slows the pace* of a drama in order to put on the kind of pressure needed so that transformation can occur (Wagner 1976: 79-82). As the pace slows, the dramatic tension increases drawing the attention and emotion of the participants deeper into the event that is taking place. Slowing down a funeral procession to a heavy rhythmic trudge with heads bowed as they carry the casket, can give participants the time they need to involve their feelings. Such reflection is of the kind that happens within the drama not outside of it.

Thirdly, Heathcote employs *rituals* (Wagner 1976: 82-86). There are rituals that involve the group only in non-verbal action, and rituals that ask a verbal response from individual participants. An example of the first kind may be the rhythmic rowing of a group of slaves in the hull of a ship. Participants will begin to understand the plight of the slaves as they feel the movement and rhythm in their bodies. In individualised rituals participants are asked to internalise feelings that may be particular to their own role, or their own place in the drama e.g. the showing of passports and answering questions at the airport as the immigrants arrive in the foreign country. Rituals mainly focus on getting

the participants deeply involved with the events of the story, helping them to internalise and express their feelings and attitudes, setting up the potential for evaluation and reflection. Ritual provides a link with Vogler's journey of a hero. As in the enactment of myth (Campbell, 1988b: 23), rituals celebrate moments of transition, events in the story when a threshold is being crossed. Turner also points out that ritual functions in times of ambiguity and change and that critical reflection forms an integral part of it. While Heathcote chooses to pause the drama using ritual, this does not interfere with the journey that presupposes movement. Rather, it enhances the sense of travelling and moving forward by drawing the participant's attention to the very act of crossing the threshold.

Another technique Heathcote employs is that of *classifying learner's ideas* in a way that communicates the implications of their choices (Wagner, 1976: 86-88). It is a way of accepting each contribution, while ensuring that every participant understands the implications of her choice. A list of things people bring as gifts for their king may be classified as things he can use for himself, things he can use to help his people and things he can use to make war with. So learners see that the things they contribute have implications for the unfolding story. Predicting and understanding the implications of choices is another skill closely linked to the ability to step away from one's values to interrogate them critically. Also, by showing the implications of their choices the learners learn to understand the difference between the locus of a value, e.g. a spear as gift to the king, and the underlying value itself, e.g. that it can be used to keep the village safe.

Heathcote also uses *probes and presses* to guide the participants to deepen their story (Wagner, 1976: 88-90). A probe is something the teacher puts out into the drama that she uses to test if the class is ready for reflection. It is like bait thrown out to be taken by fish. Heathcote's probes often start out as muses e.g. "I wonder why...?" or "What would make a person...?" She also introduces objects into the drama that may take the story in a certain deeper direction. A probe is by and large a tool for assessing the group's readiness for going deeper into the drama; they may or may not respond to it. A press, on the other hand is a gentle but deliberate push from the teacher to challenge the participants from within the story to go deeper into their characters and consequently into themselves. It is used only when the group proves to be strong enough to take it. If a

group decides they want to steal something, she will make sure they understand the reasons for doing so and the consequences of such an act for the story. The consequences may be introduced as a press for participants to face the implications of their choice and think if there may be another creative option. A press may directly impact on the direction in which a story develops.

Boal's strategy of Forum Theatre invites not only the teacher-director, but also the audience members to intervene and provide moments of reflection and analysis that could function to slow the drama, or to probe and press participants in a different direction. When the onlookers make suggestions to actors it takes pressure off the participant whose role is under discussion because she can feel free of the risk of exposure - her role has now become an amalgamation of all the players' ideas (O'Neill, 1995). As mentioned in Chapter 2 (p.32) Forum Theatre also often makes use of symbolisation to express value systems or beliefs of characters, the final technique mentioned by Wagner.

Heathcote uses *symbolism* as a way to increase the depth of a story (Wagner 1976: 90-96). A symbol is usually an object, but could also be an action, word or place. The point of introducing a symbol from outside, or picking a symbol from within the drama, is to provide a focus for reflection that could lead to the group reflecting on the many things the symbol may stand for. Asking people to say what something means to them is a way of asking people to express the underlying values they connect to the symbol as the locus of a value. Because it may mean different things to different people, a symbol may help to get a group of people to invest different personal feelings into the same dramatic focus. This is an ideal strategy for a multicultural group. On the other hand:

Some things have a significance that is widely shared among all people in our culture and, to some extent, throughout all human communities; they function as symbols. (Wagner, 1976:94)

This makes a symbol have the dual purpose of, on the one hand, helping participants to feel something in the drama that they have not yet been able to feel and, on the other hand, to express feelings that do not have words yet. through the symbol. This dual purpose means that symbols do not only point away from themselves to universal meanings. They can help to focus the meaning of the drama and carry it into the very specific circumstances and contexts of the individuals that take part in the drama. In this way it is the more specific and particular meaning of the symbol for the participants who

are present at that moment that becomes most poignant and applicable for them, bringing the most clarity and understanding. O'Toole (1992: 233-235) compares in this regard Heathcote's (1971: 102) use of the symbolic dramatic action of committing a murder with Bolton's (1981: 232-235) story of the hand shake between a white teacher and a black student in South-Africa in the 1980*s. A specific murder in the first example can point to the universal question of "what makes someone kill someone else", while the handshake in the second class brought the universal notion of reconciliation into the very specific and particular context for the participants assembled there at that time.

This idea of symbols was met earlier when talking about Jung, myth and the Hero's Journey. The Hero's Journey as a structure becomes a symbol for human life, with all the emotions and networks of values that go with it. The Hero's Journey is not just a single symbol that can be introduced at a particular moment in the drama. It is a network of symbols that hang together in a symbolic way and is populated by characters or archetypes who carry symbolic meaning. The employment of any of these symbols, symbolic acts or symbolic types can bring into the concrete that which was abstract and make complex networks of meaning tangible enough for critical reflection (Lindquist and Handelman, 2005; Neelands, 1993; Turner, 1982).

So far the Hero's Journey seems to be an ideal framework for an educational drama process. Yet, it was stated earlier that the story providing the context for the drama does not necessarily have to be a linear sequence of events, while the Hero's Journey suggests just such a sequence. Moreover, the sequence itself suggests the journey of a person deeper and deeper into herself, just as the drama is structured to take a participant the same way. How should we understand the relationship between the Hero's Journey and the educational drama process and how can it be used so that the Journey's apparent potential for learning is fully realised? How do the symbols of the journey work? Do they point only outside of themselves to 'universal truths' or can they also bring meaning that is very concrete and very applicable for participants in their life story?

Heathcote's emphasis on using the contributions of the group while providing their work with structure may provide some insights. Wagner insists that "Heathcote does not invent ultimate meanings, but she facilitates their discovery" (1976: 96). This implies firstly, that while the teacher is led by the suggestions of the class, she is not

controlled by them, rather she uses her expertise to shape their suggestions and secondly, that there are 'ultimate meanings' that can be discovered and that the teacher can recognise them or anticipate what they might be. These implications will now be examined separately.

Wagner (1976) and Morgan and Saxton, (1987) suggest that the class is run on the delicate dynamic of a dialogue between the participant's ideas and the teacher's structure. This 'structure' is not merely a framework that organises the ideas it is one that helps to deepen the participant's understanding. The use of classification to show implication of choices is an example of this. The classification is not a purely organisational one, but one that elucidates the underlying values attached to the things that are classified. Similarly a symbol is used not merely to focus the dramatic action from an organisational point of view, but also to help the students organise their feelings and attitudes about events in the drama. Because of its symbolic nature the Hero's Journey is ideal for providing structure of the right kind. Moreover, because it is such a dense network of meaning, it may be used to structure, not just one class, but a series of classes, allowing it to remain in its linear order without limiting the content of a single class into a forced chronology. Heathcote herself has suggested a version of the Hero's Journey as a way to structure a series of seven lessons (Kanira, 1997: 133-136). Her stages can be compared to Vogler's Journey as shown in *Table 4.1*.

This structure was used by Eleni Kanira (1997: 133-136) for the exact same purpose as the proposed programme, namely the development of self-awareness. Her test group, however, consisted of five year olds in contrast to the proposed focus group of 14 to 16 year olds. Additionally, Kanira took the group as a whole through the stages of the journey treating them as a kind of 'tribe', while the intention for the proposed process is to let each participant create her own character. This will create some practical challenges for the teacher-director who will have to plan the process in such a way that each participant has the opportunity to play through their own journey. These challenges will be explored in Part Two of the study. In the light of the relationship between learner's content and teacher's structure, the play for the teacher is always subordinate to the needs of the class, but the play for the learners is shaped by a teacher who knows how to guide the class to deeper understanding of the content they chose.

Table 4.1

Heathcote 's 'Mythic Journey' Vogler 's equivalent

1. Status Quo is disturbed.	The Ordinary World with it's underlying problem.
2. People must do something because of this.	The Call to Adventure.
3. People are vulnerable and without help or support.	Meeting the Mentor.
4. They meet enemies of many kinds who are power takers.	Tests, Enemies and Allies.
5. They meet friends who are power givers and helpers.	
6. They struggle, suffer and endure many hardships.	Approach to the Inmost Cave and Ordeal.
7. This brings them to an awareness of how knowledge and wisdom in turn empowers them to help and change wisely thereby bringing about a new perception.	The Road Back, Resurrection and Return with the Elixir.

The idea that there are ultimate meanings that can be discovered by learners and identified by the teacher also has implications for the relationship between educational drama and the Hero's Journey. The Hero's Journey is put forward as just such an ultimate meaning, or universal blueprint for personal transformation that is "psychologically true" (Vogler, 1998: 9) and carries the "germ power of its source" (Campbell, 1988a: 4). This seems to imply that, if the teacher leads the class deeply into the drama and consequently, as is suggested, into themselves, they will find their 'universal truths' and undergo personal growth because their perspective on their reality will have been changed. This, according to Heathcote (in Wagner, 1976: 76) and many other practitioners of process drama (Way, 1967; Bolton, 1998; Boal, 1979) is the central goal of the drama. It is the ultimate play for the teacher. Does this mean that, with the right guidance a group will find the truths of the Hero's Journey for themselves? Do they need to know the stages of the Journey on a theoretical level as well, or is it sufficient for them merely to experience it? Clues to the answers to these and other related questions will be found in the description and analysis of the practical process in Part Two of this study. However, it is clear from the discussion thus far that there exists a close relationship between the Hero's Journey and the experiences of a participant in an educational drama process. This is true in both the frames of character creation and

context (physical setting and story). This observation reinforces the understanding of the embedded nature of everyday life in drama. This relationship can be utilised for learning when a teacher guides her class deeper and deeper into the characters and context of the drama to the point where they are so immersed in the drama that reflection and evaluation become possible. Using various techniques the teacher can use reflection to drop to the universal, to guide the group to an understanding of ultimate meanings of the kind that is densely woven into the fabric of *The Hero's Journey*. In the next section I will critically evaluate this idealist notion of 'ultimate meaning' or 'universal truth' and illustrate how to redefine it so that it can be used in a multicultural, post-structuralist learning environment.

4.5 Critical Analysis

Process drama uses an understanding of the relationship between art (theatre) and life which focuses on the embedded nature of drama in life and life in drama. This understanding makes educational drama akin to ritual and to play and enables practitioners to utilise the potential of drama as a transformational force. This force is harnessed through the careful planning and guidance of a facilitator or teacher-director. The facilitator focuses on the needs of the learner in planning an experience that will engage the learner fully and lead her to critical reflection. The deeper the level of engagement the participant achieves, the greater the potential for reflection and thus for learning and transformation. This is especially true in multicultural contexts where it is preferable for learners to enter into a different frame than their own so that they may use it as a vantage point for reflection. The learning mechanism revolves around the ability of a participant to move beyond the events of the story and the feelings of the character to 'universal truths' about life in general, her own life in particular and herself as person inside that life. However, the notion of 'universal truth' or 'ultimate meaning*' is a controversial one in the context of the modernism versus post-modernism debate (Culler, 1983).

The idealist belief in transcendental meanings is problematic as it begs the question as to how such meanings can be known or accessed if the only tool we have is language. Language in itself is an ever-changing phenomenon that mediates our

experiences and beyond which we cannot move (Culler, 1983). This does not mean that there is no meaning, it simply indicates that the status and locus of meaning has changed. I refer the reader back to the comparison between complex systems of meaning, such as language and 'the self, and other complex systems such as the brain (Cilliers, 2000).

In Chapter One (p.7-8) it was suggested that complex systems have two characteristics: 1) they represent meaning within the relationships between the elements/nodes of the network and 2) they are self-organising (Cilliers, 2000: 58-111). The mythic structure of the Hero's Journey can be regarded as a complex system because firstly, its meaning is represented by the relationship of events to one another and of archetypal characters to one another as well as to the events, and of symbols to events as well as to characters. Secondly, the Hero's Journey is a self-organising system as is evidenced by the fact that myths and stories across the globe have organised themselves into patterns that contain elements of the journey (Campbell, 1988a). It is precisely this idea of patterns that is of interest. According to Cilliers (2000) complex systems do represent meaning, but not by pointing to something outside of itself, but by the patterns that are formed within the system itself. These patterns reoccur over and over, but in reiterated forms. There is no true or final pattern. As Vogler suggests, the Journey can take many forms and may be filled with many different kinds of content. Sometimes the sequence may be disturbed, or some elements left out, yet it remains a recognisable pattern (Vogler, 1998).

The same idea of changeable patterns is found in the work of Boal. In fact, for Boal, the patterns once recognised can be changed by the participants who have identified them. In his theatre the spect-actor should move from the specific situation of her own life and the particular interpretation of a belief system that goes with that situation, to the general and collective rules (pattern) of the system. In doing so, she can then critically interrogate and change that system. This should be true also of the rules of a symbolic system like the Hero's Journey which can be understood and used by teachers and participants for their own purposes.

The 'ultimate meanings' Heathcote refers to. can be understood as those meanings that can be found recurring in perceived reality as expressed through language. Indeed, Heathcote herself never presumed that there are not different ways of looking at

experience, or that such a perspective can not be changed profoundly. Because of the historical period and the homogeneous nature of the society in which she was working, she is not explicit about this but her whole practice implies that a variety of opinions and responses are likely. Compare her use of symbolisation: using one object to point to a multiplicity of meaning (Wagner 1976: 90-96). To Heathcote, understanding 'in depth' means understanding complexity and difference and sitting with that discomfort if necessary. 'Dropping to the universal', could refer to identifying meanings that reoccur and that can then be interrogated and changed if desired. When phrases like 'ultimate meaning' or 'universal truth' is used in this thesis, it therefore refers to such reoccurring meanings.

The locus of such meaning is not outside the network of meaning, nor does it have a transcendental status. Its status is derived from the fact that it reiterates so many times in so many different contexts, creating meaning that is complex and difficult to pinpoint. These meanings are not purely accidental, random, or relative because they reoccur. The Hero's Journey is just such a pattern and has been reoccurring throughout this thesis. What is more, it has occurred in the two different primary frames: that of perceived reality and that of fiction. It has also occurred in relation to the journey of individuals as well as to that of communities. In terms of the frame of perceived reality, the previous chapter indicated how the workshops of Boal and Landy could be seen as the journey of a participant through the three thresholds of the Hero's Journey in search of an elixir that would help heal her ordinary world. The process of social drama as delineated by Turner was also introduced in terms of the transformation undergone by communities in times of change. The current chapter shows how a participant finds her elixir by entering deeper and deeper into the drama. In terms of the fictional frame, it was shown how Heathcote has used a mythic journey that can be compared to the Hero's Journey of Vogler. One may add to this the journey of the protagonist in a Forum Theatre piece. Another pattern, one that can be regarded as secondary, is that of the kind of character that makes an ideal hero. It was shown earlier how the kind of character necessary for personal growth according to Way, is comparable to Izzo's characters. Again Boal's protagonist can be remembered. The tables at the end of this chapter summarise the reiterations of the patterns thus far encountered.

From these iterations, it is reasonable to conclude that The Hero's Journey and carefully constructed characters can both be used to bring about transformation in participants. Not only is it a fictional process, but it mirrors the process of growth a learner is likely to achieve during the course of a well crafted process drama series.

In addition, the work of Boal (1979, 1992, 1995), Landy (1993, 1994, 1996), Izzo (1997, 1998), Vogler (1998) and practitioners, in the field of Educational Drama, can be used to supply models and techniques for the planning of the process.

The fact that the same journey could work for both individuals and communities means that an educational drama process using the journey as structuring force can have an effect on various levels. It can impact the individuals taking part, bringing the reiterating meanings of the journey into the very specific and very concrete reality of each individual. It can also impact the immediate group of learners that take part in the drama, or it may move out from them to their larger community or communities. Turner emphasises how one individual can impact their community, while a community can in turn also impact upon an individual. The hero's journey works on both levels and once again highlights the inseparability of individuals from their contexts, of selves from their life stories. What does this say about the proposed target group and the proposed process?

From what has been said already, the proposed process is potentially suited for the intended target audience, since 14-16 year olds are cognitively and emotionally able to achieve the kind of reflective distance needed. Not only are they able to achieve it, but are also motivated to achieve it as it represents a developmental task specific to the age group. If a particular individual does not fit in perfectly with the over simplified and generalised characteristics of the adolescent on account of her specific cultural context, she may well be motivated by the general social context of a country in transition - a transition that itself may follow the stages of the hero's journey (Lindquist and Handelman, 2005; Turner, 1990). Another way of putting this is that both the developmental stage of teenagerdom and of the South African community are in the liminal phase of transformation, lending itself to the forces of play, ritual and theatre to assist with the process of learning and change.

In addition, the process is by definition sensitive to cultural difference because it does not impose 'ultimate meanings' from the outside. Rather it encourages learners to contribute their individual opinions, feelings and attitudes to the process in order that the meanings may become very specific and concrete for them in their particular circumstances. It invites them to immerse themselves in the drama and discover meanings for themselves from inside. This learner centred method of teaching, as well as the skills it teaches (i.e. the skill of stepping back from one's beliefs to interrogate them critically) is endorsed by the Manifesto on Values, Education and Democracy as the preferred way to teach values in South Africa (James, 2001). This learner centred nature of process drama can be further analysed in terms of the two characteristics of complex systems i.e. that meaning is located in iterating patterns and that they are self-organising. Adolescents are very familiar with this mode of meaning making on an experiential level through their culture and their post-modern social environment. Firstly, John Carroll and David Cameron (2005) suggest that the way in which adolescents shape their own identities, is by selecting from different groups what they want and fusing it into a multi cultural identity of their own. This tendency is what is utilised by computer games and what should be explored through process drama as well.

The mutability or 'morphing' of a constantly reinvented identity provides a new metaphor for connecting the episodic nature of in-role performance and out-of-role reflection in both drama and video games. (2005)

This is because: "both process drama and video games deal with the shifts in identity formations that are possible within an imagined or virtual environment" (Carroll and Cameron, 2005). This overlap places great emphasis on the implementation of multiple framing that is available in process drama. Computer role-playing games for instance, offer an open text where gamers can shape their own stories and experiences within the boundaries of the dramatic setting or game world. Like in process drama, the swapping between in-role activity and out of role reflection is a natural and consistent occurrence. In games as in process drama, there are also different frames within the drama possible that provide the player with different levels of distance and hence protection from events within the drama. The difference is that in the case of video games the player is able to switch in and out of role or toggle between the first person identification and a more

distanced observer perspective more quickly and with much greater frequency than is usually the case with process drama. According to Brad Haseman (2002), this can change if the teacher-director reinterprets her own role somewhat.

Haseman suggests that the role of the teacher-director in a drama is not as much leading or shaping the drama towards a certain meaning they have identified as seems the case with the work of Heathcote and her followers, but providing enough material and options for participants so they can find their own meaning. He suggests that teacher-directors should utilise yet another characteristic of post-modern adolescent culture i.e. the art of 'rip mix and burn'. This is the ability of young people to cut edit and fuse their own music into a collection of their own making. He refers to this as the art of reduction. It is then the teacher-director's role to provide enough material around the chosen subject from which participants can take what they want and produce their own work. In this way participants have more control over the meanings they create within the drama. It also shows how process drama can exploit the potential of learning through role-play by focussing on the idea of multiple framing and thus utilising the unique characteristics of post-modern youth culture.

These characteristics of mutability between identities and the art of reduction can help the teacher-director to shape a drama that will build on the strengths of her learners and so draw them even more deeply into the drama where meaning making can take place. This approach serves to support Grady's (2000) idea of a pluralistic perspective on diversity which asks teachers not to limit the possible meanings participants may gain from the drama by unconsciously endorsing their own ideals and values. The approach provides more opportunities or ways for the participants to mould those very specific and concrete meanings in the symbols of the drama that have direct bearing on their individual contexts as opposed to the potentially empty and meaningless 'universal concepts' of a projected metaphysical realm. In this way they are motivated to go about their metaphysical search for meaning in the way Peter Abbs (2003) suggests, i.e. as an attitude of enquiry, rather than an expectation of ultimate truths. It seems theoretically feasible that the dense network of symbols and meanings that is possible within the hero's Journey will lend itself to this kind of learning, but this will only be proven when it is tried in practise.

In summary: to use the Hero's Journey as structuring tool for an educational drama process with adolescents the following factors will influence the planning:



- The Journey is ideal for structuring a series that intends to lead the group into the dramatic context and into themselves to bring about self-awareness and growth.
- It is suited for individuals as well as for groups, depending on the teacher's focus.
- It works with the liminality of both the developmental stage of adolescence as well as the South African community.
- Focus should not be on 'universal truths' as abstract meanings, but on their specific application in the lives of the participants, whether communal or individual.
- Participants should be motivated to foster an attitude of critical interrogation as they search for their own answers as opposed to finding final meanings.
- Aspects of post modern youth culture, such as the mutability of identity and the art of reduction can be used to shape the drama process in a way that such specific and concrete meanings can be searched for by the participants.

Some questions remain: What comes first, the understanding of how the Hero's Journey works, or the experience of it? Does the teacher explain the process and empower her students to write their own stories following the model, or does she lead her learners on a journey first, guiding them to understand how it fits together later? How will the relationship between the journeys of the fictional hero's and those of the real life travellers develop in practice? How can one work it out so that 20 odd heroes each get a chance to grow within the context of one fictional scenario? What is the relationship between these individual journeys and the journey of the group as a community? Also, is it really such a universal process, a recurring pattern that all people will be able to identify with it? The practical process described in Part Two may provide clues to some answers.

Table 4.2 Patterns that follow the arc of the Hero's Journey in the frames of 1) fictional, dramatic contexts and 2) perceived reality

Transformation of characters in the frame of a drama

Transformation of people in the frame of perceived reality using drama

The Hero's Journey	Forum Theatre: the journey of a protagonist	Heathcote's mythic journey	Boal	Landy's 8 steps of therapy	Process Drama - the taxonomy of engagement	Turner's social drama
<p>7</p> <p> ; - - % ; % \$ •</p> <p>«L^Crdinai> World Vi</p>	<p>Participants chose a subject that relates to their experience of i reality and presents a problem</p>	<p>1. Status Quo is disturbed</p>	<p>The social context of the oppressed (groups/individuals)</p>	<p>The life context of the client in need of therapy</p>	<p>The experiences of the participants which the teacher uses to inform the drama</p>	<p>Peace of social life is interrupted by a breach of a rule.</p>
	<p>A protagonist is placed in a conflict situation that demands his attention</p> <p>The protagonist fails to rise to the occasion and the story ends in catastrophe</p> <p>The joker stops the performance to call for intervention and start the play again</p>	<p>2. People must do something because of this.</p> <p>3. People are vulnerable and without help or support.</p>	<p>The various events leading up to the participants' attending the workshop</p> <p>The facilitator encourages participators to take part, warming them up' with exercises and games</p>	<p>The various events leading up to the participants' attending therapy</p> <p>Step 1: The therapist guides the client to <u>invoke a role</u> as a vehicle for therapy</p>	<p>Stage 1: The learners' <u>interest</u> is awakened</p> <p>Some learners find it hard to accept the Big Lie</p> <p>Stage 2: The teacher uses dramatic techniques to <u>engage</u> learners and 'trap' them into the Big Lie</p>	<p>Leads to state of crisis, exposing conflict.</p> <p>If the crisis is not addressed then it could pose a threat to the group's unity.</p> <p>The group's authority take redressive action in the form of law, politics or religion to save the community.</p>
	<p>A spect-actor stops the drama to intervene as the protagonist</p>	<p>4. They meet enemies of many kinds who are power takers.</p> <p>5. They meet friends who are power givers and helpers.</p>	<p>Participants choose a subject for their work</p>	<p>Step 2: The client <u>names the role</u> drawing the parameters for subsequent therapy</p>	<p>Stage 3: The learners <u>commit</u> to the Big Lie</p>	<p>Harmony is restored or the group regresses into crisis.</p>
<p>wSSm</p>	<p>The protagonists of several spect-actors face difficulties in solving the problem as actors resist their efforts realistically. Mistakes are made as some try 'magical' solutions</p>	<p>4. They meet enemies of many kinds who are power takers.</p> <p>5. They meet friends who are power givers and helpers.</p>	<p>Participants take part in various exercises: forum theatre, image theatre, 'cop in the head' etc.</p>	<p>Step 3. Having fully accepted the fictional reality, the role is <u>played out/ worked through</u> using various forms of enactment</p>	<p>Stage 4: The teacher helps the learner to <u>internalise</u> the feelings and attitudes of her role using different dramatic techniques: movement, symbolisation, improvisation etc.</p>	<p>Alternative solutions are explored and extreme measures are taken.</p>

The Hero's Journey



Forum Theatre: the journey of a protagonist

The game continues as spect-actors take roles of other characters, getting more involved in trying to change the outcome of the play

Potentially, a spect-ator succeeds in changing the outcome of the story.

The protagonist has succeeded

The protagonist has confronted his worldview and given up his old ways of reacting to the conflict situation

The protagonist has helped the Community of spect-actors to see their world differently

Heathcote's mythic journey

6. They struggle, suffer and endure many hardships.

7. This brings them to an awareness of new knowledge and wisdom and in turn empowers them to help and change wisely thereby bringing about a new perception in the community

Goal	Landy's 8 steps of therapy	Process Drama - the taxonomy of engagement	Turner's social drama
As spect-actor the participant is brought face to face with her belief systems and values	<i>Step 4:</i> the role is explored in terms of its internal qualities, sub-types etc.		The group is restructured, an alternative redressive action is taken. Stories about the community are told.
The participant uses her new insight to rehearse for revolution	<i>Step 5:</i> Reflecting on the role, analysing it's style, function and qualities, the client identifies internal ambivalence and contradictions	<i>Stage 5:</i> The learner is able to interpret and express her feelings and thoughts so that she comes face to face with them and gets transformed	The ultimate Liminal phase is experienced through ritual. Values are re-evaluated and transformed.
The dramatic situation is resolved	Insight is gained into the workings of the role	<i>Stage 6:</i> The teacher helps the learner to evaluate the experience and see the implications and underlying values of her choices	If they succeed, the crisis is resolved: if not then the damage is irreversible.
The participant applies what she has learnt in the workshop in her own life	<i>Step 6:</i> Reflection moves from the role only to relating it to the everyday life of the client		Sense of harmony can only be achieved by working through the underlying reason for the crisis.
	<i>Step 7:</i> In a cathartic experience ambivalent roles are brought into balance	Outmoded behaviour is released and new-behaviour is internalized.	
She succeeds in changing her circumstances	<i>Step 8:</i> Via social modelling the client breaks the pattern of dysfunctional behaviour	Having been transformed, the learner takes new insight back to her own life story	Cominunitas and new meaning is attained.

Table 4.3 Patterns regarding playable fictional characters that have the potential to develop

<i>Izzo 's interactive characters</i>	<i>Boat's ideal characters for Forum</i>	<i>Suitable characters/roles for educational drama</i>
A playable character has a single passion that drives his choices. The passion has a 'back story'.	Each character must have a clearly identifiable ideology.	The role chosen must articulate a single attitude.
The passion is supported by a few primary needs, the meeting of which will lead to the fulfilment of the passion.	The character has a clearly identifiable form of internalized oppression he needs to be rid of.	Learners are lead to express the feelings of the character relating to the situation as he expresses his attitude.
Primary occupational activities are chosen to help an actor to express the needs outwardly.	The actors must physically <i>do</i> things that articulate their characters' ideology, work, social function, profession, etc.	Through characterisation learners learn to physicalise the attitude and feelings of the role through action.
The character is given a weakness with a 'back story' to make the character vulnerable, approachable and identifiable.	The protagonist must make political or social 'errors' that can be recognised by spect-actors.	As Learners move beyond role-play and characterisation into 'acting', they develop complex, authentic roles that are not stereotypical.
The character is given a redeeming virtue: no character is either all good or all bad.	The character must have the necessary qualities that would allow him to make the desirable choice as he faces the crisis moment.	

Mirror Mirror on the Wall

Part Two

Practical Application

5. THE ORDEAL

Putting Theory to Practice

There against a tree was the old soldier with the red beard, his arm in a sling, and dressed in his little jacket. "Oh my, " he said, "what beautiful dancing shoes. "

Terrified, she tried to pull the shoes off, but as much as she tugged, the shoes stayed fast. She hopped on one foot and then the other trying to take off the shoes, but her one foot on the ground kept dancing even so, and her other foot in her hand did its part of the dance also.

- *Women Who Run With the Wolves* (Estes, 1992: 216-219)

5.1 Introduction

The previous chapters explored the relationship between art and nature, theatre and perceived reality, in order to shed light on how drama may be used to frame perceived reality so that it can be analysed. More specifically, it sought to find a way for drama to frame the *self* as one aspect of perceived reality, using dramatic characterisation to clarify the values that identify that self. By researching the distance between perceived reality and drama, self and fictional characters, a pattern has emerged which describes the personal growth of both fictional and 'real' selves. This pattern has been called the 'Hero's Journey' by Joseph Campbell (1988a, 1988b) and Christopher Vogler (1998), a 'Mythic Journey' by Dorothy Heathcote (Kanira, 1997: 133-136) and a 'Story-journey' by Alida Gersie (1992: 15). This thesis will continue with the first phrase since it puts the character who takes the journey, the hero, central. However, the phrase will be used to refer more loosely to the pattern as a whole, similar to the way in which Campbell employs it and not necessarily to infer the inclusion of all 12 steps, as did Vogler's description of it. As before, the focus will remain on the crossing of three thresholds in pursuit of an elixir.

Since the Hero's Journey describes the growth both of 'real' selves and of fictional selves (whether they are treated as individuals or as a community), it can be said that the journey of a participant entering a drama workshop where she creates a fictional character and joins that character on a journey of personal growth and then learns from the experience, is a journey within a journey and can be called a *double journey* (p.99). As mentioned before, the focus of this particular practical process is the personal growth of the individual participants and their characters while the communal growth that may occur is secondary. The question that remains after having researched the theoretical foundations of the recurring structure is a practical one: if the Hero's Journey explains the relationship between fiction and perceived reality from the perspective of personal growth through values clarification, how then is the relationship interpreted *practically* so that young people may learn from it and experience such growth? Secondary questions that may arise are: How and when does the teacher-director mediate between the two frames of fiction and perceived reality? What should the resemblance be between a character that is created and the person who is to learn from it? And: How important is it that a character and the playing of it, should be of high dramatic/artistic quality?

This chapter describes an attempt to take a group of 14-18 year olds on the double journey of personal growth through character development, where each participant creates their own character in pursuit of their own elixir. The focus group consisted of the members of the Y2Kids Youth Theatre Company - a company of secondary school learners from different schools in the Pietermaritzburg area, who come together every Saturday morning at the Hexagon Theatre to learn theatre skills from University personnel and students.

The programme started with 22 participants, three dropped out along the way because of school related duties. There were six boys: all white except for one Indian boy who left after the fourth session and 16 girls: five black, two coloured, one Indian and eight white, of whom two left. Three of the girls came from an all girls independent school, four came from an all girls government school and the rest from a mixed gender government school. This information is not mentioned to prove that the group was multicultural, because the working definition of 'multicultural' implies that all young South Africans are multicultural by virtue of the many cultural influences on each individual (p. 16). It is important, however, to show that the group was not homogeneous in the sense that they may not all have similar combinations of influences from their multicultural contexts. This would more probably have been the case if they were all from the same school, same race and same gender.

Furthermore, although the group had some drama experience, of the 19 participants that continued to the end, only six had more than six months of such exposure in Y2Kids. A measure of experience was useful since the programme was experimental and did not allow much time to teach basic dramatic skills. Yet, it was important that the learners were still relatively unskilled, so that the different models of character creation and development (Izzo, 1997, 1998; Vogler, 1998) and their claims to be suitable for unskilled performers, could be tested.

Another significant factor was the fact that the group met at the Hexagon Theatre, a venue the teacher-director¹ could easily control. As the process developed.

¹ From this point forward the teacher-director will be referred to in the first person since the process is described from the practical and experiential point of view of myself as researcher. So doing I recognise that any other researcher may have used the same theoretical principles in a very different manner. Furthermore, since the process involved specific participants, they will be referred to as either male or female depending on the persons that are being discussed. The same applies to the gender of specific characters. Example: Each participant created *his/her* character according to *his/her* own likes and dislikes. One created a female character, even though *he* was male. *He* called *her* 'Tess'.

it became more and more important for me to be able to set up the venue ahead of time complete with video camera for the recording of the process.

Before embarking on a description of the process itself, it is necessary to give some general information about the research methodology and materials that inform the description, as well as about the initial planning process. These will be discussed in the subsequent sections 5.2 and 5.3 respectively. A chronological account of the process itself is given in section 5.4. An analysis of the process will follow in the next chapter.

5.2 Research Method and Materials

In Chapter One (p. 14, 196) participatory action research (PAR) is put forward as the main research method adopted for the project. The subject matter of such research is the problems of the teacher-director in implementing theoretical ideas and the main tools of data gathering are the observations and reflections of all participants. PAR is a transformative process in itself, as Dalrymple (1995: 73) writes:

Everyone in the project is involved, not as passive recipients, but as knowing subjects, capable of achieving a deepening awareness both of the socio-historical reality that shapes their lives and of their capacity to transform that reality.

Such a methodology is therefore ideally suited for this particular research project. This is not only because it enables transformation, or growth but because it requires participants to be immersed in the practical process and report on it as insiders (Nussbaum & Sen, 1989). Such type of enquiry has been identified as an ideal way of learning about values (p.1 18). The method does, however place a burden on teacher-directors who are, therefore, required to "plan, act, observe and reflect on their practice and explore ways and means to understand and improve their work" (Dalrymple, 1995: 72). With this in mind I have kept a computerised journal containing reflections on the planning before workshops, the lesson plans, and reflections on the implementation of the plans afterwards. This journal forms the basis of the chronological account given in this chapter.

In addition, however, it is of great importance in PAR. that the process also be observed and reflected upon by the other participants, i.e. the learner-actors both from within and from outside the drama. The aim of such multifaceted observation is to create as many snapshots as possible of the same event from different perspectives in

order to identify common patterns. These observations and reflections will form the basis for the analytical account of the process in the next chapter. These reflections and observations also need to be planned for by the teacher-director with research in mind. The following section describes this and other factors that impacted my planning as the first step of PAR.

5.3 Planning

The main objective of the planning was to use the theoretical suggestions of the previous four chapters to shape the process as a whole, but let the group and the process dictate the detail. This decision was motivated firstly, by the learner-centred nature of educational drama that allows the participants to steer their own learning, and secondly, by the suggestion made in the previous chapter to use the Hero's Journey as a guideline for structuring a series of lessons (p. 136).

The principle that I followed when planning the basic structure of the series, was to start with a projection of an ideal structure based on the theoretical research and the physical constraints of the group, and then adapt it as the process developed. Following is a summary of the theoretical suggestions made:

- Get to know participants' needs and make sure they are in accordance with the proposed content (Boal, p.29-32; Landy, p.49 and educational drama as learner centred approach p. 107-113)
- Create a setting, *temenos* or Ordinary World, with clearly defined limits in terms of subject, environment, event and underlying problems/themes (Izzo, p.63; Vogler, p.90-96).
- Create characters to inhabit the space by clarifying each character's hierarchy of values: the core value (passion) and the supporting operational values (primary needs) with 'back stories' for flaws and passions to help an individual to understand how context influences beliefs (Izzo. p.71; Vogler, p.89).
- Develop that character in the context of a story where the character takes action and faces challenges, while ensuring that participants become increasingly engaged with the character to such a level that the character's actions are understood as being motivated by his beliefs (Vogler, p.89-90; Way, p. 122).
- Develop the story using elements of the Hero's Journey by: 1) defining the problem in the character's Ordinary World, 2) letting the character answer the Call and cross over to the Special World, 3) bringing the character to a moment of insight as he faces his Ordeal, 4) testing the character's values in the Resurrection as he crosses back to his own world returning with the Elixir, a symbol for operational and core values (Heathcote, p. 137; Vogler, p.90-96).

- In the story, use educational drama strategies and techniques to immerse learners in the Big Lie by building belief (Heathcote, p. 128-130).
- Relate the story to everyday life using different techniques to relate reiterating patterns to the concrete contexts of the group and of each individual. (Boal, p.32; Heathcote, p. 130-134; Landy, p.49-50).

This process is in accordance with the double journey of a participant growing by virtue of the personal development of her character (see *Diagram 3.1* p.99).

Apart from the theoretical suggestions, the physical constraints of the group and their meeting times also had to be considered. The group met on Saturdays from 9:00am to 12:30pm. I would work with them from 9:15am to 10:45am, one and a half hours. According to the calendar I had twelve such possible sessions. Together with the theoretical suggestions, I devised an ideal plan reflected in the first column of *Table 5.1* (p.156). This ideal was adapted twice. The first time it changed was when I was asked to take two full Saturdays one after the other from 9:00am-12:30pm early on, because the facilitator for the second half could not make it. Because my own work schedule was extremely full, I had to use these times fruitfully and yet do it without enough time for detailed planning. The first Saturday I decided to show a movie, not just an episode from a television series as originally planned, in order to analyse it according to the stages of the Hero's Journey. The second Saturday I was presented with an opportunity to let the group play a Live Action Role-Play game", a *LARP*. This gave me the opportunity to create a *lemenos* with all its necessary characteristics as well as provide the group with a repertoire of characters to choose from. Consequently, the ideal schedule changed considerably, reflected in the second column of *Table 5.7*.

The plan changed a second time, reflected in the third column of *Table 5.1*, after I was faced with various complicating factors most notably absenteeism of group members and long time lapses between sessions due to the fact that I had lost two sessions later in the term by taking them earlier. Another factor was the process of learning how to negotiate between writing/devising the story from outside the role-play and doing it from inside. This process will be discussed in greater detail in the next chapter.

" A role-playing game (RPG) is any game that allows a number of players to assume the roles of imaginary characters and operate with some degree of freedom - limited by the rules of the game - in an imaginary environment. A referee or game master facilitates the game. The most widely known example of a role-playing game is DUNGEONS & DRAGONS®. A LARP (Live action role-playing game) is a RPG played in real time and in a real space prepared for the game (Fine, 1983: 6).

As the overall plan changed, so too did the proposed end product of the process. The first ideal plan aimed at dividing the group into three and creating three different short plays within a similar setting, each focussing on one important value chosen by the group. After the LARP, the plan was to develop the characters more fully and devise their story in order to repeat the LARP on the second last session playing it out as planned. Finally, I decided that the entire process would be run as in the LARP, but using educational drama strategies and techniques, developing story and characters as we went along. This decision will also be elaborated upon in the next chapter. In spite of the changes to the overall plan, the process as a whole still followed the proposed double journey.

In the planning of each session, there was one more guiding principle throughout the process that needs attention. This was the intention to try and work toward a set form to be followed each session. The reason for following this principle is that a set form saves time when planning, as well as during the session, because participants know what to expect. Additionally, such a structure helps to ritualise sessions, making the participants feel safe and in control of their learning, as well as giving the facilitator a measure of control over the process and the group. By the fifth session the structure looked as follows:

- Recap and goal setting,
- Ritual for enrolling,
- Body of class focussed on main objective,
- In-role reflection.

By session eight the main body of the session had divided into two: small group work and whole group work. I do not suggest that one should force this structure in the future. Of course iterations are possible and often desirable, but even then structure is useful for the reasons mentioned above.

Following the theory, the physical constraints of the group and the need for internal structure, I embarked on the journey of putting it all into practice. What follows here, is a chronological account of the process. I tell the story by using my computer journal as back bone. The journal includes lesson plans and my reflections, where I evaluated each session and planned for the next one. Where appropriate the narrative will be supplemented by other research material, but these will become of greater importance in the next chapter where the process is analysed and critically evaluated.

Table 5.1

Dales	Ideal plan			First revision			Final revision		
	Planning component	No	Projected objectives	Planning component	No	Projected objectives	Planning component	No	Projected objectives
16/8	Matching group's needs with workshop aims.	1	Get to know the group and explain workshop plans.	No Change	1	No Change	No Change	1	No Change
23/8		2	Watch and analyse an episode of <i>Charmed</i> . Find themes for group work.		2	Watch and analyse a movie. Find messages/themes for group work.		2	No Change
30/8	Create a <i>temenos</i> .	3	Find a setting environment and event. Clarify the underlying problem.	No Change	3	Play a LARP to find a setting environment & event and to clarify underlying problem.	No Change	3	No Change
6/9	Create characters.	4	Choose characters with back stories/ Ordinary World	Session lost to other facilitator			Session lost to other facilitator		
13/9		5	Use exercises to clarify passion, primary needs, primary activities, weakness, virtue.	Create characters	4	Choose characters with back stories/ Ordinary World.	No Change	4	No Change
20/9		6	Create and explore the Special World: Friends, enemies, tests and trials.		5	Use exercises to clarify passion, primary needs, primary activities, weakness, virtue.		5	No Change
27/9	School holiday			School holiday			School holiday		
4/10	School holiday			School holiday			School holiday		
11/10		7	Recap and planning for the Ordeal.	Session lost to other facilitator			Session lost to other facilitator		
19/10	The second threshold.	8	Improvising the Approach to the Inmost Cave and the Ordeal. Seizing the Reward.	Let the character cross the first threshold.	6.	Create and explore the Special World: Friends, enemies, tests and trials.		6	No Change
26/10	The third threshold and the Elixir.	9	Devising a Resurrection on the Road Back and identifying the Elixir.	The second threshold.	7	Improvising the Approach to the Inmost Cave and the Ordeal. Seizing the Reward.	Hi		Friends, enemies, tests and trials" • Extended.* \ •ft*.,* ,* •&*: *.*<<" , !*t '.
2/11	Rehearsal.	10	Playing through the story.	The third threshold and the Elixir.	8	Devising a - Resurrection on the Road Back and identifying an Elixir.	PIPP	8 :	The Elixir and Approaching the Inmost Cave.
9/11	Relating story to everyday life.	11	Showing the story to parents and friends.	'Rehearsal for revolution'	9	Playing through the story.		•	The Ordeal and • conflict between the Reward and • the Elixir^.*
16/11		12	Reflection.	Relating story to everyday life.	10	Reflection.	.Relating / "story to everyday life. -./ -	10	Reflection. .

5.4 Chronological account

This account is the story of a teacher-director who is constantly mediating between the two journeys of the *double journey*. That is, she is dancing between the participants' own journeys and those of their characters in the fictional drama. She is responsible for the participants' journeys in and out of the fictional drama so that they can learn about their own values, but she is also responsible for giving them the tools for guiding their own characters in and out of their Special Worlds. This is, in fact just another way of describing how the 'play for the teacher' and 'the play for the learner' (Morgan & Saxton, 1987: 168) can work together. In my planning, I was very aware of this role as gatekeeper. Hence I structured the planning by firstly stating my objectives overtly and then structuring the lesson so that the 'play for the learner' and the 'play for the teacher' would be clear. Sometimes I found it important to let the participants in on my objectives and other times I found it more useful to keep them hidden and let the drama do its 'magic'. Yet, I had to know at all times what the purpose of each exercise was. This was important, not just for the participant's learning, but also for my own as researcher. In other words, a third journey was happening outside the double journey of the participants: my own journey in and out between practical workshops and theoretical research. This journey is recounted in my reflections at the end of each execution of a lesson. It is this journey, my own learning as participant-observer, which drove the planning and, in fact, the whole endeavour. This, then, is my story as it is told by my plans, observations and reflections.

5.4.1 SESSION 1-August 16, 2003

As the objectives illustrate, my first desire was to get them hooked into the material. I was not prepared for their enthusiasm.

Objectives:

- *To introduce the Hero 's Journey as a way to create good stories,*
- *To introduce the idea that the Hero 's Journey is mirrored in real life when individuals grow personally.*

Focus	Activity (Play for them)	Strategy (Play for me)
What the process wants to achieve	<p>Questioning:</p> <ul style="list-style-type: none"> • "What are some of your favourite movies/children's stories/TV programmes?" • "How many of you have become emotional during a movie?" • "Have you been moved?" • "Would you like to know how they do it?" • "Would you like to make stories that move people?" 	<ul style="list-style-type: none"> • Building need and interest while getting to know the group and their needs and desires.
Names and personality	<p>Games</p> <ul style="list-style-type: none"> • <i>Name circle</i>: "Everyone in a circle. Call out someone else's name, start walking towards him/her. S/he calls another name and must leave place before you get to her. Never move before you have named someone else." • <i>Name game</i>: "Choose an adjective that describes yourself and starts with the same letter as your name e.g. Purposeful Petro. Add a movement/gesture to it as you say it. Everyone repeats it before the next person goes." 	<ul style="list-style-type: none"> • Getting to know them.
The Hero's Journey	<p>Group discussion :</p> <ul style="list-style-type: none"> • Facilitator uses examples from earlier answers, and applies the Journey to everyday situations such as when someone falls in love/ changes schools. 	<ul style="list-style-type: none"> • Introducing the structure/recipe and making them feel empowered because they can see how it works. • Introducing the ideal that the journey also applies to everyday life.
Being dishonest about what you believe	<p>Pair sharing:</p> <ul style="list-style-type: none"> • In pairs participants tell each other of a time when they succumbed to the pressures of a situation and kept silent about what they believed/thought/felt. 	<ul style="list-style-type: none"> • Changing pace, focus and redirecting attention while staying implicitly with the material.
What you want the world to know	<p>Large group discussion</p> <ul style="list-style-type: none"> • "If you could send a message to the world, what would you want them to know?" 	<ul style="list-style-type: none"> • Eliciting core values and a sense of purpose.

Reflection

I did not expect them to be so overwhelmingly interested in the subject matter. I guess I was afraid it would all be for nothing and my work would be useless. I'm sure

this fear was bigger than I admitted to myself. Now that they take to the material, I feel a tremendous sense of relief I wonder, though if I will be able to sustain this interest and deliver the goods. I have made huge promises:

- *to show them how to make stories with "soul" that are not shallow and corny, as they call it,*
- *to discover why people do things when they know they should not, or not do things when they know they ought to.*

This is a tall order and I will have to trust my research and my own ability to interpret it. But it is a challenge I am willing to take on. I am so curious to see how things develop.

The Name Game, if they take to it, could be used as a starting ritual for every session. We'll see.

The name game did indeed become our starting ritual, probably because I thought it was a good idea, but also because the group did not object. Looking back at the promises I made now, I see that I have definitely delivered on the latter. In fact, it became the single most important driving force of the journey and the focus for the Ordeal. The former, however, seemed to lose importance as the process developed, because of the way in which the workshop changed over time from focussing on the development of a product (three short plays that focus on values), to living through the drama and focussing on the process only. Still, it was with this promise in mind that I planned Session 2.

5.4.2 SESSION 2-August 23, 2003

Objectives

- *Applying the theory of the Hero's Journey to an actual movie,*
- *Identifying main themes for the short plays.*

Focus	Activity (Play for them)	Strategy (Play for me)
The 12 stages in the Hero's Journey linked with the hero's personal growth	Group discussion: <ul style="list-style-type: none"> • Remembering the stages of the Hero's Journey based on hand-out (Appendix 1). 	<ul style="list-style-type: none"> • Recap and refocus so that the video can be watched critically.
Video: <i>Unbreakable</i>	Video: <ul style="list-style-type: none"> • Participants watch the movie while filling in the stages that are recognised on the hand-out. 	<ul style="list-style-type: none"> • Applying the knowledge.

The Hero's Journey	<p>Group discussion:</p> <ul style="list-style-type: none"> Feedback on what participants saw and what stages they recognised when watching. 	<ul style="list-style-type: none"> Consolidating the knowledge.
Warm-up	<p>Game:</p> <ul style="list-style-type: none"> <i>Group forming:</i> as the facilitator cries out numbers, form groups matching the number of people in the group with the number called e.g. 3,6,2 etc. The game ends when there are three groups with even numbers. 	<ul style="list-style-type: none"> Redirecting focus and energising the group after the long sit. Using the game to make three groups with the same amount of pupils put together randomly to work together.
A message to the world	<p>Group discussion</p> <ul style="list-style-type: none"> <i>In large group:</i> "What did the movie <i>Unbreakable</i> want the world to know? What are some of the things you want the world to know? Are these things compatible with the belief system underlying the South African constitution? What are some of the values that support this core idea?" <i>In the smaller groups:</i> "Decide on your main message and start to think of a main character that can learn this lesson. What other people may populate your story?" 	<ul style="list-style-type: none"> Introducing the idea of core values that are supported by other values in a system. Finding central themes for their stories.
The main problem	<p>Beginnings of image theatre:</p> <ul style="list-style-type: none"> Participants create a single 'snapshot' of the problem/message their group is tackling. 	<ul style="list-style-type: none"> Translating ideas into physical image - concretising the abstract. Consolidating the days work.

Reflection

I have very little time to think and write, but some important things struck me:

- They insisted on switching off all the lights and settling in ready with water, sweets and comfortable positions. I protested that they would not be able to make notes on their hand outs if there was no light. They replied that they would think afterwards. They want nothing to "spoil" the experience. I thought to myself that they were well trained: a movie is an entry into a Special World and they were already expecting to go through an emotional experience in identification with it. They wanted to make sure nothing would interfere with this identification. At this point I identified strongly with Boal (1979: 48) in his irritation at Hollywood for evidently not only training audiences to be passive and non critical, but for also training them into a very narrow-minded interpretation of the Hero's Journey, using the dark movie theatre to coerce the audience into entering the world they have prepared and making them see this as the norm. I did not know if as the educator, I should insist on a light to remain on, or if I should let them be, because I will get my chance to pull their experience apart when discussing the structure*

and stages of the journey afterwards. I gave in to the pressure and went with the second option.

- *During the discussion on what messages the group had for the world, one was mentioned that never became part of any of the final themes. One chap said he wanted the world to "chill" and "be free". His comment interests me enormously because, he was very passionate about this message and his passion was in contrast to the message itself. I hoped I would be able to pick up on this value later on. I am afraid that it might be lost completely amongst all the other very serious values that were mentioned.*
- *Finally the groups came up with very similar ideas: the two sides of the same coin. Two groups wanted to tell the story of how a person was being ostracised for being different. Their message was about tolerance. The other group wanted to tell about one person's victory over oppression as she discovered herself and made peace with it. The oppression they portrayed was rather violent: people hitting and shouting at her. The actions were, however, meant more symbolically than literally. So two groups had the message for the oppressor: 'be tolerant', and one had theirs for the oppressed: 'be yourself'.*

I think next week I will complete the Image Theatre session by letting them create an image of the ideal solution to the problem and then of the image of transition as they see it.

It was after this session and during the next that the first major adaptation to my planning occurred because of the Live Action Role-Play game. The Image Theatre process was never continued. Still, I used many of Boaf's ideas and some of his exercises throughout the process. However, I would never again lead the participants out of the fictional setting to make up stories about their own issues, consciously. From the LARP onward, all the action and story making occurred within the boundaries of the Big Lie. When their values were externalised, it happened unconsciously as they immersed themselves in the characters and the setting. As expected, this distance between 'real selves*' and 'fictional selves' proved very successful for externalising values. In fact, the participants became just as immersed in this Special World of outer space, the LARP presented, as they did in the Special World of the video. The only difference was that the group had more influence on the creation of the world and the characters that they identified with. They were not so completely manipulated into identification with the fictional characters as they were in the dark with the movie, or were they? Was I only less worried about manipulation because I was on the manipulating side when running the LARP? This issue of control and manipulation will become important again later in the evaluation and analysis of the process in the next chapter.

In relation to the participant who wanted the world to 'chill', I have to report that, sadly, this issue did not come under the magnifying glass of reflection again. The only observation I can offer, is that this particular participant chose a character - the leader of an alien race - that was so overpowering in demanding obedience from those around him, that he made it very difficult for anyone to 'chill'. He also played the character with passion and took part with commitment. There was not sufficient reflection time at the end to overtly address this contradiction in what he expected of others and what he exhibited himself. There was also no evidence in any of his journal writing to suggest that he discovered it himself. This lack of sufficient reflection is also addressed in Chapter 6. None of these potentially critical issues were at the foreground of my mind, however, as we prepared to enter the world of outer space and interstellar warfare. All I worried about was whether or not the participants were skilled enough to cope with the demands of the game and whether or not they would be able to immerse themselves in it and enjoy it.

5.4.3 SESSION 3-August 30, 2003

Objectives

- *To establish a setting and repertoire of characters,*
- *To gauge the learner's improvisation skills and dramatic abilities.*

Focus	Activity (Play for them)	Strategy (Play for me)
What to expect	Explaining the LARP: <ul style="list-style-type: none"> • "We are going to play out a game scenario where everyone receives a character sheet with a predetermined character on it in a predetermined setting. The game will be run by Gerhi, the Game Master, who you may consult at any time for help." The same: <ul style="list-style-type: none"> • The Game Master explains the rules of the game and the scenario (Appendix 1.2). 	<ul style="list-style-type: none"> • The facilitator hands over the reigns.
Character sheets	Characters <ul style="list-style-type: none"> • Learners are enrolled by the Game Master and handed a costume with a character sheet. They are also given a starting place and time. e.g. "in your ship/station about to land at 10 o'clock Earth time." 	<ul style="list-style-type: none"> • Enrolling.

The game	In and out <ul style="list-style-type: none"> The scenario is played from when ships land until there is too much chaos and the game is called to a halt for a break and reorganisation. 	<ul style="list-style-type: none"> This is often necessary especially when some essential plot lines are being over looked, or players do not follow conventions like the chain of command and common sense like you can not kill someone in plain sight.
The game continues	<ul style="list-style-type: none"> The game is resumed and called to an end 15 minutes before the time is over. 	
Reflection	Journal writing <ul style="list-style-type: none"> Each participant is handed a journal and asked to write down what they liked/disliked about their characters and what they think can be used in the future. 	<ul style="list-style-type: none"> To see if the participants think the scenario and characters could be used for the rest of the journey.

Reflection

At first, before embarking on the project as a whole, I did not plan too carefully, because I did not know the group and their needs and abilities. After the first couple of classes I was faced M'ith the problem of how to create a Special World within which to play out the different stories about tolerance and oppression and within which 20 or so different heroes can experience growth. I was handed a golden opportunity when: 1) I was asked to take 3 hours of the M'orkshop on the week that I was supposed not to see the group, and 2) a colleague suggested playing a LARP which he had developed for another group and which M>as still set up M'ith costumes, signs etc. I jumped at the opportunity because a LARP would create an entire temenos within one session as well as come up M'ith a repertoire of possible characters, each with their own passion and story within the larger context of the Special World. The LARP itself did not work so well because the learners M'ere inexperienced in this kind of role play, but the idea appealed to them greatly.

They M'ere so wired after the game and so intrigued by it that they battled to come out of it and reflect on its possible usefulness for the process of creating a Hero 's Journey. I think I will use it anyway based on their ability to engage M'ith the material and their excitement in spite of obvious difficulties. The difficulties include:

- Inability to stay in character.*
- Insecurity in what to do when.*
- Violation of chain of command.*

- *Difficulties of imagination.*
- *Selfish role-playing, not using other's ideas.*

All these, I think can be rectified by proper characterisation and an understanding of the setting. This was another reason not to just let it go, but to use it.

I do have to make sure, though, that they find characters that they can really identify with. They have to choose their own characters and be able to adjust them to suit their needs. If they can not identify, then there is no point, because the character must externalise their own belief systems. The character has to become a vehicle for the growth that they need. As handy (1993: 46-47) says, the unconscious chooses the role that needs integration or balance. Matching the characters with the right people must be the goal for the next meeting.

I have a slight itch as to whether or not all of the learners will be able to identify with the space theme. I don't know if the girls will be all that interested. I also wonder if they will be able to make up a world without having enough of a frame of reference from science fiction TV. I also wonder if there is a difference between white and black and Indian girls in this regard. I have a feeling there would not be a problem with the white boys, but I might well be stereotyping. I hope next week will give me an idea. I am basing my big decision on how much they enjoyed this game, but is it enough?

The LARP scenario presented the participants with a choice between five kinds of people: Humans from the EECC (Earth Exploration and Colonisation Company), Aliens from the Dekamon Empire, Station Personnel of Maverick 463 and Free Agents, some of whom were pirates and others who were ordinary merchants. Within each group there was a hierarchy, or command structure, that described the status of each character in relation to other characters in the group. As can be seen from the character sheets in Appendix 1.3, the parameters of the characters were very prescriptive. They were even told what their attitudes were towards each other and towards the negotiations that were the central event of the drama. Because it was important to me that participants should be able to identify with their characters and play them with conviction, I spent the next three sessions on getting the participants to adjust their characters to fit their own preferences as opposed to expecting them to adjust to the characters as was the case with the LARP. I also took care to help the inexperienced girls to find their own ways of identifying with the scenario, so that they could learn to trust their own imaginations and stay in character.

5.4.4 SESSION 4 -September 13, 2003

Although the group was unable to decide the week before whether or not they wanted to use the LARP scenario as back drop for their stories, because they M'ere still wrapped up in it, I decided to do so anyway, based on their ability to engage with the material. In this way the whole group is part of the same scenario, but every character is free to undergo his own journey of development. This is a much more challenging prospect than the three plays idea from before.

Objectives

- *Choosing characters that learners like/can identify with.*

Focus	Activity (Play for them)	Strategy (Play for me)
Goal for the day	Questioning <ul style="list-style-type: none"> • "Do you think your stories about tolerance and oppression could play out in a space age setting?" • "Would you agree to explore the setting further?" 	<ul style="list-style-type: none"> • The facilitator needs to make sure the participants are on board and agree with the plan.
Establishing personal identity	Warm-up game <ul style="list-style-type: none"> • The Name Game. 	<ul style="list-style-type: none"> • The teacher wants to remind herself of learner's names, but is also establishing a ritual for enrolling and de-rolling that will be used later on.
Character sheets	Enrolling <ul style="list-style-type: none"> • Learners are enrolled as creatures from another dimension searching for bodies to inhabit. They have a database of suitable hosts (the character sheets) and must now choose who will inhabit who. They are experts on characters and what to look for in a suitable host. 	<ul style="list-style-type: none"> • A version of 'mantle of the expert' where learners feel they have the knowledge to make good choices and are given the responsibility of choosing critically.
Characters kept	Introductions <ul style="list-style-type: none"> • Learners who like the characters that they were given during the LARP are asked to introduce their chosen host with his strengths and weaknesses. They are to boast about their clever choice. 	<ul style="list-style-type: none"> • People who were not at the LARP had to get to know what the characters are like as a way of catching up with those who were in the game. Those introducing their characters also had to get a clear sense of who they chose.

Characters sold	<p>Auction</p> <ul style="list-style-type: none"> A character auction is organised. Each person is given a certain amount of play money with which they could bargain. People who have characters they want to get rid of are asked to give commercial-like presentations of the character's strengths and weaknesses and then, to auction the character off. Those who are buying could buy for themselves or for a friend who is absent. 	<ul style="list-style-type: none"> People who did not want to keep their original characters, or who were not at the LARP had to choose characters they could play with. It was also necessary to choose characters for people who were absent.
Establishing fictional identity	<p>Closing game</p> <ul style="list-style-type: none"> The name game is repeated, but this time, participants must use the names of characters together with adjectives that describe them. 	<ul style="list-style-type: none"> This is a way of summarising the characters and consolidating the choices. It will be used in future for enrolling the group.

Reflection

They agreed that the space station was an ideal setting for exploring the themes of tolerance and oppression especially since it involved different kinds of people and very clear power hierarchies. I was pleased with this and ready to help them choose characters they can relate to. I was very aware of the fact that many did not like the characters that they landed up with the week before and I devised the character auction for them to choose others. Ironically enough, faced with the choice, many decided to stay with what they had with the understanding that they were allowed to adjust the things they disapproved of

In the end only a few characters were auctioned off and very little of the money was used because there were not many buyers. However, people did commit to certain characters. Unfortunately quite a few were absent and friends then bought characters for them without knowing whether or not they will really be suitable.

I also worry that many of the girls are still very unsure of the kind of scenario we are talking about. I don't know if they are able to identify with the space thing. When I asked them at the beginning if they agreed that our stories could play out in the space setting they agreed, but I did not really leave it open to them and give them another option. I more or less just explained the decision and did not really make them part of it. I may have to pay for this in the future and I must remember to make the theme as accessible as I can by including problems and issues that they will be able to identify with. If they see that there is nothing they have to 'get right' but that

their own imaginations are good enough, they should relax and be able to offer their own ideas.

Again I seemed to be controlling the Special World like a movie director. I did not pay so much for it at the end, though. In fact by then it was running very well with all participants fully engaged. In their game play, they have already shown that the issues of status, 'otherness' and power appealed to them. Over the next sessions I would learn how to use their interests and strengths to overcome their inexperience and weaknesses in terms of playing the characters. I would also discard the character sheets entirely to make room for spontaneous character development.

I did pay for my directiveness, though, during this and the following session because it combined with three other major factors that slowed the process down. These factors were absenteeism, time lapses between sessions and my own focus on too much theoretical input. I will analyse and evaluate this further in the next chapter but this is the story of my successes and failures in getting them into their characters and starting the Hero's Journey.

5.4.5 SESSION 5 - September 20, 2003

Objectives^

- *Deepen characters through exercises that will clarify passion, primary needs, primary activities, weakness, virtue.*
- *To establish the character's Ordinary world and initiate The Call to Adventure.*

Focus	Activity (Play for them)	Strategy (Play for me)
Goal for the day	<ul style="list-style-type: none"> • Participants are told the goal for the day: to flesh out the bones of the characters. 	<ul style="list-style-type: none"> • Focusing the attention.
Starting ritual	<ul style="list-style-type: none"> • The name game. 	<ul style="list-style-type: none"> • Establishing personal identity.
Character sheets	Remembering who is who <ul style="list-style-type: none"> • Everyone gets time to read their sheets and remember their characters. • The name game is repeated with fictional identities. 	<ul style="list-style-type: none"> • Recap of characters.

A day in the life of...	<p>Characterisation exercises</p> <ul style="list-style-type: none"> • <i>Version of Boal exercise: 'Remembering yesterday' (1992: 161).</i> People have to imagine what their characters would be doing at a certain time of the day and mime it as the times are called out. 	<ul style="list-style-type: none"> • Creating an Ordinary World for the character by finding occupational activities.
The primary needs and Passion	<p>Characterisation exercises continue</p> <ul style="list-style-type: none"> • "You are in the open in a public space, something is burning within you, the thing you want most in the world. Thinking about it makes your heart beat faster and your breath shallow and short. You cannot take it any more now shout it to the world." • "Go back to a time of day when you can reflect, when you are not busy with your chores and activities." 	<ul style="list-style-type: none"> • Finding primary needs and passion from within the character and his setting.
The Call	<p>The story begins</p> <ul style="list-style-type: none"> • "You are at your work station and you get the message that you are needed for a mission. Invent your own communication device." • "What is your reaction? Write it in your diary/logbook." 	<ul style="list-style-type: none"> • Eliciting a reaction to the call. Some characters may resist, others may grab the opportunity.
Meeting the crew	<p>Group improvisation</p> <ul style="list-style-type: none"> • Go to the board room of your workplace. There you will meet the other people who have been called on the mission. Get to know them and find out how they feel about the job. 	<ul style="list-style-type: none"> • The first part of the journey towards the first threshold is started and first friends/enemies are made.
Back stories as reflection	<p>Characterisation: strengths and weaknesses</p> <ul style="list-style-type: none"> • A discussion is held about weaknesses and virtues with examples (Spiderman and the Charmed Ones). • "Choose someone you have met to tell them how you came to have the weakness you have." 	<ul style="list-style-type: none"> • By telling a story about their character to a friend, the work of the day is reflected upon in role and the Ordinary World is further deepened.
Closing ritual	<ul style="list-style-type: none"> • Name Game with real names. 	<ul style="list-style-type: none"> • Back to ordinary world.

Reflection

At the start I realised two things: 1) they were losing interest in the process as a whole and. 2) that I was going to expect a lot of individual creativity and, to prepare them, I asked the following questions: Who here wants to be able to make independent choices? Everyone raised their hands. Who would also like to consult their friends

once in a while to make sure their choices are agreeable? (Again everyone raised their hands). I had their attention, but I still needed their co-operation. I said that it is often difficult to know which is appropriate when, but that today, I am going to expect a lot of the first kind. I reminded them that in drama there is no right or wrong, only a well motivated or poorly motivated choice. I urged them to trust their own creativity. In spite of this, however, in between individual exercises (for which I received very good concentration even though some of them found it hard to execute all the tasks) they came out of character and discussed things with their friends, even at times when I asked them to stay in role. More on this and other difficulties below.

In terms of the planned order of events: I got the order a little mixed up and I cannot quite remember exactly what I did. I do know that the way it happened flowed one into the other and I managed to keep all the elements that needed to be covered in mind. All in all I think it went very well, but I find it difficult to engage them fully. The class worked very well. They responded to the input and were able to execute the exercises. The only worrying things were:

- There were so many absent.*
- Some were here today for the first time since we started this specific scenario and characters.*
- The moment they had to work in the group, it seemed like they lost their characters and wanted to engage on a meta-level with their friends talking about the character rather than as the character. I have to work harder at using methods to build belief and to engage them into the setting. I consider at this point whether to change strategy somewhat. Until now the plan, as I explained to them, had been to develop our characters, work on the story through different exercises and devising games and then, when they feel ready, to play the LARP again. I know now that this plan is not in line with the principles I have been learning about. The characters must be developed within the context of the story. I think, maybe I should let them devise short episodes and improvise them in groups. We may then start playing out the scenario much sooner than anticipated... ?*
- Something else was bothering me, that many do not seem to have enough background, or frame of reference, to make up things their characters would be doing in a space age setting. They seem stuck and very unsure, I am not sure they are able to imagine themselves so far in the future. They also do not seem to function well individually and keep checking their decisions with their friends. This is to be expected, they are 16 year olds. Even though I asked them to trust their own ideas, they seem to have a void when it comes to being creative, like they need something to feed off. Again group improvisation seems to be a good idea. I want to give them the opportunity to feed off each other's ideas. I should then also work on a greater sense of the collective,*

especially for each of the four groups: EECC, Dekamon delegates, station personnel and free agents.

I wonder how it would have been different had I let them devise their own temenos from the start. I would like to try that in the future. It would mean, however, that we start with the fictional story first, before identifying themes, or messages because once the themes are there, the participants already create people around them. This is something hzo also suggests (1997: 41).

And so the eventual goal seems about to change again and, maybe, for the better. I would also later discover that the choice for more group improvisations would save the day. If only I had settled on the goal change before the next session and tried the group improvisations immediately, but I was too focused on the theory and trying too hard to maintain continuity between sessions amidst the absenteeism and time lapses.

5.4.6 SESSION 6-October 11, 2003

Objectives[^]

- *To consolidate characters and give them life.*
- *To work them through the stage of crossing the threshold and tests, friends and enemies.*

Focus	Activity (Play for them)	Strategy (Play for me)
Starting ritual	<ul style="list-style-type: none"> • The Name Game. 	<ul style="list-style-type: none"> • Establishing personal identity.
Character sheets	<p>Recap</p> <ul style="list-style-type: none"> • Group look at their characters and remember who they were. • I teach them the distinction between value objects, loci of values and underlying value. "Make a list of the things (objects) your character values. Write down what makes these things valuable to your character. Then try to identify the underlying value and whether it links to your character's passion from the week before." • Participants use their lists and try to sort out the value system of their characters. 	<ul style="list-style-type: none"> • Recap and making sure that everyone understands how values (for their characters at least) work.

The space ships and space station	The setting <ul style="list-style-type: none"> The ships/station is drawn or orientated in space. 	<ul style="list-style-type: none"> Creating a spatial understanding of the <i>temenos</i> so that action will be focussed and meaningful.
Characters	<ul style="list-style-type: none"> Name game with character names 	<ul style="list-style-type: none"> Enroling.
Crossing the threshold and first Tests	Group improvisation <ul style="list-style-type: none"> The groups prepare an improvisation where they set the scene as being on their ship or station. Something happens that threatens to upset their preparations for the peace negotiations. Each character's reaction and attitude must be clearly communicated. The scene is performed. 	<ul style="list-style-type: none"> Actual using characters through action and determining from the teacher's point of view if everyone is engaged. Also to start creating relationships and history among characters.
Closing ritual	<ul style="list-style-type: none"> Name Game with real names. 	<ul style="list-style-type: none"> Back to ordinary world.

Reflection

Today did not go well. To my great annoyance some people wanted to change character, again. They find it very hard to choose one character and stick with it. I am not sure if it is because the character was not their own creation to begin with, or if they just keep thinking other people's are better, or if they don't find their character to be playable. I think it is a combination of different factors. Mostly the character is not playable because they don't identify, or because they do not have the skills or confidence to make up the missing detail, or because they think they can identify better with their friend's work. I also discovered that some only realised now that they are severely impaired if they do not like their character despite the fact that I had given them various opportunities to change their minds. So, because it is of central importance that the characters are liked and identified with, I let them change anything they wanted except their relationship with other characters. "If you are the ambassador's aide, you stay it, if you are the captain's lost sister, you stay it." / let them change gender, names and even attitudes. I finally asked them if the passion that they identified the week before still applies, they answered a resounding "yes". This was positive.

I was also very annoyed with people who were absent the week before. This meant that they did not understand the activities, needs, passion distinction and I had to explain it all over. This time, however, I was unable to take them on the whole experience once again, because I wanted to move on. This was probably not the best

choice, but I had not prepared a whole different way of helping them to find their passions and I could not use the same exercise as the week before, because people who had already done it, would not be able to add anything new to the experience yet. I, therefore, used the "Charmed" ones as an example and explained the differences again. This was the plan since I wanted to challenge learners who had not yet got to the bottom of their character's passions (e.g. the alcoholic head of security).

Some enjoyed this analytical exercise very much and became completely absorbed in choosing activities, objects, then needs and then the passion. A very interesting remark came from one who said she did not know what the character's passion was. If you look at what he wants, I said, can you not guess using your knowledge about humans in general? She answered, she wanted a husband, because she wants love but that was corny and stupid. She said she would prefer growing with her character as the character is taken on the Hero's Journey and see then what she finds out. I thought this was very interesting and asked her to write this down in her journal. She did not.

The last thing that really irritated me, was when someone asked me what the purpose of the process was. "Are we making a play?" Again it was someone who was absent twice who asked the question. However, when I asked the others to answer the question, it seemed like they did not know/remember either (it was three weeks ago and the plan has changed from originally being to make three short plays, to now just preparing us for one more big role play session). I explained that we are busy with what is called 'process drama' where the process is more important than the product so, no, we are not making plays, we are learning how to make stories where the characters undergo change. I asked them if this is still something they would like to find out and they answered in the affirmative. "Let us get off our feet then and start playing ", I said.

Because we had taken so long with this and many people had changed their characters significantly, I now had the problem that they did not know' each other anymore and some had not had the luxury of getting to know themselves the way the others did the session before. Instead of getting them to create their physical surroundings on paper, I just asked them to create it spatially with their imaginations and get right down to preparing the improvisation. We did not get time to view these.

When I use a group like this again, I would find a way of ritualising their commitment with a contract/pact or something. I will explain to them before that a

journey will take you nowhere if you start at the same place every week. A journey is not easy to catch up with once it is underway. If one misses a section, one's fellow journeymen are held back and oneself has missed great opportunities in completing the journey successfully.

Even though I realise that changing the plan constantly could be potentially unsettling to the group, I have decided not to play the LARP in its original form, but with deepened character, again. Rather we will slowly immerse ourselves in the story and never come out of it again until we are satisfied. From next week on there is no distinction between preparing the story and playing it, the two processes merge completely. Again I realise that I need to trust my theoretical research: without immersion, no learning, and immersion takes time and careful planning. From now on: much more careful planning. I realise these insights should have been obvious, but when one is caught up in a practical process, one does not always remember one's theoretical foundations. Personally I find myself very comfortable thinking about the story, rather than being in the story: it is the same with the participants. Therefore, what I expect of them, I need to expect of myself. This is not their journey, but mine.

With my own lessons learned and my own fears and weaknesses faced, I finally let go and dived into the practical drama, taking the participants with me.

5.4.7 SESSION 7 - October 26, 2003

Objectives:

- *To build belief and get the students to engage with their roles*
- *To overcome the first tests and complete the journey to where the ships dock at the station*

Focus	Activity (Play for them)	Strategy (Play for me)
The big picture	Questions about the process <ul style="list-style-type: none"> • "What are we trying to accomplish or gain?" • "Where are we in the process?" Goals for the day <ul style="list-style-type: none"> • The facilitator tells the group what she would like to accomplish: to complete the journey up to the point where the ships dock at the station. 	<ul style="list-style-type: none"> • Recap.

Starting ritual	<p>The name game, both versions</p> <ul style="list-style-type: none"> • This time, instead of taking turns, everyone goes at once on the count of three. They do it three times with increasing commitment and conviction. 	<ul style="list-style-type: none"> • Establishing personal identity and enrolling.
Tests and Trials	<p>Group improvisation</p> <ul style="list-style-type: none"> • The scenes of the week before are rehearsed. • The scenes are performed one by one. With each scene: <ul style="list-style-type: none"> o the scene is run without interruption, o the scene is repeated, this time the facilitator stops the scene to ask questions or make suggestions about staging (spacing/grouping/movement), o the other participants are invited to do the same. 	<ul style="list-style-type: none"> • The participants must be drawn into the play and their characters must develop within the context of the story and setting. The facilitator uses the devices of stopping the drama to question and using space/groupings and movement to build belief and create focus. Participants are encouraged to take part in each other's work and learn from one another.
Friends and Enemies	<ul style="list-style-type: none"> • Character relationships • Relationships which are mentioned in the character sheets, but have not yet been established/explored are isolated and improvised. The facilitator coaches from the side. She also invites the participants who are watching to offer opinions as to the believability of the improvisations. 	<ul style="list-style-type: none"> • The participants must get a chance to build their characters within the context of significant relationships. • They must also be made sensitive to the importance of total immersion and commitment to the process.
A map of the part of space the station is in with approaching ships	<p>The setting</p> <ul style="list-style-type: none"> • An image of the space station is drawn on the board with the ships approaching it. • Participants give suggestions and the facilitator draws. <p>Questioning</p> <ul style="list-style-type: none"> • "What do the ships/station look like?*" • "Who is closest and will arrive first?" • "Which directions are they coming from?" • "How big are they in relation to one another?" 	<ul style="list-style-type: none"> • Using pictures and questions to build belief.

The night before arrival of the parties	Journal entry <ul style="list-style-type: none"> Everyone is asked to collect their journals and find a space where they are by themselves. "You are in your private quarters on your ship/station. The ships are approaching the station. The big day is approaching. In character, write how you feel about it all. Your attitude must be very clear." 	<ul style="list-style-type: none"> In-role reflection is used to consolidate the day's work.
The journal entries	Sharing <ul style="list-style-type: none"> Volunteers share their entries. 	<ul style="list-style-type: none"> The group must get a feel of their accomplishments and where they stand as a group. Sharing attitudes also builds belief.
Closing ritual	<ul style="list-style-type: none"> The name game repeated as before with character names first and then personal names. 	<ul style="list-style-type: none"> De-roling and closure.

Reflection

Today was much more satisfying. Although there were three important members absent, we were able to put the stories together for the tests and the beginnings of relationships. The groups who had missing people M'ere despondent, but I told them that the setting (temenos) and their own characters gave them enough to work with and cover for the ones who were absent e.g. the chief negotiator of the EECC was absent and so was their doctor. They decided that these two M'ere in an important meeting and M'ere not allowed to be disturbed. The chief of security was placed in command and had to deal with any arising situation. Station command missed their chief of security and they decided that, since he had an alcohol abuse problem, he was at an A A meeting under orders of the commander to get himself sorted out before the arrival of the delegates.

Before the improvisations started, however, I told them of the plan not to play the LARP as is again, but to develop the story slowly and effectively. I also said that we will now get into the story and immerse ourselves in the plots and the situations so that our characters can develop within it. Everyone reacted enthusiastically.

This version of the name game worked very well, it gave a sense of group energy and the change from self to 'other' was clear. The 'self names M'ere done with vigour and presentation, M'hile. overall, the character enrolment was darker and more mysterious.

The improvisations were surprisingly intriguing. What stood out was:

- *That the chain of command and status of characters were mostly clear, and where they M'ere not, it was challenged by those who watched (e.g. pirate scene).*
- *Some people become stuck in a conflict mode without clear motivation e.g. the emperor and his wife, the brother and sister who made contact for the first time in many years. To me this speaks of a lack of depth in character. This may change as we go deeper into the drama.*
- *Some people feel alien to their characters and use improvisation to change and adapt characteristics they do not like: e.g. the nurse, who did not like being underhanded, confesses all, leading to two more confessions. This may also be the only energy they can think of to use in order to propel the scene without reverting to conflict. This scene spoke of character growth, but being so early in the journey, for this specific character, it can also function as her Call. With all the confessions made and secrets revealed, I am anxious and excited to see how their story will unfold.*
- *Each character has his own arch and it does not necessarily flow with the communal journey the group is on.*
- *If I realised group improvisation would work so well for creating and building the characters, I would have done it ages ago.*

The stop and think exercises worked very well. I noticed that the group that was watching was picking up inauthentic traits in characters and questioning them, especially after the first time I questioned it. This is very interesting. It shows that they are learning to see the relationship between belief and action.

It was easy to place the ships in relation to the station and to decide on shapes. I was afraid I would lose their interest, but they M'ere right there with suggestions. We did not have time to share reflections but everyone reflected seriously and in silence: a very good sign of having been engaged. Mission accomplished i.e. engaging the participants in the Big Lie.

5.4.8 SESSION 8 - November 1, 2003

NOM' that we are immersed in the drama, I start M'ondering if we aren't losing track of the original themes; messages we wanted to work with i.e. tolerance, equality and being oneself. I am thinking of using a device completely outside the drama, like a questionnaire, to bring those themes to the fore again'

This questionnaire is discussed and evaluated in Chapter 6. A copy of it and a summary of the participants' answers can be found in Appendix 2. For the current chapter, I want to remain focussed on the drama.

Objectives:

To start the approach to the inmost cave,

To consolidate characters and clarify their goals.

Focus	Activity (Play for them)	Strategy (Play for me)
The big picture	<p>Questionnaires</p> <ul style="list-style-type: none"> • Participants are asked about their views on the needs of today's youth. <p>Organisational remarks</p> <ul style="list-style-type: none"> • "The goal for the day is to play through the welcoming event and meet all the other characters." • "Two cameras will be used today, the stationary one that usually just captures the session, will be set up in a corner and is available for individuals to bare their souls in character. The other will be used in the drama as you will see." 	<ul style="list-style-type: none"> • Questionnaires hopefully recapture the original themes without compromising their engagement. • Organisational remarks refocus their attention on the story.
The Reward	<p>Group work</p> <ul style="list-style-type: none"> • Groups are each handed an object and asked to brain storm its meaning for the group. • The object is placed in safe keeping/with a trustworthy person. 	<ul style="list-style-type: none"> • Out of role. The experience is taken to a deeper level of meaning. Attitudes and goals are concretised through symbolisation. Group identity is also strengthened.
Starting ritual	<p>The name game, both versions</p> <ul style="list-style-type: none"> • Repeat as last week, but this time in their small groups instead of in one large circle: everyone goes at once on the count of three. 	<ul style="list-style-type: none"> • Establishing personal identity and enrolling. • Also building belief with costumes.
Preparation for arrival	<p>Facilitator takes a role</p> <ul style="list-style-type: none"> • Facilitator introduces herself as Inter-stellar Peace Officer (ISPO) Schnell, appointed by a United Nations type organisation to ensure that negotiations are running smoothly. • The station commander and the pirate captain are each handed an instruction sheet containing preparation orders from the ISPO. <ul style="list-style-type: none"> o Free agents must get their reasons for attendance in order and strategize. o Station personnel must get the welcoming venue organised. 	<ul style="list-style-type: none"> • The role of Schnell gives the facilitator power from inside the game to press and probe and shape the drama. • Written instructions buys her the time to work with other groups.

<p>Approach: arrival of all parties</p>	<p>Arrival</p> <ul style="list-style-type: none"> • Visiting parties (EECC and Dekamons) arrive in their ships and go through customs. The arrival of ships is done slowly, one by one in the order determined last week. Space/sound and movement is used. • Everyone must move through customs controlled by ISPO Schnell: Delegates are asked name, purpose for being there and to declare valuables and hand them in for safe keeping. The papers are signed (See Appendix 1 for Customs Clearance forms). 	<ul style="list-style-type: none"> • The ritual of custom papers and interviews by Schnell builds belief and is used to press for authentic role-play. Especially around the important objects, but also to establish duties and goals.
<p>Approach to the Inmost Cave</p>	<p>The welcoming event</p> <ul style="list-style-type: none"> • Schnell is at the door checking papers and interviewing those who were on the station already (personnel and free-agents). • The Chief of Security uses a camera to record everyone who enters at the door. • The camera in the corner is set up as a place where people can speak in private to the Peace Officer. Here they can be real and get anything they want to off their chests. The ISPO is impartial and incapable of judgement. He is there to listen and make sure that emotional humanoids have an outlet. • Everyone else mingles and chats until Schnell is finished with his paper checking. • Leaders of groups give their ceremonial speeches, after which the mingling continues until the time is up. 	<ul style="list-style-type: none"> • The camera is for anything that individuals feel they want to air. In private they can tell the camera what they think of other people and of the party and coming negotiations. It helps them to clarify their attitudes for themselves so that they can play them with greater ease toward other people.
<p>After the party reflection</p>	<p>Journal entrv</p> <ul style="list-style-type: none"> • Everyone is asked to collect their journals and find a space where they are by themselves. • "You are in your private quarters on the station. What is going through your mind after the party as you get ready for the big negotiations?" 	<ul style="list-style-type: none"> • In-role reflection is used to consolidate the day's work.
<p>The journal entries</p>	<p>Sharing</p> <ul style="list-style-type: none"> • People are asked to share their entries. 	<ul style="list-style-type: none"> • The group must get a feel of their accomplishments and where they stand as a group.
<p>Closing ritual</p>	<ul style="list-style-type: none"> • The name game repeated as before in small groups with character names first and then personal names. 	<ul style="list-style-type: none"> • De-roling and closure.

Reflection

Generally everything went as planned. Just the out of role reflection afterwards was left out because of time constraints. Also, the hand video camera for taping the customs ritual was malfunctioning. The second stationary camera worked like a bomb. It is a convention that they are familiar with because of reality TV programmes.

Specific events:

- / am not sure whether or not the plan with the questionnaires worked or not, but certainly issues of tolerance and feelings of oppression were themes during the drama. (This became even more evident after I watched the video material). It could just be due to the principle that drama externalises belief system, or it could be because the questionnaires brought those issues temporarily to the fore just before the session started.*
- The object brain storm: Pupils found it difficult at first to understand what I wanted. After some explanation and examples, they responded and came up with some very nice meanings for their collective object. However, when they were asked to declare it at customs, they did it without even thinking twice. It is clear that it should have been something that was brought in earlier so that there would have been a more developed relationship between the object and the characters. This was also true of the 'flux generator' that belongs to the pirates, they already had a relationship with it, because they used it in their previous improvisation. If I had more time, I would have run an improvisation around the objects to strengthen their meaning for the group .*
- The landing of the spaceships went very well. The EECC flew and landed their craft as if it was an aeroplane, while the aliens had a complete still glide and a sinister thud as they docked.*
- The ISPO worked as a device of control and order, but his accent became tedious for me to maintain and for the group to tolerate.*
- The customs clearance forms only partially worked as a press. As mentioned earlier, the items were relinquished without question. However, I did come up with all sorts of standards to make the situation carry more weight. I questioned medical personnel on their professional papers to show their competence, accepting the doctor, but not the nurse and making the doctor sign for accepting full professional responsibility for her. I also gave the pirates a hard time getting in, asking them to clarify their reasons for being there, making them sign for 25% profit sharing for all goods traded in neutral space. One in particular said that she M'as a pirate, forgetting to be deceitful and she had to quickly make up for it. She came up with interesting solutions, proving her membership of an inter-stellar approved trading union. I questioned most of them on their specific duties so that their actions inside the play space would have purpose. When these were vague, I asked them to elaborate, or explain how they plan to achieve their objective. I M'as annoyed*

More on these symbolic objects in the next chapter.

because the camera that was supposed to capture these interviews malfunctioned.

- The speeches went well. I was very pleased with the venue set up. The chairs M'ere oddly arranged - to accommodate alien customs. There was live food ('but food') as well as dead food, and the security officer look pride in keeping the rowdy free agents under control. The commander made a good speech and, in absence of the chief negotiator, the secretary of the EECC took charge, being very courteous to the aliens. The latter responded with threats of letting them be attacked by the bodyguard (a vicious creature indeed) or overpowering them with their superior technology.*
- The camera in the corner was used well by most, especially the pirates who had stolen all the goods that were to be kept in safe keeping by the ISPO, and told the camera all about it.*
- Time is just never enough. I must look at a way of dealing with it. Today the absenteeism did not bother the process so much. Most of them were there, and for those who weren't, the others were able to improvise and cover successfully.*
- Finally everyone was able to reflect in silence and with great concentration as they retreated to their private quarters. With them I await the negotiations with mounting anticipation...*

5.4.9 SESSION 9 - November 8, 2003

Objectives:

- To play through The Ordeal and the climax of the story,*
- To identify opportunities for groM'th in the characters.*

Focus	Activity (Play for them)	Strategy (Play for me)
The big picture	Organisational remarks <ul style="list-style-type: none"> • Goal for the day: to play through the negotiations. • One camera only, capturing the session for research purposes, as usual. 	<ul style="list-style-type: none"> • Recap and organisation.
Starting ritual	The name game, both versions <ul style="list-style-type: none"> • Repeat as last week: everyone goes at once on the count of three. This time they do it only once, then freeze and breathe into the freeze to establish attitude. They put on their costumes and repeat, maintaining the attitude everyone now goes to discuss their points for negotiation in groups. 	<ul style="list-style-type: none"> • Establishing personal identity and enrolling. • Also building belief with costumes. Freezing and breathing into the freeze helps to establish attitude.

<p>Group planning</p>	<p>Small group work</p> <ul style="list-style-type: none"> • Everyone is seated in groups. The facilitator reminds them of the situation between Earth and the Dekamon empire: the reasons for the peace negotiations. • Group leaders are each handed a piece of paper and a pen. The group is asked to organise their thoughts for the big meeting as follows: <ul style="list-style-type: none"> o <i>EECC and Dekamons</i>: write down what you want and what you are willing to give in order to get it. o <i>Station personnel</i>: lay down the rules to be followed in order for security and order to be maintained. o <i>Free agents</i>: write down what you need from the negotiations in order to ensure freedom for your business to continue. 	<ul style="list-style-type: none"> • Groups prepare a framework that could guide their responses and talks during the meeting.
<p>Ordeal: Peace or not?</p>	<p>The meeting</p> <ul style="list-style-type: none"> • At the door everyone's clearance papers are checked. If anyone did not bring it, they are seated at one end of the room and not allowed to participate. • EECC sits on one side, Dekamons opposite, free agents sitting on a third side, ISPO on the fourth side opposite them with station personnel dispersed, one standing at each corner of the meeting space. • ISPO opens the meeting by reading international rules for neutral space. Then station commander explains security rulings. Then EECC gets a chance to state their point of view. Dekamon next, then free agents. Thereafter the floor is opened and chaired by the ISPO. 	<ul style="list-style-type: none"> • TIR is in charge of proceedings. Learners carry consequences of not being prepared. They then learn negotiating skills and the difficulty of negotiating with people who do not agree with your point of view.

<p>Ordeal: the stolen objects</p>	<p>Climax</p> <ul style="list-style-type: none"> • In the heat of the argument, the ISPO declares that he has received an urgent transmission: there is a thief on board: all the declared items have been stolen. It is ISP regulations that the negotiations be interrupted until the villain is cleared out. • The teacher interrupts the drama by asking all to freeze. As she taps each character on his shoulder, he is to voice his overriding emotional reaction to the news, excluding the free agents (who are guilty). • She then asks everyone, on the count of three, to point to who they think (or want others to think) the guilty party/parties are. She touches them again to express emotion, this time including the free agents. 	<ul style="list-style-type: none"> • In the previous session the special objects were stolen by the pirates (the facilitator was told this by the learners who wanted to make sure it would be picked up and used in the story's unfolding). This is now used to focus the emotions of the group and to crystallise them into attitudes. It is important for learners to see that emotion always translates into attitudes toward other people. They do not happen in a void. This is true for both innocent and guilty, innocent ones want to find the guilty parties, guilty ones want to evade discovery. • Because order still needs to be maintained in the midst of potential uproar, freezes are used to focus the emotion and give each a chance to express their individual reaction.
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<p>The Ordeal: Which characters grow?</p>	<p>Character growth</p> <ul style="list-style-type: none"> • The facilitator instructs them that she will count to 5 and shout 'freeze' again. During the counts the characters are to play out what they feel like doing as reaction to their emotion and then freeze at the height of action. This is done and again they are asked to express themselves as they are touched on the shoulder. • Out of role the class is asked if any of the proposed actions are in the service of peace. The answer will probably be 'no". She then explains that they have come to the moment where the characters who are ready, can now change and react contrary to their weaknesses. She also asserts that only the characters who feel ready, are allowed to change. No magical solutions will be allowed, it must be well motivated from within their characters. • The 5 counts are reversed so that all are back where they were before they acted on their emotions. The group is unfrozen and the role-play is resumed. The ISPO together with the station personnel maintain order and give different characters a chance to respond to the situation. Depending on where the action leads, the negotiations are concluded. This may, or may not, include the identification and arrest of guilty parties. 	<ul style="list-style-type: none"> • Attitudes now need to be translated into action. Because of heightened emotion and verging chaos counts and freezes are used to maintain order and to focus action while giving every character a chance to act on his feelings. • The group is then called out of role to remind them of the highest good of the community: peace. Now all characters need to be given the opportunity to change if they are ready for it, and to retain their course of action if they are not. There needs to be room for those who can change to do so, but for those who are not ready to try out the consequences of reaffirming their course of action. This includes the guilty pirates. Each learner's plans for their character may not work out because it may conflict with other learner's plans. The role of the ISPO may be used to mediate between different proposed courses of action. Learners must discover, however, that it is not so easy just to 'grow' because it always happens in a context where other people are also growing or not. To leave the negotiations without conclusion is also an option, as long as there is some sense of closure of the story.
<p>Reflection on their way home</p>	<p>Journal entrv</p> <ul style="list-style-type: none"> • Everyone is asked to collect their journals and find a space where they are by themselves. • "You are on your way back from the meeting to Earth/Dekamon empire/home base. What did your character learn?" 	<ul style="list-style-type: none"> • In-role reflection is used to consolidate the day's work, especially if the end was not neat and tidy.

Closing ritual	Name fame <ul style="list-style-type: none"> • It must be final and forever. The name game repeated as before with character names first and then personal names. This time costumes are folded and placed in the containers for the last time. They are therefore not just dumped, they must be neatly folded and handed to the facilitator who will thank the learner and tick off her name. 	<ul style="list-style-type: none"> • De-roling and final closure.
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Reflection

Wow, what a session! Everything went perfectly according to plan until they resumed play after they were reminded of peace and that they can now groM>. I must admit, I myself was so immersed that I may have forgotten to refocus their attention on the peace part of the negotiations. I will have to check the video to see if I actually did. What I do know, is that if I cannot remember having emphasised it, it probably did not come across as being emphasised.

Firstly, I enforced a security lock down. This meant that no-one ~was allowed to leave the room. However, the pirates have moved the special objects out of the room to hide them and they wanted to get to it. Station command also wanted to leave the room to search for them and to lock up their prisoners so that negotiations can continue. However, I stuck by my guns and allowed no-one to leave. The question was: what do we do now? One officer came forward with information of what he saw earlier and I suggested we run a court type hearing to listen to witnesses etc. This was agreed upon, but it did not work too well. I think it was because we did not appoint new rules and the old rules for negotiation did not apply. I tried to give all who wanted to give an opinion the opportunity to talk, but, needless to say, emotions were running high and everyone started talking at once.

Secondly, because of the emotional level of the talking, all sorts of grievances now showed themselves, most notably, the frustration of not being able to voice your opinion, or of not being able to play your part of the story creating a feeling that the story was going nowhere.

I then called a slop to the role-playing and asked if I could just give a summary of the attitudes so that it was clear to all. This did not work because no-one could agree on the summary. Different attitudes and different opinions about

attitudes were flying around and the time out discussion became just as chaotic as the in-role one. Other issues that now surfaced were issues of interpretation of what kind of acting/role-play/improvisation they were doing. Some said it was getting too personal, others said, that that was the point: a character allows you to become personal, if you do not invest personal emotions in your character what's the point? One clever boy remarked that this was probably a central point of my research. Another remarked that one race should not invent background for another race, this M'as unfair. I first agreed with this and then corrected myself saying that this was a principle of improvisation: you take what is given to you and you work with it. The problem M'as, some said, that they were not given the opportunity to respond to others because one person will start talking and then not hand over the focus. We then came up with the idea of letting the person who wanted to talk come to the middle and those who wanted to respond to join him there. Each would be given a chance and then we would move on. I did not think it would work, but I did not have a better idea at that point. Play resumed.

It started off well, but soon there were too many responses and too many feelings going everywhere again. People reverted to putting up their hands rather than entering the space because it went quicker. I started to say "stop", as peace officer, after one person had made their point and then I asked others, who had their hands up to respond. This worked fine, but still the story was going nowhere.

Finally, someone suggested that the court case should end and be postponed because it was detracting from the real issue at hand: peace. This was accepted as the best course of action by the majority, however many still had things to say. Of course the time was up and I had to call the meeting to an end. I asked everyone to reflect in their journals before taking off their costumes and de-roling. We never did the closing de-roling properly because we had gone M'ay over time and people needed to leave.

Afterwards many stayed and talked. Some very interesting things were said about the relationship between people and their characters. I will have to look at the video to remember exactly what these were".

I quote and discuss some of the remarks in the next chapter.

I am not at all disappointed in how it went. I think there is much to learn from it:

- *When emotions run high, the big picture is lost: the exact point I decided to make, namely that one may profess certain beliefs, but once emotions are involved, one's true colours show. This is an important issue for next week's reflection.*
- *I am not skilled enough in what Heathcote calls "fighting for form" (1984: 117) to really frame the drama. I truly did not know what to do at times.*
- *Students will benefit from a workshop on improvisation as a preparation for the role-play.*
- *The chaos is wonderful for getting learners to think about solving problems of communication e.g. When emotions run high, people also do not listen to one another: many points of story info came out, but were not picked up. I need to consolidate such learning in the reflection next week.*
- *I need to learn how to negotiate the two frames of writing/devising the story and acting out the story. These are very different. It is also extremely difficult for the learners to change from doing one, to doing the other. They are unable to talk about how the story should go, using the Hero's Journey as a guide, and then acting in the story. I hum' Heathcote does this, but I do not know how. The participants are so emotionally involved that they are unable to make decisions about the big picture. I think I will have to work this out in practice.*
- *Even in the midst of the chaos, some characters made concerted efforts to grow. These got lost in the confusion because too many people had ideas of their own that needed voicing. I need to draw attention to these. In the future, I should use these to steer the story and create the form that is needed. I therefore need to learn to not just let them go, but stop the drama, draw other's attention to them and then use them. This also will have to be worked out in practice.*

Ideas for next week:

- *It might be useful to let them watch some of the video footage from this week to help them see how emotional and immersed they were and how they became completely side tracked from the main issue: peace. It can also be used to draw attention to the moments of character growth that occurred so that participants can see them and learn in what ways they are different from what other characters did. This may give them insight into their own lives and life in general.*
- *Because there was no proper reflection and closure today, I think I should think up some kind of closing ritual. Perhaps a final journal entry, or perhaps something with the costumes...? It may be useful to start next week with an analysis of our story in relation to the Hero's Journey, then to ask them how they think the story should finish given the stages of the journey and then ask them to write a final episode.*

5.4.10 SESSION 10 - November 10, 2003

Reflection on planning:

I do not know how to structure the final reflection. I have had many ideas over the last couple of weeks, most of which are listed below. I do not know what to do because there is so much that can be learnt from the process, especially from last week's episode and I don't know what to focus on. It is not good enough to say: "look at the main learning objective", because there are many different angles from which to approach the reflection and I can not figure out which is the best one. I think I will take these ideas to Hazel (my supervisor) and just ask her opinion.

- *Ask students to share some of their last journal entries. This could lead to a very heated discussion about what happened last week. But it may just lead us all back into chaos.*
- *Ask the question: "In what ways are you like your character and in what ways not?" This is based on Tandy and other's idea that "If I can know my actual and fictional role models, then I can have a good idea what I value and who I am." (Tandy, 1994:115). This is not the best place to start because they will need a lead in so it may be used later in the programme. Another problem is also that this is an individual question and there are also questions about perceived reality in general and things about personal growth/maturity in general like: what it means to grow? Hence a third approach:*
- *Show the video of the chaos of last week and ask questions about the values that characters are displaying. Refer to specific people.*
- *Then ask them to explain the relationship between those values and those that the character professed: e.g. peace/equality. There are many other characters like that who say one thing and then do another: the pirates who say they are there to ensure free trade, but really they want to sabotage the meeting and then they defend their deviousness. The Dekamons who say they want peace, but really they want planets. The station command who say they are neutral and yet they give preference to Earth people.*
- *Bring it to 'real' life: Do you think the same is true of real life people? Do you think that you enjoyed being devious so much because for a change you were allowed to be it blatantly and did not have to make excuses for it?*
- *Ask permission to look at their values as a class: Tet 's look at you yourselves and see what we can find out about your own values. Will you let me probe into your values a little? Are you a little curious to see if this is true about you too? I will not become personal, is that agreed? But you are allowed to make any personal remarks about yourself if you want to.*
- *First look at the themes that started the journey: You said that you want the world to know about tolerance, peace and freedom. Many of your characters said the same thing. Yet, when it came to the crunch, your characters most wanted power, security and acceptance.*

- *Then link them to the values that came out in the drama referring to the relationship between life and drama: Remember what one of you said in the video that "people are becoming too personal" and then someone said that, that was the point? Do you agree that your own feelings took over when you were in character last week? If life is like drama, and drama like life, and you are like your characters, it could be true for you that, when pressure is on your true values come out? So, in fact, the highest value is not peace and tolerance, with love, security and power secondary, but the other way around: people want peace, freedom and tolerance so that they can have money, power, security and love.*
- *Point out the problem: Think back to the video, what was the most frustrating thing about last week's 'game'? Everyone wanted to talk at the same time. Think about real life now: what does everyone want? Power, love and security. However, you cannot have ultimate power and not subject other people. You cannot want to be a star so that people would love you because that means they don't love someone else. Not everyone can have the power, not everyone can have the world's affection. What can one do about that? Grow up? In growing up and realising that what you want for yourself you have to allow others to want too.*
- *Relate it to the Hero's Journey and to their character's journey in particular: The Hero's Journey is the story of people growing up, sacrificing their personal needs for the good of the community. Putting the stolen goods issue aside to refocus on peace. This is exactly what you all decided to do last week. You all know how to grow up. It is just very difficult to see how to grow in the midst of so much emotion is it not?*
- *Again take it back to life: What does that say about life? Is maturity not also to remember the highest good in the midst of emotional conflicts? What do you need in order to be able to remember the higher good in the midst of passionate conflict?*
- *Use examples: Compare Mandela, Ghandi & Christ to Napoleon, Hitler & George W. Bush.*
- *Close by asking them to make it personal in writing: Write down the following:*
 - o *What in your life arouses the same kind of emotions in you that was aroused in your character when he was so angry, disappointed and scared?*
 - o *In your own world, what do you need to give up for the good of the community?*
 - o *Is this in any way related to the thing that your character has to give up?*
 - o *Are you ready to give it up yet?*
 - o *What do you think needs to happen for you to become ready?*

I just solved my own problem didn't I? I started writing the third option and it seemed to unravel the whole thing. It covered the relationship between person and character and it also remembered the chaos of the previous week without falling back into it. Such is the power of journal reflection. I will have to make myself some cards M'ith

every part of the process on it so that I do not get side tracked from the central issue in the heat of the discussion. That's what I call practising what you preach.

I think this has been the central problem of my own learning in this process: remembering the main teaching objective in the midst of trying to run the classes. It is probably any teacher's main obstacle and yet, with drama I find it so much more difficult. If I did not have the Hero's Journey as structure and if I did not come back to reflect after every class, I would have been very lost. My journey has been in and out of the worlds of teacher and learner. Having immersed myself in the latter, my Ordeal was trying to remember my teaching objective while in the midst of chaos and finding ways of organising that chaos so that learning can take place. I don't think I was very successful in the moment, but certainly I will be successful if I can help them learn something from that chaotic experience.

After I reread the answers to the questionnaires of two weeks ago, I realised I had to rephrase the final questions above. They sound too judgmental. The kids already suffer with all the things they have to do and give up. It is more important that they find out they are empowered to change their worlds and the worlds of other people. Rephrased, the questions sound like this?

- What in your life arouses the same kind of emotions in you that were aroused in your character when he was so angry, disappointed and scared?*
- What is the higher goal that your character can remember in the future when he/she feels this way?*
- What is the higher value that you personally need to remember to get past your personal overwhelming feelings?*
- Are you ready to give it a try next time you are in a situation that asks of you to make a difficult choice?*

Well, here 's trying to make a lesson plan out of all that.

Objectives

- Relating the experience to the main aim of the process: clarifying values and interrogating them critically.*
- Closure of the story.*

Focus	Activity (Play for them)	Strategy (Play for me)
A section of last week's negotiations on video	<ul style="list-style-type: none"> Group discussion based on the values that are being exhibited by different people. 	<ul style="list-style-type: none"> Recap of events, but with a critical distance in mind.
Values that are spoken and values that are lived by	<ul style="list-style-type: none"> Discussing the way characters say one thing and then do another. Relating it to real life people: the participants themselves: why did you all choose characters with secrets? 	<ul style="list-style-type: none"> Relating the discussion to original expressed need: why do people do things they know they should not and vice versa?
The group's own professed values versus those that were exhibited	<ul style="list-style-type: none"> Group discussion: in the heat of the debate, whose feelings were most prominent, your own or your character's? Are these feelings connected to your values? What are they? Compare these to the original expressed values. Read some of the values written on the questionnaires. 	<ul style="list-style-type: none"> Using the identification of participants with their characters to get to the values that they exhibited themselves and connecting these to expressed values at the beginning of the process and in questionnaires later on.
The problem and possible solutions	<ul style="list-style-type: none"> Discussion continues: What is the problem caused by conflicting values? How does one choose amidst emotional upheaval? What are the guiding principles? How does one follow them when you don't feel like it? Using examples like Mandela, Ghandi, Hitler and George W. Bush. 	<ul style="list-style-type: none"> Finding a definition for personal growth: to be able to recognise and then choose the greater good in spite of emotional conflict.
The story of Maverick 436	<ul style="list-style-type: none"> Tracing the Hero's Journey through the story and completing it by each participant relating how the story ended for his/her character. 	<ul style="list-style-type: none"> Bringing closure to the story using the tool of the Hero's Journey.
Personal application through reflection	<p>Journal reflection:</p> <ul style="list-style-type: none"> What in your life arouses the same kind of emotions in you that were aroused in your character when he was so angry, disappointed and scared? What is the higher goal that your character can remember in the future when he/she feels this way? What is the higher value that you personally need to remember to get past your personal overwhelming feelings? Are you ready to give it a try next time you are in a situation that asks of you to make a difficult choice? 	<ul style="list-style-type: none"> Relating the material to each individual personally., Getting something in writing so that I can find out if these are questions young people like these are able to answer, or if it is still too abstract.

Reflection

I could not have asked for a smoother finish. It went 100% according to plan and better. I thought they would struggle with the idea of two levels of values, but they got it very easily: the proof was right there in front of them i.e. their characters with their double lives and the video recording of the last episode.

I applied the principle to the situation of a teenager in a situation where her boyfriend, her friends and her own hormones, were wanting her to succumb to sex, yet she knows it is not smart. How does she solve the conflict? They came up with fascinating solutions, most of which relate directly to the idea of remembering the higher value. One said when she thinks she will end up in a compromising situation, she makes sure she does not end up alone with her boyfriend but remains with other people. Another said, if you think you might 'lose it', change your plans. Another said you must think of where you want to be in 5 or 10 years time and ask yourself if what you are about to do will help or hinder you.

I then asked them about their own strategies more clearly, surely they do not all relate to the particular example. What other strategies do they employ when their emotions run riot? This step was an important one because it was time they related the learning to their own life stories. One said that he has learned to communicate to people when he is in a bad mood and asked them not to take his reactions too seriously please or to try and not bug him if possible. Another said she just reads a book. One boy said this would not help him because emotions cause too much energy to build up, so he prefers to go do some kind of physical activity like running. One other said it takes maturity to do the right thing. I was so excited about this remark and used it to get to the subject of growth and introducing the Hero's Journey as the story of becoming mature.

We traced the journey that our characters took and then I asked them to complete their characters' stories. I started the process by explaining that the pirates did in fact steal the special objects, and were put in jail. A peaceful resolution could not be found and war was declared. What happened to your character? The most amazing stories came out. It was clear that they understood the idea of growth from their answers. For more detail, I will make a write up of their specific words from the video later. We then answered the questions I had for their personal reflection in their journals and finished off.

From reading these entries I discovered that their answers for their characters were indeed clearer than their answers for themselves. They were still unsure of how to apply the lesson learned by their character to their own lives until I pointed some possibilities out to them. I think if we had time for two more sessions with a Resurrection episode where the Elixir of their choice could be tested and then a reflection on their own lives, this problem can be addressed.

I was hard on myself as I reflected on the process, but as I started analysing it formally according to the theoretical principles I had researched, I discovered that I was not so far off base. In fact, much of what I did in the heat of the moment proved very useful as it shed new light on the meaning of some theoretical ideas. The next chapter is an account of a theoretical analysis and evaluation of the process.

6. THE ROAD BACK Analysis

And so dance, and dance and dance, she did. Over highest hills and through the valleys, in the rain and in the snow and in the sunlight, she danced. She danced in the darkest night and through sunrise and she was still dancing in twilight as well. But it was not good dancing. It was terrible dancing, and there was no rest for her.

She danced into a churchyard and there a spirit of dread would not allow her to enter. The spirit pronounced these words over her, "You shall dance in your red shoes until you become like a wraith, like a ghost, till your skin hangs from your bones, till there is nothing left of you but entrails dancing. You shall dance door to door through all the villages and you shall strike each door three times and when people peer out they will see you and fear your fate for themselves. Dance red shoes, you shall dance. "

The girl begged for mercy, but before she could plead further, her red shoes carried her away.

- *Women Who Run With the Wolves* (Estes, 1992: 216-219)

6.1 Introduction

The previous chapter recounted my own journey as I danced between theory and practice in implementing my plans. This chapter will recount the journey, not the *double journey*, of the participants as I am able to reconstruct it using the theoretical principles of the process and the research materials generated. Such materials are discussed in section 6.2.

This description of the process will use the different stages of the double journey outlined in Chapter 3 (p.90) to organise the information. The numbering of the original diagram has been adjusted in *Diagram 6.1* to indicate the subheadings of the analysis that follows in section 6.3.

Diagram 6.1

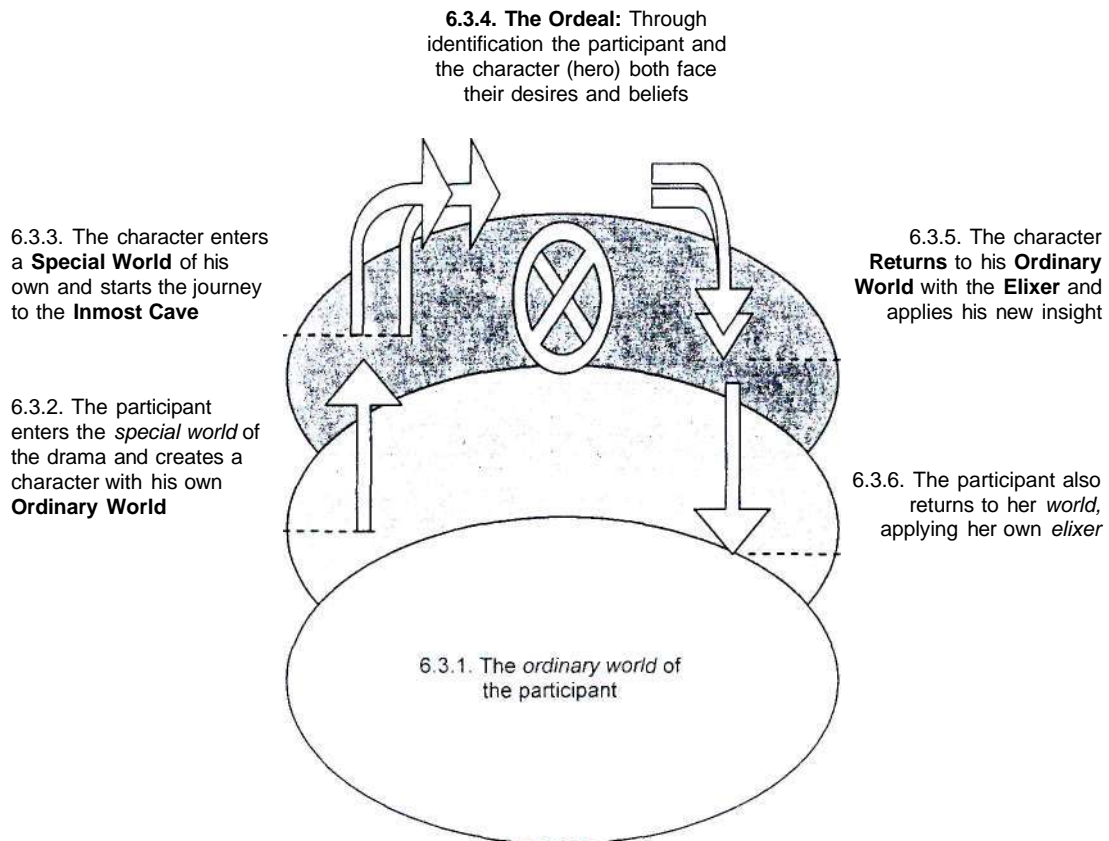


Table 6.1

Stage	Theoretical elements	Sessions
The ordinary world of the participant.	<ul style="list-style-type: none"> Externalising the interests and needs of the group in relation to their everyday lives (Boal, 1979, 1992, 1995; Landy, 1993, 1994, 1996). Matching the aims of the workshop to those needs and calling the group to adventure/enticing them to take part (Boal 1979, 1992, 1995; Educational Drama, p.106-147). 	Sessions 1, 2, 5 and 8.
The participant enters the Special World of the drama and creates an Ordinary World for a character.	<ul style="list-style-type: none"> Guiding the group to enter the 'Big Lie'/<i>temenos</i> by defining the subject, environment and event of an Ordinary world and its underlying problems /themes for potential characters (Educational Drama, p.106-147; Izzo, 1997, 1998; Vogler, 1998). Creating the basic structure for playable characters by defining their primary activities /value objects, primary needs/loci of values and passion/underlying core value (Izzo, 1997, 1998; Vogler, 1998), while maintaining spontaneity (Landy, 1993, 1994, 1996). Giving the characters history and motivation for actions by creating the 'back stories' of passion and weaknesses (Educational Drama, p.106-147; Izzo, 1997, 1998; Vogler, 1998). 	Sessions 3, 4, 5 and 6.
The character enters a Special World of his own and starts the journey to the Inmost Cave.	<ul style="list-style-type: none"> Developing the character within the context of a story by letting him answer the call to solve the problems of his world, meet friends and enemies and face tests and trials, through dramatic play and improvisation (Educational Drama, p. 122-127; Izzo, 1997, 1998; Landy, 1993, 1994, 1996; Vogler, 1998). Starting the journey to the Inmost Cave by improvising scenes where tension is injected using various techniques to build belief and engage the participants (Educational Drama, p. 128-138; Vogler, 1998). 	Sessions 5, 6, 7 and 8.
Through identification the participant and character (hero) face their deepest desires in The Ordeal.	<ul style="list-style-type: none"> Guiding participants to complete identification with the role using fourth level characterisation and building belief as well as using ways to 'drop to the universal' where possible (Educational Drama, especially Way, 1967; and Heathcote, 1971, 1980, 1984). Introducing a climax where the character/participant has the opportunity to change/grow (Boal, 1979, 1992, 1995; Educational Drama, p.106-147; Landy, 1993, 1994, 1996). 	Sessions 8 and 9.
The character Returns to his Ordinary World with an Elixir and applies his new insight.	<ul style="list-style-type: none"> Guiding the participant to rehearse for her 'revolution' within the, safety of the drama (Boal, 1979, 1992, 1995; Protection within the role, p.66; Landy, 1993, 1994, 1996; Vogler, 1998). Reflecting on the experience to anticipate possible obstacles/consequences of trying to apply new insight (Boal, 1979, 1992, 1995; Educational Drama, p.106-147; Landy, 1993, 1994, 1996). 	Session 10.
The participant returns to her own world with a personal Elixir.	<ul style="list-style-type: none"> Relating the experience to everyday life through reflection (Boal, 1979, 1992, 1995; Educational Drama, p.106-147; Landy, 1993, 1994, 1996). Consolidating what was learned using techniques such as symbolisation and ritual (Boal, 1979, 1992, 1995; Educational Drama, especially Bolton, 1979, 1980, 1981, 1983, 1986; and Neelands, 1990, 1992; Landy, 1993, 1994, 1996). 	Session 10.

In the account, each stage of the journey will be analysed in terms of the theoretical elements that inform that stage (see *Table 6.1*, p. 195). The discussion will highlight to what degree the elements were or were not realised. Important to note, however, is that the stages of the journey flowed into one another and while they are clearly recognisable in some sessions, they overlap quite readily in others. This is because the process was guided by the needs and ideas of the group, together with my own attempt to retain the overall goal and focus if I perceived that the process was going in a different direction, or that some important elements were being lost.

To retain a sense of the overall structure in the description that follows, a 'session ruler' is provided at the beginning of each stage discussion, highlighting those sessions where strong elements of the particular stage was present.

6.2 Research method and materials

Participatory action research (PAR) (p.14, 152) takes into consideration the thoughts and responses of all participants, not only of that of the facilitator. This is because, on the one hand, the teacher-director needs to take the views and feelings of the participants into account for his/her planning and to assess their growth in response to the plan. On the other hand, however, PAR is a transformative process in itself and their observations and reflections also help the learner-actors themselves to gain understanding of their own growth processes.

Therefore, while the impression may have been given above that my own planning of the stages coincided with the stages of growth of each participant; this clearly could not have been the case. Each participant's journey follows a trajectory of its own and their individual needs and the needs of the group greatly influenced my execution of the plan. Because I had anticipated this, I had planned various ways of assessing the participants' needs along the way so that I could be mindful of their responses to the material. I had planned ways for them to reflect both from inside and from outside of the drama. In this way research materials have been generated to help me recount and analyse the double journey of the participants.

From within the drama, participants have observed and reflected on the events of the drama as the characters they have created. These reflections take two forms, written journal entries, and verbal reflections in discussions caught on video.

From outside the drama, participants have reflected on the process and their learning as themselves. These reflections also take the form of written journal entries.

or discussions caught on video, but include video interviews with participants and general questionnaires.

Apart from these observations, some research materials have been generated as a result of the role-playing process itself. These include character sheets and 'Customs Clearance Forms'.

Table 6.2

<i>Description</i>	<i>Location within the process</i>
1. Participants' Journals	
Reflections out of role on characters and their creation.	Sessions 3 and 6
In role reflections in the form of diary/log entries.	Sessions 5, 7, 8 and 9
Notes on specific tasks e.g. planning the argument for peace negotiations.	No specific sessions, it depended entirely on the specific learner's need to plan and record ideas in writing or not.
Diagrams of discussions.	Again these depended on the participant if s/he wanted to record diagrams drawn on the board as part of discussions.
2. Video material	
Videos of sessions.	Sessions 7, 8, 9 and 10
Video used as part of the role-play set up as an in-role reflection device.	Session 8
Video shown as material for reflection.	Session 2 and 10
3. Questionnaires (Appendix 2)	
Questions on the participant's Ordinary world and his/her views on it.	Session 8
Questions on the participants' experience of the process as a whole.	Session 10
4. Other material (Appendix 1)	
Work sheet on <i>Unbreakable</i> .	Session 2
Character sheets and general game rules.	Sessions 3 and 4
Reflections of groups on the value of their special object.	Session 8
Customs Clearance Form for entering Maverick 463.	Session 8
5. Outsiders' perspective (Appendix 4)	
Interviews with the two directors.	2 years after completion of the project

Finally, I had conducted two interviews with the directors of the Youth Theatre Company in order to get some outsider's perspective on the process. Neither of the two directors had insight into the process itself, but they were able to give their perceptions, firstly, on the problems of absenteeism I encountered and secondly, on the long term outcomes and effects of the process after its completion when they took over the leadership again. As a bonus, both directors had family members who took part in the process so they had an ongoing perception of what was happening even though they did not attend any sessions. These interviews were useful in offering a triangulation point for the outcomes of the research, i.e. it provides a perspective outside of those of participants and facilitator to validate or contradict research findings. *Table 6.2* is a schematic presentation of the kinds of materials gathered, how many of them there were and at what stage of the process they were created.

6.3 Analytical Account

Where the chronological account of the previous chapter focuses on my own story of growth, this account focuses on the growth of the participants. So where that account was a monologue about my dance between theory and practice, this one shows a dialogue between my planning and the responses of participants. Where necessary, therefore, I will refer back to those plans to highlight some important aspects of this dialotme.

6.3.1 The Ordinary World of Participants

Relevant sessions	1	2		4	5	6	7	8	9	10
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If the dialogue between my plan and the participants' needs was to be successful, discovering the interests and needs of the group was essential (Boal. 1992; Landy, 1996). More importantly than merely extracting ideas from the group, was building the ideas into needs and then matching them to the aims of the process (Morgan and Saxton, 1987). Throughout the workshop series, two strategies were used to accomplish this. Firstly, I would elicit ideas and examples from the group and then use them to explain the principles of the process. For instance, during the initial

¹ These interviews were held some years after completion of the process because 1 only then became aware of their possible usefulness. This made it hard for directors to remember detail, but it also ensured that only the most important and prominent points were still crystallized in their memories.

questioning process in Session 1 (p. 157), I asked them what their favourite movies and children's stories were. I then used these stories to illustrate how the Hero's Journey worked. Secondly, I would explain to them an important element of the process from my point of view and then ask them to test the idea by applying it to their own experience. For instance, in Session 1 during the group discussion, I suggested that people grow when they are faced with a difficult situation but instead of remaining uninvolved or going along, they act according to their convictions. I then asked them to tell each other in pairs of a situation where they felt their values were transgressed, but they did not do anything about it.

In this way the dialogue was initiated between the input from the group and the aims of the process. Yet, I still needed to gain their commitment, so I would use questions to build their interest into a need that would wet their appetite for what is to come (Morgan and Saxton, 1987: 67-106; Wagner, 1976: 67). For instance, after the discussion on movies, I asked them why these movies/stories moved them so and then used their answers to point to the possibility that understanding the Hero's Journey may help them to make stories like that. This idea appealed to them. Similarly, after the pair exercise mentioned, I asked them if they would like to know why they did not act even though they knew they should have and if they would like to be able to act differently in the future. Again the response was positive.

The dialogue between group needs and workshop aims continued explicitly and implicitly throughout the process and also became a necessary component of retaining the relationship between the fictional drama and the real life needs of the participants (Landy, 1993: 51-56). A notable example of this occurred at the start of Session 5 (p. 167) when I sensed that the group was losing interest in the process and I had to hook them again. I asked them to put up their hands if they would like to be able to make independent choices. All of them raised their hands. I then asked them to raise their hands if they thought that it is also important to consult others to see if their choices are agreeable. Again they all raised their hands. Some saw the implication of the questions immediately. When they realised the difficulty involved in knowing when to apply which strategy. I suggested to them that perhaps the process would teach them about this since both strategies would be required at different times. They were once again intrigued. I did not know it then, but this relationship between individual opinion and group opinion and the implications it has for the values of individuals coming into conflict with group values, would become

the central theme of *The Ordeal* that lay ahead. For that fifth session, however, the distinction helped me on a purely organisational level to get the group to do individual work without interfering with one another too much and then to do group work using each other's ideas. As mentioned in the previous chapter (p. 168), this was only partially successful and I had to change strategy to draw them deeper into the drama sooner than planned. This was one of the most important changes I had made to the plan in response to the group's needs and it will be elaborated upon later.

Ironically, later, in Session 8 (p. 176), I became concerned that the group was now so immersed in the drama that the themes and values pertaining to their ordinary lives were getting lost in the detail of the story. That is when I let them fill out a questionnaire asking them about the messages they thought the world should hear (Appendix 2: i-iii). I hoped that articulating these messages for something seemingly separate from the drama, would make those ideas rise from the unconscious long enough to influence the drama without allowing the participants to deliberately try to incorporate them. This was a strategic move to create distance for potential reflection by changing the frame of the drama from fiction to real life situation (O'Toole, 1992).

To recap, these themes were originally identified at the end of Session 2 (p. 159) and showed two sides of the same coin: be yourself amidst pressure to conform and be tolerant of difference. The anonymous answers to the questionnaire confirmed these to be the group's highest values. Of the statements in answer to the questions: 13 articulated the value 'be yourself, and 8 the 'tolerate difference' value. I have quoted these statements in *Table 6.3* (p.201) (for other value statements, see Appendix 2).

It was clear to me that the group was articulating one basic desire: "I want to be myself, please accept my difference". I was hoping to use this later in the process because it did not seem to me as though they understood that this value was a two way street: if you have to accept me. I have to accept you. *The Ordeal* later painfully accentuated this contradiction between what the individual wants and what they were willing to give to the group.

I still do not know if it was due to the questionnaires or because of the principle that stories automatically externalise beliefs (Boal, 1979, 1995; Landy, 1993, 1994, 1996), but the process that day did exhibit the themes clearly. It was probably a combination of both. As Bolton (1986) explains, in process drama the participants are simultaneously making it happen, while it is also happening to them.

This is the paradox that enables reflection and critical thinking. Indeed, I was able to use the answers to the questions as a reflection tool in the final session.

Table 6.3

<i>Theme</i>	<i>Value statement</i>
Be yourself	<p>"Love who you are: You can make a difference, if you try."</p> <p>"Be yourself, do what you enjoy & what you good at."</p> <p>"Make the most of whatever you have & don't be intimidated by other people."</p> <p>"Don't let the things that others say and do get you down."</p> <p>"Have a dream & fight for it!!"</p> <p>"Be yourself!"</p> <p>"Don't be afraid to be yourself."</p> <p>"Believe in yourself, in the power you have to control your life day by day!"</p> <p>"Sometimes I lose touch with who I am constantly want to please others."</p> <p>"Be true to yourself. Don't give in to the fantasies or desires of anyone else. Set goals & achieve them. Be diverse/ be you."</p> <p>"Think outside the box, be innovative, go 4 your goals & dreams"</p> <p>"Be yourself, you are beautiful!"</p> <p>"Love yourself & make peace with your biggest enemy, that's one bad thing you would have stopped."</p>
Tolerate difference	<p>"Do not Judge: It is better to be hated for who you are than loved for who you are not."</p> <p>"I am who I am, live with it. I can be a liar and a thief, it is who I am".</p> <p>"To listen, I have a lot to say & I am not just another kid."</p> <p>"Help me when I ask for help, hear me when I speak, feel me when I touch you and understand me."</p> <p>"Be open minded to change."</p> <p>"Do your best at all times and treat others the way you would have them treat you."</p> <p>"Just because you're adults does not mean you are more important. The youth need your help we don't need your criticism. Trust us, and believe in us."</p> <p>"Look less at the bad things about people and enjoy them for who they are. Why we always negative?"</p>

Apart from those aspects of the participants' ordinary worlds that could be used to steer the drama and drive the dialogue of our partnership, there were also factors that interfered with it and frustrated it. These factors caused participants to be absent from the process and miss out, dragging out some of the important tasks because they had to catch up. or be integrated anew. I had asked the directors of the company (Appendix 4) to explain from their points of view what they perceived these factors to be. Here is a combined list of the factors they mentioned:

- School involvement: Sport and cultural activities that would get priority.
- Lack of parental support.

- Peer pressure - there were nicer things to do with friends than go to drama workshops.
- A network of social difficulties: poverty, transport problems and death in the family on account of AIDS leading to feelings of dislocation and depression.
- A general lack of discipline and commitment to the Theatre Company.

The problem of absenteeism was not unique to my project. It was a general problem throughout the existence of the Youth Theatre Company and was a major contributing factor to its discontinuation after 2004 (Baxter 2006, Appendix 4). I could do very little about their school commitments, but I knew that parent relationships and peer relationships would become part of the drama in the way it was influencing participant's choices and actions. It was already showing through the discussions thus far. Concerning the social difficulties, I had thought afterwards that perhaps if my project had addressed some of these issues more directly, participants would have been more motivated to attend but I was unaware of some of the very real social difficulties some of the participants were experiencing. I was also not privy to that information, nor was it ever brought to the drama because the students who had these difficulties were absent or had already dropped out of the group permanently. When I brought this up with Veronica Baxter, one of the directors, she did not think it would have made much of a difference one way or the other (Appendix 4).

For those with lack of discipline; later I thought that a contract of the type Neelands (1984: 27) proposed, could have been useful between myself and the participants. It would have explained the parameters of the project and I could have negotiated expectations of group and facilitator so that we all knew what to expect and where we stand. The same contract could have been used to facilitate reflection upon the work and on dialogue between facilitator's objectives and group's needs in a more explicit manner. I am not sure this would have worked, though, because I know that the Y2Kids all had signed a contract delineating their commitment to the company and what they could expect from the project as a whole. This contract did not seem to have much effect on the problem of absenteeism the company experienced, but it may have been worth a try.

Although the dialogue between objectives and needs continued throughout, the most important part of this stage was completed when themes were decided upon at the end of Session 2. So, while I had to keep the Ordinary World of the participants

in mind, i.e. the themes and the group's highest values, it was in the Special World or liminal space of the drama that the learning would take place (Schechner, 1988; Turner, 1968, 1982, 1990).

6.3.2 The Participant's Special World and the Character's Ordinary One

Relevant sessions	1	2	3	4	5	6	7	8	9	10
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The creation of an imaginary world that would serve as a dramatic context for learning has two aspects: the creation of a setting or *temenos*, and the creation of characters to populate it (Bowell and Heap, 2001; Izzo, 1997). Two practical factors greatly frustrated the smooth development of this stage of the double journey: schedule changes and absenteeism. As mentioned elsewhere, a major schedule change early in the process created firstly, a lot of contact time with the group early on but very little time for preparation and secondly, long lapses between sessions later on.

Ideally, the participants would create the characters and setting with the teacher-director merely facilitating the process. However, in order to cope with the pressure early in the process, I decided to use the Live Action Role Play as a means of providing an instant *temenos* and repertoire of possible characters with the minimum preparation. The game, 'Meeting at Maverick 436', was designed by a colleague of mine as part of a different course, and was ready to play. Because it agrees with the principles of Process Drama, asking for an attitude of playfulness, participation and engagement, the LARP provided an opportunity for me to gauge whether or not the learners were able to identify sufficiently with the material for it to be used for the rest of the process. I was also excited about the LARP because it provided a link between the kinds of games, i.e. computer role playing games, that some of the participants were familiar with, and the drama I was planning. These links are covered briefly in Chapter 4 (p. 142) but more extensively elaborated upon by John Carroll and others (Carroll, 2003; Carroll and Cameron, 2005; Dunn and OToole. 2005). The LARP for instance, introduces the idea of multiple framing as well as allowing for the mutability

of identity." I could also use the game to assess the group's dramatic capabilities and improvisation skills, something that I was still very unsure of.

This programme change proved successful in the end, but coupled with the lapses of time between sessions and absenteeism of group members, it did not occur without a hitch. After the playing of the game, the process nearly came to a standstill because exercises and explanations had to be repeated so often. The two aspects of *temenos* and character creation will now be described in terms of the theoretical requirements identified in *Table 6.1* (p. 195).

6.3.2.1 *Setting*

The purpose of creating a dramatic context, or 'Big Lie', is to create distance between the everyday/ordinary world of the participant and the Special World of the drama so that she may learn about the former via her identification with a character in the latter. The parameters of the setting need to be agreed upon by all participants to ensure easy access to and from the fictional frame. As explained in Chapter 3, rules establish trust among the players, it defines the involvement of the players and what they hope to get out of the game, it defines the process that the players must play when encountering a problem and it also encourages a dialogue among the players and teacher for negotiation and reflection (Bowell and Heap, 2001; O'Toole, 1992; Schechner, 1988). These 'rules*', if we still want to call them that, differ from the kind of rules that dictate behaviour in a simulation game, as opposed to dramatic play in that they do not attempt to regulate action in minute detail, rather they ensure playability and freedom for participants within the dramatic context (Greaser, 1990a; Izzo, 1998; Schechner, 1988). The 'rules' of the dramatic context, or *temenos*, are that it should have a clearly defined subject, environment, event and themes connected to characters (Izzo, 1997). These themes are consequences of the underlying problem, the solving of which will drive the action of the characters (Vogler, 1998). These were all established by playing the LARP, Session 3 (p. 162).

The *subject* of the game 'Meeting at Maverick 436' is space age exploration and colonisation in the year 2365. The *environment* is a "remote and slightly

It would be possible and insightful to make a much more extensive analysis of the relationship between educational drama and role playing games as well as between the structures of such games versus the structure of dramatic play, but this falls outside of the scope of this paper. Such a study was conducted by the colleague who designed the Meeting at Maverick LARP in the first place (Janse van Vuuren, 2005).

neglected space station" (Appendix 1: iv-vii) close to the border between Earth space and Dekamon (an alien race) space. A map was used that incorporated the accessible areas of the Hexagon complex and was kept for the remainder of the process to demarcate the space station (Appendix 1: iii). The *event* was the meeting where peace between Earth and the aliens of the Dekamon Empire would be negotiated. Clearly, the underlying problem was the conflict between the two forces:

The Earth Exploration and Colonisation Company (EECC) have been expanding human occupied space for almost 200 years without, any opposition. Recently the EECC have met the Dekamon Empire, an alien race also colonising space. Negotiations and actions between these two groups have reached a stalemate. (Appendix 1: iv-vii)

Because of the confusion over who owned the particular region of space, pirates have been free to roam, hijack space craft and smuggle goods.

This setting opened possibilities for any number of themes to be played out. During play it became clear, however, that the same themes identified by learners the week before, were at the forefront of their game. I attempted to discuss these themes in Session 3 after the game was over, but, as I remarked in my reflection (p. 161):

They were so wired after the game and so intrigued by it that they were unable to come out of it and reflect on its possible usefulness for the process of creating a Hero's Journey.

The attempt was repeated at the beginning of Session 4 to focus character choices.

Following are my own observations about the themes that were present, themes that had different nuances for each character, as Izzo promotes, but that can be generalised as follows:

- tolerance of difference between aliens and humans, and between officials and civilians,
- power struggles, relating to the pecking order or chain of command in the different groups,
- individual empowerment and personal confidence to reach one's goals in spite of adversity,
- group allegiance and loyalty.

Again the conflict between the good of the community and the personal aspirations of the individual was clear, although I did not see it then.

6.3.2.2 *Characters*

Apart from proving successful in affirming and elaborating upon the values discussed at the end of Session 2, the game also showed that the group was able to engage with the material and identify with the characters. What was lacking was the depth of character the learners needed in order to identify with it on a level that would ensure learning. In addition, many learners were unable to improvise freely within the game, feeling inadequate and lacking confidence, precisely the kind of problem Izzo's model is designed to address. Instead of playing the characters by letting their actions be motivated by their purpose, learners preferred to focus on the simulated powers they were given as part of the LARP (Appendix 1: iii-vii). During the game itself, we had to call time out on a few occasions because participants over emphasised the rules, focussing on how to kill someone when they were really dead, how long to remain unconscious when stunned etc. It was clear that I would have to discard these rules completely and work at engaging the participants in the problems and themes of the drama itself to ensure that learning takes place. As Bolton (1986) explains, the biggest difference between a game and this kind of drama is the work that is needed to become sufficiently immersed in the drama so that learning can occur. I would also have to work at using the dramatic art form and the elements of drama to help participants express the feelings of power and the need for control rather than allowing them to express it superficially through the game (Bolton, 1986; Heathcote, 1984; Morgan & Saxton, 1987). Put differently, I needed to fight the participants' tendency to remain on a cognitive level resisting engaging their bodies and their senses in the dramatic context - a possible consequence of the rationalism that is strengthened by computer games and simulations which they are used to and which is invoked by the LARP game structure (Dunn and OToole, 2005). I had to remove the characters' 'powers' and the rules of combat from the equation and focus on the character's passions, needs and primary activities. Further depth could be achieved by creating a 'back story' that gave the character some history and motivation for attitudes and actions.

Before this was done, however. I was faced with another problem: according to Landy and principles of Educational Drama, the characters played by participants had to be chosen spontaneously by participants themselves so that identification with the role is guaranteed. Since participants were handed predetermined characters for

the LARP (Appendix 1: iv-vii), I had to devise a way of letting them choose the characters they wanted from the repertoire of 25 possible characters and to make room for individual adaptation. The character auction was my way of dealing with this problem (p. 166). All participants had the opportunity to put their character up to be auctioned or to boast about their excellent purchase, if they decided to keep the one they were given the week before. I used *mantle of the expert* by enrolling the group as creatures from another realm in search of suitable hosts to inhabit. They would be experts on choosing the right character for the right player. I also asked them to use their expertise to choose characters for absent friends.

I categorise this activity as 'mantle of the expert' on the basis of some principles of this strategy highlighted by Bolton and Heathcote (1995). The main principle is the idea that this role is a distanced one i.e. "it works obliquely—learning about one thing by looking through something else" (Bolton and Heathcote, 1995: 27). In doing so it should firstly, give learners the feeling that they have the knowledge and confidence to make good choices and secondly, draw attention to the principles and values that guide the choices as opposed to the detailed content of the different options themselves. In our case I wanted to draw attention to the values and behavioural patterns of participants that match those of characters. It worked, but not as well as I hoped because most participants simply retained the characters they had and found it hard to explain why. They were also afraid to choose characters for their friends that the friends would not like, unable to motivate any choice above another. Bolton and Heathcote (1995) explain that the teacher needs to work very hard at framing the activity so that participants are confident and know exactly what to do and how to do it. I may have neglected this broader aspect of the activity distracted by the procedures of the auction, the sequence and the payments. Theoretically it would have been more desirable if the participants could have devised their own characters for the setting through a more unstructured dramatic play activity, but I thought we did not have enough time. In retrospect it may have been more effective and even less time consuming than trying to adapt the characters for the participants.

The next session was devoted to defining the characters in terms of the hierarchy of values: passion and primary needs (Izzo: 1997: 73-100, 59-62). I did not ask them to sit down and analytically work it out. Instead, I used various imagination exercises to help them arrive at the passion and primary needs spontaneously as part of individual improvisations. I contextualised these improvisations by placing the

characters on their planets/places of origin, before they heard of the peace negotiations at Maverick and before they were called to be present at the meeting. So-doing I helped them create an Ordinary World for their characters, where their characters could develop personal desires and needs, ones that could potentially be fulfilled by the call to attend the meeting for peace. Maverick 436 would then become the character's Special World where growth could occur. The participants reflected in-role about their greatest desires and needs in their journals. For some examples, see *Table 6.4* (p.210).

Additionally, I asked the learners to tell each other the story of how this particular passion came into being and what personal weakness they know of that stands in the way of their achieving fulfilment of their passion. They were also asked to share some redeeming virtuous qualities of their characters. This was to be part of their 'back story' as Izzo suggests (p.71). Because these weaknesses were shared in pairs and in private, I do not have written records of them and could not include them in *Table 6.4* (p.2\0).

Some learners understood the difference between underlying core value and apparent needs that feed this value (p.78). Many, however, confused value objects (e.g. a drink) with a passion and did not understand yet that something else was hidden underneath. I started session 6 with an analysis of the layers of the hierarchy of values by referring, not to passions and needs, but to value objects and underlying values (p.94-98) using examples from popular films and television programmes. The exercise proved futile. The process was hijacked by learners who had been absent for more than one of the previous sessions and: a) did not understand the context of the game because they missed the LARP, or b) did not like their character because it was chosen by friends in their absence, or c) did not understand the whole idea of actions being motivated by underlying values because they missed the previous session. It became an exercise in brain gymnastics and I realised that the only way for them to work out their characters and understand the difference between visible actions and value objects versus underlying values and passions, would be to live through it in drama. Those who had missed sessions would catch up because they will be under pressure to perform and improvise. It would also bring me back to the principle of creating simplified characters by focussing on attitudes and actions that flow from these attitudes, rather than trying to plan characters in minute detail before hand, a temptation O'Neill (1995) warns against. My choice to stop the exercise was

confirmed by one participant who said that she did not know what her character wanted and that she would like to grow with her character to discover it. This reminded me strongly of the importance of using simpler characters that would allow negotiation and mutability of character so that characters can take on aspects and characteristics of their players as the drama unfolds (O'Toole, 1992).

I gave them permission to change their names, genders and any other detail that would make their character their own and gave them a task for improvising a scene. In my reflections at the end of Session 6 (p. 171) I could not understand why participants found it so hard to make a decision about a character and stick with it. Interestingly enough, the reason that emerged from their journals was simpler than I had thought. Most changes were made because learners did not feel that their characters were 'mysterious' enough, had enough 'hidden secrets' to make them interesting in their (the participants') eyes. They wanted to be underhanded and devious. One remarked, for example that her character was "really stupid, which made my role boring. No intrigues. No challenge in characterisation, just did what was told" (Participant D, 2003). This too could have been the result of characters that were too detailed as part of the LARP simulation. Once again simpler characters could have provided more promise for the development of intrigue.

By the end of Session 6 all characters were clear and matched to their owners, but there was a long road ahead in terms of identification and effective learning. *Table 6.4* (p.210) provides a summary of the characters, the groups they belonged to and their passions. The information was either paraphrased, or quoted directly from the participant's journals. Once the characters were stripped of their over detailed LARP restrictions we were left with the skeletal beginnings of characters that would be developed over the next 4 sessions within the context of the story. The reader should therefore be advised that the characters may seem somewhat mono-dimensional and exaggerated. As Explained in Chapter 3 (p.72) the simplification of character by focussing on attitude and archetypal roles is important for creating characters that are flexible and can be moulded by their players to take on aspects of their (the player's) character (O'Neill, 1995; O'Toole. 1992). Development would not only mean that characters would become more layered, developing more depth and motivation but also that they would become more and more 'married' to their players, as the latter infuse the character with their own beliefs and experiences. It should also be remembered that the table does not give the complete picture since

'back stories", weaknesses and virtues are excluded. To keep the identities of the participants anonymous I have labelled the participants alphabetically.

Table 6.4

<i>Participant</i>	<i>Character</i>	<i>Description</i>	<i>Passion</i>
Station personnel			
A	Lena Saint	Station commander: "focussed, strong character, wants order and does not tolerate idiots or pirates"	"Deepest want: to be accepted, to grow to find happiness and love"
B(Dropped out)	Bailey	Chief of security: an incompetent alcoholic	Friends
C	Lieutenant Hickley	Security guard: "Arrogant, efficient, dedicated, snob, power hungry"	"I want power and Bailey's job"
D	Sergeant Hutch	Security guard: "too honest and too stupid for my own good. Friendly as possible, but rather lonely"	"Deepest want: to be popular, have lots of friends and be respected"
Representatives of the Earth Exploration and Colonisation Company			
E (Dropped out)	Carlton	Chief negotiator: "trustworthy, fair and patient"	"I want peace among us and not to let people walk over me"
F	Wimble	Secretary of the EECC: "nervous, uneasy, careful"	"I want power: a job of higher position, wealth"
G	Gumble	Bodyguard of chief negotiator: "fair and loyal"	"I want to find my brother."
H	Murphy	Pilot: "introverted, but when he has something to say, he speaks out"	"Power hungry: I want to own the whole EECC empire"
I	Doctor Quinn	The ship's physician: "determined, but don't think before speaking"	"I want a cure"
J	Lilith	Nurse: "quiet, brave and attentive, gets slightly intimidated"	"Freedom for myself to choose and to speak, and security: she is always looking for reasons to know that who she is and what she's doing is okay"
Representatives of the Dekamon Empire			
K	Showtime Werra	Chief ambassador: "arrogant, angry, hateful and rash. A natural leader, but an evil one"	"Oh, I want to eliminate every human in existence"
L	Ford Prefect	Aid to the ambassador: "sadistic, heartless, uncanny, outspoken, uses flowery speech"	"I want power. Philosophy: Reputation through fear"

M	Toptee	Engineer: "loyal to the Dekamon, but not to peace. Obsessed with cleanliness"	Money
N	Na	Body guard: "have split personality. One's an animal, one is clever"	"Power, control, wants ambassador gone"
O	Sing Set	Chief ambassador's concubine: "vain, beautiful and impatient"	"To take the Ambassador's job, because he doesn't like me"
P	Minazo	Human slave, servant to the concubine: "Submissive, resentful, ambitious"	Freedom
Free agents (pirates and traders)			
Q	Amber	Pirate Captain: "Helpful to other pirates, will do anything for money, quiet"	Will do anything to help other pirates and to get money
R	Lee Longfinger	Thief: greedy and "attracted to jewels. Selfish."	"My entire life journey is based on obtaining power and wealth. I want to be recognised as a hero, a legend a mastermind"
S	Handy	"Stays with pirates, friendly, clever"	"Wants to be accepted"
T	Seth	Pirate: sneaky, sly, "happy go lucky, but dangerous." Murderer that brags and boasts about it.	"I only want friends and freedom from the reputation of being a murderer"
U	Kate	Free trader turned pirate: smuggler, dubious, (description is sketchy because participant was often absent)	"Acceptance and work fulfilment"

6.3.3 The Character's Special World: Maverick 436

Relevant sessions	1	2		4	5	6	7	8	9	10
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This phase of the double journey has two stages: the character's Crossing into the Special World, in this case the realm of remote space station Maverick 436, where he meets friends and enemies and is put through preliminary trials, and his Approach to the Inmost Cave, in this case the peace negotiations itself. On the one hand these two phases of the process can be clearly mapped using the stages of the Hero's Journey, on the other, without careful planning and guidance on the part of the teacher-director, the experience will be superficial for the participants. In fact, the teacher-director has the precarious task of building belief and engaging the participants (Wagner, 1976: 67-75) to such a degree that, by the time they reach The Ordeal, participant and

character would be merged into one so that learning can take place. The description that follows will briefly outline the stages of the Hero's Journey and how it was played out in the process with the Y2Kids. More attention will be given, though, to the strategies and techniques used by myself as facilitator to make sure that the journey was 'lived through'.

6.3.3.1 The Stages of the Hero's Journey

After the Ordinary World of the character had been established in Session, 5, the participants were told that they have received a call from their superiors about a peace meeting at a remote station. They have been chosen to host the meeting (station personal), represent their world (EECC and Dekamon), or disrupt the meeting to ensure that they still control trade (pirates). They then met the other members of their team, introduced themselves and explained their expertise. Afterwards, each participant wrote a journal entry to express his/her reactions to The Call. While Refusal of the Call was not really an option, they were encouraged to write down their fears and reservations, as well as the possible opportunities the adventure may create for the attainment of their passion. Here are some examples:

I am very anxious to go, I might finally get to see my brother and set him free and also contribute to a peace making process. (Participant G as Gumble, 2003)

I feel strangely and ironically that I am the only one who truly understands the nature and need for the situation to be resolved. This is dangerous. It may lead to my ultimate failure. I wonder if it could lead to my death? ...A question in my fruitless mind have been asked: What do i want? Is my mission for Amber in the best interest of the future of civilisation? What scares me the most is that I may know the answer... (Participant J as Lilith, 2003)

The latter part of Session 6 and Session 7 was used to meet friends and enemies within the different groups, and to play through a preliminary trial before the arrival of all parties at the station. This was done using improvisation, where each group had to decide on a crisis they will face and show each character's reaction to the problem.

Three of the groups showed a crisis that highlighted the divisions and problems within the groups. The station personnel had authority problems causing the somewhat simple minded Hutch to end up guarding the bridge where he fell asleep and set off a switch that caused the docking bays to close on approaching ships (Video, Session 7).

In the ship of the Dekamons. there was evidence of a spy being on board, but the spy was able to divert the attention from himself by explaining the 'bug' away as being a mere glitch in their translation equipment. Since he was the engineer, they had to take his word for it (Video, Session 7).

Among the pirates congregating on the station to pool their loot, it was discovered that someone had taken the 'flux generator' for himself, instead of adding it to the pool. No one knew who it was. This piece of navigating equipment was the most valuable piece of loot in terms of resale value. A disagreement broke out, but the perpetrator was not discovered (Video, Session 7).

The last group had an external crisis, one that had the opposite effect from that within the other groups. The pilot was found to be deathly ill with a mental disease 'mind-rot'. Unless he was healed the entire crew would be infected and the whole mission for peace would be jeopardised. Since the players of Doctor Quinn and the Chief Negotiator were absent that day, the group had to be saved by the nurse and the second in command, the secretary. Both these characters were underhand and in a conspiracy against their group. Lilith was not really a qualified nurse, she was only there to support the secretary, Wimble, in getting the pirates to sabotage the negotiations (Appendix 1: v). In this case they were still following the original character suggestions of the LARP, but this was about to change as the characters were developing in response to their context. Placed in the centre of the crisis, they decided to come out with the truth about their schemes and to commit to help their group succeed in their mission. The improvisation ended with everyone grasping each other's hand and committing to see it through to the end (Video, Session 7). At the end of the session another journal entry was made reflecting on the events and on the implications it had for the coming meeting.

I feel astonished that I know so much about my crew. We had a meeting that opened up people, due to the tension of our ambassador being sick and our doctor. Secrets were told that I myself was not equipped to hear, but that they all decided to save earth in the end was a comfort. God give us strength... (Participant G as Gumble, 2003, Session 7)

Well, all plans diminished.

Confessed all evil plans.

Don't know exactly how I feel!

Need to sit and think...

WHAT IS THE MOST IMPORTANT THING TO DO RIGHT NOW?

(Participant F as Wimble, 2003, Session 7)

This entire exercise served another important function highlighted by these entries. This was the group concern that was created by the fact that each group had to solve an internal problem. Howell and Heap (2001) suggest that group concern is the beginning of creating belief and interest in the drama. The stories here did however leave enough room for each individual to have their own interpretation and attitude towards the events. This was important to me because, although I chose groups for each individual to belong to in order to create group concern in the drama, my intention was never to interrogate the group values themselves. I was always more interested in how the individual understood and made sense of her own value systems, rather than how these were connected to her cultural or social grouping. I realize that this leaves a very important part of identity formation out of the picture. My intention was only to address cultural values if they came up in discussion and even when this happened, my focus was not on the cultural values, but on the individual's own handling and understanding of these values for herself. This issue will arise again later in the discussion especially in the next chapter as I begin to interrogate my own values.

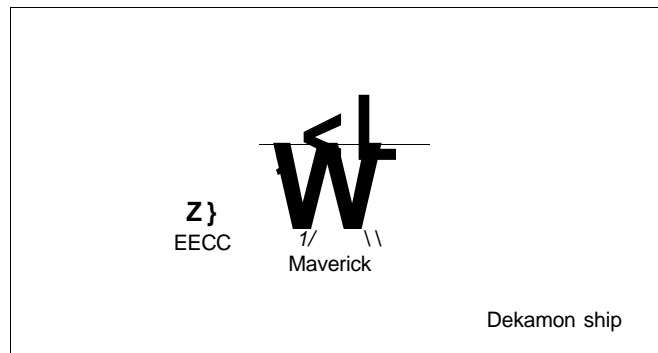
Session 8 (p.176) was devoted to the Approach to the Inmost Cave: the arrival of the ships at the space station, and the social welcoming event where parties will meet each other and leaders would say a few words. At this occasion characters would be able to meet characters from other groups and consolidate relationships with people that they are supposed to have prior connections with. For instance, the pirates still thought that Wimble was paying them to sabotage the meeting. At the end, the now customary journal entry was made to reflect upon attitudes and feelings about other groups.

6.3.3.2 *Belief and Engagement*

Throughout the above-described events. I used various Educational Drama techniques to build belief and deepen the engagement of participants with their characters. Because of the lapses of time between sessions and absenteeism suggested earlier, building belief became essential to make sure the group entered fully into the Big Lie. *Questioning* (Morgan and Saxton, 1987: 67-106, 102) was one of the strategies that was used continually and often in combination with other techniques. For instance, towards the end of Session 7, after the improvisations, I led a group discussion to determine what the ships of the arriving parties looked like, what the station itself

looked like and what the relationship in space was between the approaching ships and the station. I used a blackboard to suggest the screen in the station command centre that showed a satellite view of the station and approaching craft (*Diagram 6.2*).

DIAGRAM 6.2



Movement, space and the grouping of bodies were also used (Wagner, 1976: 68-69, 102). For instance, at the arrival of the ships in Session 8, I insisted that delegates take their places as they would inside their ships and simulate the landing by using their bodies and voices to signify the movement and docking of their crafts. This was extremely effective as it showed the difference between humans and aliens and gave each group the opportunity to distinguish themselves. As mentioned in the chronological account earlier, the humans from the EECC seated themselves as in an aeroplane, swayed their bodies to one side as the craft turned and landed with a screeching halt and a jerk. The aliens stood upright in a clump, did not move at all, made a soft humming sound and landed with a delicate thud.

While the ships were arriving, the station personnel had to prepare the physical space where the welcoming event would be held. They were to organise food and drink tables, a place where the speeches would be made from and seating for the guests. Organising the space themselves contributed to the personnel's own belief in the drama, but also helped them to reinforce the arriving parties' belief as they welcomed them, ushered them to their seats and invited them to partake in the feast of ""human food", 'alien food'¹ and 'live food'"" kept under the tables in cages (Video, session 8).

Concrete objects were introduced to focus the drama (Wagner, 1976: 69-75, 102). So, for instance each participant received a cloak or jacket to show to which group they belonged and their status: the station personnel wore military type jackets

with different ranks to show their chain of command, the EECC delegates wore golden cloaks varying in length and style depending on their roles, the Dekamons all wore long black cloaks with hoods over their faces, (the one who played the human slave brought his own alien mask for his face to hide his true identity) and the free agents/pirates wore red or blue waist coats and jackets all differing in style. These costumes were put on every time just before the role-play would start as part of the enrolling ritual to help participants enter into the drama.

Apart from getting the participants to believe in the dramatic context, once they are inside it, the teacher-director also has to deepen their engagement. As mentioned in Chapter 4 (p. 122-127, p.131-134), this can be done both from outside the drama as external facilitator, or from within the drama as teacher-in-role. Some examples of both follow.

One of the ways to deepen the engagement of participants used by Heathcote is to *stop the drama to reflect* (Wagner 1976: 78, 104). A good example occurred in Session 7, where Boal's exercise "Stop, think" and the "Hanover variation" was played (1992: 211). After each improvisation was shown, it was started again. The joker, in this case myself, pointed to a particular character saying "stop, think". The character responded by vocalising his/her internal monologue. The variation of this was that any member from the audience could also stop the drama and then ask specific questions to certain characters. The character answered in role. We added another dimension to this, by stopping the drama in the same way, but then asking the participant to reflect on the actions of his/her character critically, (p. 174) I allowed this because I wanted both players and audience members to be critical about the believability of their characters' actions. An example of this occurred during the EECC scene when the secretary admitted his underhandedness and confessed his true motivations to the group. NI stopped the drama and asked: "Shouldn't you be more arrogant and stuff because you want power?" BI answered: "No, my character is nervous now" (Video, Session 7). The group was satisfied, and used the same type of question to interrogate other characters. This was encouraging because as J remarked in my reflection, "it shows that they are learning to see the relationship between belief and action" (p. 176).

From inside the drama, I provided a somewhat unconventional way of allowing characters to stop and think. At the welcoming event, I installed a video camera in one corner with a chair facing it. A sign on the camera read:

*Tell me anything, my dear
I am an impartial ear*

Does someone irritate you?
Is something bothering you?
Are you perhaps joyful about something?
Are you satisfied with something?
Or dissatisfied?
Who do you trust or distrust?

*Get it off your chest here,
I am an impartial ear...*

Participants could stop what they were doing at any time during the drama and tell their feelings to the "impartial ear". This was a convention learners are familiar with because of reality television series where any participant may exit the events and speak individually to the camera crew. The camera also functioned as *& probe* to see to what extent characters were engaged and ready to enter the next level of the drama: The Ordeal. Here are two examples of what two characters confessed to the camera exhibiting their level of engagement:

You don't understand my pain...I know I am human and I should like these people 'cause they're human too. But sometimes the Dekamon do give me a sense of (pause) civilisation. More so than the humans. But some of their customs I can not deal with, I must leave...I'm planning to escape. *LOM> whisper*. Help me. (Participant P as Minazo, Video Session 8)

This is supposed to be a 'peace negotiation', but it is sadly lacking. These humans, I could crush them beneath my boot! They are all going to die (He gives an evil laugh). (Participant K. as Showtime Werra, Video Session 8)

Ritual was another very effective way employed to deepen the engagement of participants (Wagner 1976: 82-86, 104). From outside the drama as facilitator, I used the group enrolment ritual with costumes and the name game, as well as the in-role reflections in journals as a closing ritual. From inside the drama I used the role of the 'Interstellar Peace Officer' (ISPO) to perform the duties of one who is to ensure that the negotiations followed interstellar regulations. As an android, I would be impartial and emotionally detached. The most important role of the ISPO was to hand out Customs Clearance Forms and to check these forms at the door where the welcoming event and eventually the negotiations itself, would take place (Appendix 1: x). The station personnel and free agents were instructed to fill out the forms before ships arrived, and the arriving parties were greeted by the ISPO and handed the papers. As the players entered the room where the welcoming event was held, they were

interrogated by the ISPO individually. They were asked to declare their purpose for being there (especially the free agents) and to hand in any valuables. The form was then 'bar coded' by the ISPO and the person could enter. The Station personnel were allowed in first so that they could welcome their guests. The ritual served several purposes:

- It helped participants to reflect on their characters' desires by asking them to clarify their purposes and duties at the meeting.
- It gave the teacher-in-role the opportunity to *press* them into deeper engagement by challenging their motives (Wagner, 1976: 90, 104). For more detail, refer back to my reflections (p. 176).
- It *slowed the pace* of the drama (Wagner 1976: 79-82, 104) allowing each individual to be welcomed by the station personnel and shown to their seats and to meet people gradually. Those outside waiting could also become acquainted.

Finally, I also used *symbolism* to deepen the drama and to consolidate the group values of each party (Wagner, 1976: 90-96, 106). In Session 8, before the dramatic play started, I introduced a valuable object into each group. They had to brainstorm in groups about the meaning of these objects to their group. I chose the objects based on the improvisations of the previous session. The pirates got the 'flux generator', which to them symbolised money and power. The EECC got a bottle of pills marked 'anti rotting agent', symbolising health and hope to succeed in their mission. The station personnel received an 'antenna shield' that symbolised the power to communicate and give orders, and the Dekamons received a box containing the 'jewels' of the concubine, which to them symbolised longevity and collective strength. Three of these objects were confiscated by the ISPO at customs clearance and would become the centre of attention in The Ordeal. Indeed these objects and what they stand for provided participants with the group investment along with personal shades of interpretation that could motivate their attitudes and actions within the drama (Bowel! and Heap. 2001).

6.3.4 The Ordeal: identification of Participant with Character

Relevant sessions	1	2	3	4	5	6	7	8	9	10
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This stage of the double journey represents the culmination of everything that has happened thus far. The process of engagement of participants with their characters

has to be completed so that The Ordeal can cause them to externalise their own beliefs and values via their characters. Additionally, the events of the story have to reach a crisis point so that there will be an opportunity for characters to grow, but not without the danger of facing dire consequences. Both character development and context (events of the story) have to build to a climax. I will attempt to describe and analyse them separately as far as I am able.

6.3.4.1 *Character Development*

The purpose of The Ordeal is to bring the hero to a point where he meets the fiercest of his enemies, his greatest fears and desires come to life and are brought to light. Here he must die and be reborn - die to the negative possibilities of his own psyche and reborn to its positive potential. Through identification with the hero, the same thing happens to the participant by virtue of the taxonomy of engagement and the dramatic paradox that underpins the double journey. The character/ player should be able to see himself/herself in action and be able to reflect on it and learn from it. In the previous chapter Way's levels of characterisation were discussed and compared to Morgan and Saxton's list of characterisation strategies that can be used to build up to that level (p.122-125). This highest level, it was said, is characterised by the participants' ability to understand the link between the motivations, values, beliefs and actions of a character. A teacher-director could use different characterisation strategies to build up to this level (Morgan and Saxton, 1987: 30-37).

In the process with the Y2Kids, the LARP of Session 3 was meant to be the first step, *dramatic play*, where a setting was created and participants were able to play in it spontaneously, using only their own ideas and relatively undeveloped dramatic abilities. This spontaneity was, however, restricted because of the detailed rules and restrictions that resulted from the simulationist paradigm of the LARP. Nevertheless, no educational purposes were introduced and the facilitators had no other agenda apart from engaging the participants in play. Even one year after the experience it was this free play session that some remembered as the highlight of the process (see next Chapter). Session 4 used *mantle of the expert* casting the participants into the role of creatures who are experts on choosing the right character/Tiosf for the right person. From Session 5 onward the focus was on role-play, where attitudes toward their own worlds, their own kind, people of other

groupings and events, were developed and communicated through action in improvisations.

Little attention was given to characterisation, in the sense that Morgan and Saxton use it, where participants work on external characteristics, mannerisms and the like to physicalise their characters. During Sessions 5 and 6, Izzo's model for character creation was used to think about occupational activities/actions that could externalise and communicate the characters' passions, but not enough exercises were done to discover and rehearse these, because of the time constraint. While this may well be a shortcoming of the process to be addressed in future applications of it, it was clear from the participant's playing that the physical activities and external actions, or *gestus* (Brecht, 1957: 245), of characters were able to flow naturally from the predetermined skeletal frameworks. O'Toole (1992: 72) remarks that such natural development of action and characterisation is actually preferable, because it allows participants to embody their characters with more honesty compared to them assuming learnt behaviours. An example of this natural development of characterisation from role-play was the different accents chosen by pirates to show that they came from places across the galaxy. They also reverted to stamping their feet rather than clapping their hands when they wanted to applaud something. Another character, the Dekamon ambassador's body guard, Na, had a hunchback, and grunted at those that came too close to the ambassador, never showing his face. He also went and "spoke" to the "impartial ear", grunting meaningfully into the camera, without articulating any understandable words.

In fact, it was such evidence of their total engagement that assured me that they were ready to be pushed to the next level. The challenge was to engineer the peace negotiations in such a way that the characters would be pushed to their limits. For growth to be possible there would have to be both danger and opportunity, as Boal suggests (Baxter, 2003). Here it becomes difficult, if not impossible to separate the character growth from the events of the story. The constraints of the story were to create the dramatic tension necessary to push them to the final stage of character development so that the distinction between character and participant becomes blurred and they reach a point where they can reflect upon their own attitudes and actions in relation to those of the characters.

6.3.4.2 *Story Development*

Ideas for events that could occur around the peace negotiations came from the participants and the story they were developing themselves. In Session 8, the pirates had successfully stolen all the special objects handed in to the ISPO at the door without anyone noticing. As facilitator I was informed of this after the session and asked to use it the next week. This gave me an ideal opportunity to complicate the peace negotiations in Session 9 providing the dramatic tension that would drive the story to a climax. While the peace negotiation itself would focus on values that relate to the good of the community and the health of the group as a whole, the theft of the objects would shift the focus to individual loss and personal values. For the humans it meant the loss of health and hope, with all the personal repercussions for each character. For the Dekamons it meant the loss of their collective strength and knowledge, creating disarray with each individual now having to rely on himself for survival. For the pirates it meant that, although they had the items, they would be accused and this could mean an ultimate loss of control and power if they were proven guilty. Also, because they had an internal conflict they could start blaming one another in the search for personal freedom. For the station personnel, although they still had their antenna shield, the theft occurred under their supervision, in their station and the threat of total loss of order and communication would be very real.

The difficulty of the peace negotiations coupled with the theft of valuables would create a gap between the characters and the attainment of their purpose large enough to motivate all characters to act. As O'Toole explains "the source of tension is the gap between people and the fulfilment of their internal purposes, a gap created by deliberately imposing constraints in order to create an emotional disturbance (the tension itself) in the participants". (1992: 132) It is this emotional disturbance in the participant who is responding in identification with her character in the final stages of characterization that provides the tension. Dramatic tension of all three types identified by O'Toole was created supplying enough tension to drive the action to breaking point. Firstly, the conflict that was already mounting between parties because of the peace negotiations alone would become heightened as personal investment increased because of the theft of valuables. Secondly, a dilemma would occur between the bigger ideal of peace and order and the personal loss of all that the value objects stood for - between what is good for the greater community and what is

perceived to be good for each individual. Finally, misunderstanding is the pivot of the pirate's plan who would want to make sure that the humans and the aliens blame one another for the theft. Yet, it would be a fourth kind of tension that would bring the story to breaking point.

The strategy proved successful. At the beginning of Session 9 all groups came together separately first to discuss their different strategies. Then, as they entered the room, everyone again had to produce their clearance forms for the ISPO, repeating the ritual. The plan nearly derailed when one of the station personnel, the simple minded Hutch, discovered the stolen goods in possession of a pirate. He was 'knocked unconscious' and the goods were retrieved. He quickly came to, but with some memory loss.

The meeting started with the station commander, Lena Saint, as Chair. Although these discussions in themselves were fascinating and meaningful, they were not building to a climax and they soon became a mere repetition of points. The ISPO was taking part as an observer only, when he (I) perceived that the energy was dropping I raised the alarm calling in a robotic voice: "Security lock down, security lock down. A theft has occurred..." No one was allowed to leave the room. I froze the action and, using Image Theatre techniques to dynamise the frozen characters (Boal, 1992: 3), elicited from them their immediate reactions. First, I asked them to point to who they thought the guilty party was. Here the idea that the character's arch enemy embodies their greatest desire and fear was clear. Every character pointed to a different suspect, clearly indicating that each had a different fear or desire. There was no general consensus as to who should be blamed. Generally, the Dekamons pointed to the humans, but not all did, and some pointed to specific humans as opposed to the group in general. The same can be said for the humans. This was because, on one hand, there were some friendships and kinships between humans and Dekamons and, on the other hand, some had greater enemies amongst the pirates or the station personnel. The station personnel and the pirates who were not in on the scheme were completely divided, pointing to personal enemies based on back stories and perceptions as they had developed in the drama. Those pirates who engineered the theft pointed away from themselves, trying to blame the characters they perceived as their enemies. I then asked the group to show^r in one movement what course of action they thought they should take. This proved that there was mostly indecision and confusion. Using these techniques was a way of stopping the drama to reflect

(Wagner, 1976: 78). In retrospect I think I should have given them even more opportunity to identify and express these feelings, but I did not think of it then. I just reminded them that this was the moment they had been waiting for to allow their characters to grow and overcome their weaknesses, provided it was well motivated in terms of their character's passion and needs. I unfroze the scene and the play continued, but it was almost impossible to control the action. Everyone wanted to talk and act at once.

The indecision and confusion was not only that of characters but also of participants. At this point theorists advise that it is the responsibility of the teacher-director to provide the means of expression participants need to shape the confusing emotions. They are experiencing the drama to be real and when this occurs, the foundations are laid for participants to find meaning because the actions and their consequences for characters are felt. Bolton cautions teachers not to be afraid of the very real and very volatile emotions that may erupt as consequence of this full identification of participants with characters. Such fears may cause teacher-directors to enforce constraints that ask participants to neatly package their emotions into preconceived dramatic expressions of confusion, fear, anger etc. This would cause the focus to move away from felt, experienced emotions of what he terms the *verbal* kind, to emotions that are put on, or that are *adjectival* (1986). Rather teacher-directors should welcome the emotion and supply the needed dramatic form to help participants feel and express it even more clearly. To my credit, I did not attempt to box the emotion or shy away from it but I did not supply adequate dramatic form for their expression either. The form I supplied was of an organisational kind.

I suggested that a court style hearing should be held to find the guilty party. They agreed, no one except the guilty ones knew the truth. Officer Hutch, with his memory loss, was the first witness. He took the stand and made an attempt at character growth by telling his story as best he could without hiding behind his stupidity as an excuse not to take responsibility. His testimony was not accepted, because he was an unreliable witness on account of his low I.Q. The secretary of the EECC, Wimble, was the next to attempt growth. He admitted his prior engagement with the pirates to the entire group, confessing that he never retracted the agreement with them to sabotage the meeting. Since it was now successfully sabotaged, they clearly must be guilty. This was met by blatant denials from the pirates and accusations were flying. The third character that attempted growth was the Aide to the

ambassador of the Dekamons. He stepped forward proclaiming that, if innocent people were going to be accused without proper proof, then he may as well also be blamed, since there was just as little proof against him. From there everything became chaotic because of the emotional level of the discussion and the consequent frustration of not being able to voice an opinion or of not being able to play a part in the story. This created a feeling that the story was going nowhere.

As a group we tried to solve the problem both from inside and from outside the drama with varying success (for more detail refer back to reflection Session 9 p. 180-186). It did not even help much to stop the drama to reflect, or to classify their ideas to eliminate implications (Wagner, 1976: 86-88, 104-105). Critical distance was eluding us and emotions dictated the proceedings (Emunah, 1994: 9). For the most part, I simply removed myself from the chaos and observed how they tried to solve their problems or make themselves heard. I watched how they reacted to the tension of the moment, while desperately searching for a way to help them, at the same time thinking to myself, that they should really find their own solutions.

Ideally, participants should be able to move smoothly and naturally between the real context and the fictional one assisting one another to maintain the drama, but this became impossible as the two contexts collided with force. The fourth kind of tension that O'Toole (1992) refers to, threatened to either capsize the drama or bring real opportunity for learning. This is the tension of *Metaxis*, of the interaction, overlapping, or in our case collision of the two contexts of perceived reality and fiction. This tension is created when the need for power and control becomes the centre of the action. As facilitator I had two functions, first I needed to engineer the process so that participants would reach a point where precisely such collision would occur since this is the fertile soil for the negotiation of meaning. Secondly, I had to do everything in my power to help participants find the meaning that was potentially there. I will look at these two functions separately to analyse my success and failure.

Evidence of my success in creating this fertile opportunity for finding meaning can be seen in the complete identification of participants with their characters. They themselves commented on this phenomenon. When we were still in the heat of the argument trying to find a way of solving the chaos. Participant G remarked:

This is going beyond acting and we are all adding our own personal feelings into this, 'cause... when we are talking we get so offended...and it's getting even more personal than it should. (Video, Session 9)

Participant P answered cleverly:

That's the whole point of Petro's research, just go with it. (Video, Session 9)

Afterwards, while most people were already taking a break and the camera was still rolling, Participant G finished her point:

It is as if, by being in character, they are able to act how they really want to be acting all the time. Like: 'Now I am in character I can act as mean as I want to because I am wearing a mask'. (Video, Session 9)

Some wrote in their journals:

Everybody got so angry, it's unbelievable how deep everybody gets into the story. (Participant Q, 2003).

The intensity of this drama is escalating to a point that I now feel a deep anger towards some characters and people. By playing out these characters, some of them take it too far ... (Participant J, 2003).

On the basis of this complete identification, both characters and participants came face to face with their deepest personal desires as they experienced the loss of the valuable objects and projected the loss onto a perceived nemesis. I could see that their actions were motivated by their own beliefs, but they still had to see it and to evaluate their actions critically. The quotes above however also point to the participants' frustration in their attempt to find the meaning within the drama, while at the same time retaining a sense of power and control. Power relations within the group's real life context were surfacing in the drama.

According to O'Toole (1992: 216), the word 'meaning' means "satisfying the need for identity and community". Their attempts at finding either were highly frustrated. O'Toole also explains that:

If indeed art is primarily concerned with 'identity and community - the need to be and the need to belong', then it must be concerned with power and control - the personal power to create and assert identity, and the control over the communal situation that enables people to belong. (1992: 149)

The frustration participants expressed was the result of their inability to either, assert and create personal identity, or to control the communal situation so as to make them feel they belonged. These frustrations lie at the heart of the themes we had been working with until now and the drama had been set up to address them directly. I now had the responsibility to make sure participants found the meaning they were looking for and that they did it in such a way that helped them also to see the relationship between these needs they have and their actions.

Reflecting on the way in which I ultimately removed myself from the chaos altogether, I realised that, on the one hand, this was precisely the appropriate thing to do. As Vogler suggests (1998: 154), the hero's mentor must 'die' in order for the hero to come to maturity by acting on his own insights. Finally I was catching on to the idea of letting people play out their own suggestions and solutions allowing them to find their way through dramatic play. Both Creaser (1990a) and Haseman (2002), who fight for the opportunity for participants to negotiate their own meaning, also assert, however, that this can only happen if participants were provided with enough material for multiple courses of action to be taken. Both suggest that teachers need to provide as much material as they can to stimulate participants to find different ways of exploring the conflict situation. Edmiston (2002) also suggests that these multiple courses of action should include multiple ways of framing the situation from varying distance perspectives. This is especially important when dealing with contexts where participants are so closely involved with the values and beliefs of their characters that they are unable to maintain the drama and become too personally involved. While my own limiting of their options by creating a security lock down may have been successful in really driving the emotions to a climax, I could have assisted both myself and the participants inside that closed room by providing multiple frames and options for action and expression of emotion. The aim of such multiple frames would not be to provide answers or to close the drama neatly, but rather to allow it to stay open in a way that would promote further reflection. Referring to how drama can either coerce an audience into accepting traditional values or create debate and re-evaluation, O'Toole remarks:

If the drama "provides the missing clause", it presumably just takes its place in the network of ritual reassurance and redress which maintains the *status quo*. If it leaves some aspect of the tension unresolved, breaking the "code of politeness", it might have the potential to command further action or interaction. (1992: 170)

In spite of this shortcoming, participants still managed to find their own way. drawing on their own experience and insight. This happened when, as explained in the chronological account. Minazo. the human servant of the Dekamon concubine, suggested that the court case be postponed and the greater cause of their meeting remembered: peace. When all voted in favour of this suggestion, I was able to re-enter the discussion and draw the Session to a close. In the next session I had to help them find the meaning they were seeking so that they could see the connection

between their deepest desires, or personal values, and their behaviour. They also had to see how these values overpowered the values they themselves, and their characters, professed to believe in, values such as peace, respect and tolerance. I wanted to help them apply this understanding to their own lives, so that they could understand why people sometimes do not act on what they believe, as promised at the start of the process (p. 191). The challenge was to bring about this understanding in only one session.

6.3.5 Return with the Elixir: Character and Participant

Relevant sessions	1	2	3	4	5	6	7	8	9	10
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The last two stages of the double journey, the Return of the character with his Elixir and the participant's own elixir, will be treated in one section because in the final Session, I had to condense both the journey of the characters and that of the participants (four phases in all). I did not have the benefit, therefore, of these final stages of the Hero's Journey within which to lead characters and then participants gradually from Seizing the Reward to new insight and Return with the Elixir. While this was hardly ideal, it was still possible to reflect on the experience and elicit some meaning for both characters and participants. In addition, it was only in my writing after the completion of the process, that I discovered how the ideas of the Reward and the Elixir can help participants understand the hierarchy of values.

With a week to cool down and regain our distance, both participants and I were able to regain control over the story after the great outburst. After much deliberation with myself, I decided to use the *classification of ideas* to show their implications (Wagner, 1976: 86-88, 105) as a starting point for reflection. As indicated earlier, the 'ideas' I was hoping to classify were those values that had been exhibited by characters the week before as well as values that had been articulated by participants in Questionnaire 1. The two categories I chose were: values that express personal desires, such as ambition, and acceptance: and values that express what is good for the community as a whole, such as tolerance and respect. It was in my preparation for the final session that I realised this was a theme that had been evident throughout the process. In addition, the personal values were the ones most exhibited in behaviour, while the values that express the good for the community mostly appeared in discussions about values. The relationship between these two kinds of

values, i.e. exhibited personal values and professed communal values, relate to the hierarchy of values that was the pivotal theoretical understanding I was trying to convey. When there is a conflict of values, one often emotionally responds to and acts upon one's own core value and forgets other values that one also professes to believe in. Another way of interpreting the same conflict is to say that, under pressure, values become a one way street as people demand respect, power and acceptance from others and are not so willing to share it. This was very evident in the role-play of the previous week when the peace negotiations and the pretence of tolerance were completely dropped when the characters faced the personal loss of their valuable objects.

6.3.5.1 *Exhibited Personal Values*

My strategy of showing the video of the previous session was successful in identifying the personal values underlying the characters' actions because I could relate some of these actions to characters' passions articulated in earlier sessions. For instance, some of the characters on the video kept talking without giving others a chance. This was especially true of Ford Prefect, the Aid to the ambassador, and the station security guard, Hickly, both of whom expressed their passions as: "I want power" (*Table 6.4 p.210*). This belief in personal power is expressed in the questionnaires as in the comment: "Believe in yourself, in the power you have to control your life day by day!" (Appendix 2: ii)

Many other characters had expressed the same passion for power (Lee Longfinger, Murphy, Na, Showtime, Werra & Wimble) and, while some of them also took part in the action, others felt disempowered by the talkers and their physical frustration was evident on the video in the way they hung forward, stood up and paced, or banged with their hands or fingers on tables in agitation as they could not get a word in edgewise. The same frustration is found in the pleas for recognition on some of the questionnaires: "Give me space to grow!" and "Listen. I have a lot to say & I am not just another kid" (Appendix 2: ii). This is also an expression of their need for freedom to exercise control over their own affairs as expressed in the passions of characters like Minazo and Lilith (*Table 6.4. p.210*).

In contrast, some characters on the video simply 'checked out' trying to escape the conflict, or made jokes on the side. They did not want to fight with their

friends. They wanted peace, as Lena Saint, the station commander, wrote in her journal after the conflict:

I have decided to leave - late at night when no one knows. I will disappear and live by myself as a hermit. (Libby, 2003)

This matches her passion which was: "to be accepted, to grow to find happiness and love" (*Table 6.4*, p.210). On the video she sits with her head down drawing and scribbling on her journal cover. In the absence of acceptance and love, she wants to run away. The same need for acceptance is found in many comments from the questionnaires, e.g. "everyone wants to be part of an "in crowd" and no wants to stand out be different and make change (sic)", or "There's a lack of love & understanding that been give & shown us (sic)." (Appendix 2: iii). Many other characters articulated this need for acceptance in their passion statements above.

Participants agreed that it was not just their characters who were getting upset but they themselves in identification with the characters. They were also able to see how these values of recognition, power, freedom to act and acceptance were in conflict with the values characters professed during the negotiations, such as tolerance, respect and peaceful communication. All they wanted was to get the thief who stole their valuable objects. These objects clearly symbolised the personal values of the characters. If we had the opportunity to play out the Seizing of the Reward, the recovery of these objects would have been the focus of the role-play. The feelings evoked by such retrieval, would have been an important part of the reflection so that the personal values could have been verbally articulated. Still, by watching themselves on the video, they were able to begin to identify and verbalise these *Reward values*.

It is important to note here that none of these personal values were judged as being 'bad' just that they became overpowering because of their emotional intensity. The Seizing of the Reward is a positive action and indicative of two things on the part of the hero. Firstly it shows that he now realises how important and influential this value really is in controlling his behaviour. Secondly, it demonstrates his resolve to take back the control over it and not allow it to be used by his arch enemy to manipulate him and cause him to loose his 'cool'. From the video it was clear how all of them had lost it and in our discussion, we could recognise how overpowering the

personal values were and the need for each individual to find a way of controlling their own desires.

After the Seizing of the Reward, the hero has the remaining stages of the journey to help him learn how to balance this desire with other values that are of greater communal significance. On The Road Back, he learns to sacrifice his personal desires for a higher good. This higher good is the Elixir that can heal his community.

At this point I want to remind the reader that the intention is never to simplify people's complex systems of belief to one or two statements, or to use the Hero's Journey, which can become a highly essentialist way of looking at 'self, to find ultimate answers. The intention is to use the model or recipe of the quest to provide a perspective or snapshot of a value system that can help to freeze the complex interrelating aspects of that system for a moment so that it can be discussed at all as opposed to never getting the attention it needs, because it is so hard to crystallise it and talk about it. At the same time, the distinction between *Reward values* and *Elixir values* provide a certain understanding of how this complex relationship of interrelating values work. It also gives a way into talking about the relationship of individuals to their community and the mutual impact the two have upon one another - a relationship not easily grasped no matter where you stand.

6.3.5.2 *Professed Communal Values*

From the video the conflict between the two kinds of values was clear and because we could not role-play through the last stages of the journey, we continued with our reflective conversations. It became increasingly important in these discussions that participants should be able to link what they are learning to their own life stories. Without such application, the dramatic meaning can not be assimilated. The meaning is found in the liminal space between the experience and the cognitive understanding (OToole, 1992). When I asked them what one would do to solve such value conflict in everyday life, there were some good solutions which I will repeat here. Some suggested walking away from the situation, or avoiding it, reading a book, or doing something physical like running, to rid oneself of the emotional energy. When one participant remarked:

Think to yourself...before hand, am I able to deal with this situation maturely? (Participant L, Video Session 10)

I agreed, saying that growth and maturity was exactly what the Hero's Journey tries to explore. That was when we talked through the entire workshop series identifying the stages of the Hero's Journey. We then filled in the last couple of stages. After deciding that the pirates were caught and the valuables returned (the Reward Seized), but that a peace agreement could not be reached, they each finished the story for their characters individually. I wanted the stories to show how the character came to choose a greater good in order to overcome conflict caused by their weaknesses. This greater good would be the character's Elixir. Some endings were quite insightful, some were tragic and others romantic:

I eventually got cured of my mind rot and learned to trust people more.
(Participant H as Murphy, Video Session 10)

After the negotiations failed, I was a little depressed, but at the same time, for myself, I became more confident...because I took some action and raised the people up (Participant D as Hutch, Video, Session 10)

Now that I sit here in prison, I realise that killing Amber (out of revenge for the failure), was not such a great thing as I thought, because I have truly lost my only friend. (Participant T as Seth, Video, Session 10)

The ambassador realised that I am the only one who really cares about him and we got married. (Participant O as Sing Set, Video, Session 10)

After listening to all the stories again on the video, I found that they did not have such deep insight as I had written in my final reflection (p. 191-192). Like Sing Set, most characters' stories ended with the achievement of their passion only with no realisation of a deeper truth. So, for instance, Showtime Werra said he won the war and conquered the universe; while Na, also wanting dominion, said that he ran from the war and became chief of a tribe on a distant planet (Video, Session 10). Most characters, therefore, were still stuck with the need to Seize the Reward and satisfy their personal desires. They needed the remaining stages of the journey to balance their desires with Elixirs.

Once again it is necessary for me to clarify the meaning of my own words. The 'deeper truth' or elixir I was looking for was not any kind of absolute truth or final universal answer that would last for all participants for the rest of their lives. Rather, I was looking for each participant's own specific application of what the process meant for them and their own behaviour in the contexts of their life stories. As O'Toole explains, it is not the universality of meaning that makes the impact of drama so significant, but its very specific application in particular contexts (1992:

232-235). I wanted every participant to find her own elixir - the particular and specific understanding that would help her deal with her own overwhelming emotions generated by her own desires and their frustration in the current context of her life story. The term 'elixir' can seem to refer to universal ideals of peace and tolerance, but it really refers to each individual's way of finding how to make those ideals fit into their life context. Once again the aim of the meaning making process is not to discover ultimate meanings, but rather to foster an attitude of 'questioning and questing' (Abbs, 2003). The elixir refers to that bit of understanding the participant needs for the here and now of her life story to bring the clarity she needs for the current conditions of her context to make sense long enough that she can continue her quest.

Having no time to help each character find their own Elixir, I could have referred back to the moment in the previous session when one suggested that they should set the court case aside and go back to peace negotiations. Since they all agreed to this course of action, they all knew how to choose a greater good over personal gain as they did so in identification with their characters. It was just the particular interpretation of what this meant for their real life contexts that was missing. Yet, in this way they had condensed the journey for themselves and had their 'rehearsal for revolution' (Boal, 1979: 121). In a sense, therefore, they skipped the last part of the journey and went straight to the Elixir, choosing the higher values over their personal loss. I now had to help them realise this and apply the insight to their own lives in order to complete the double journey.

I wanted to achieve this by using the questions I had prepared as the last step in the reflection process. The answers to the questions would give me clarity about whether or not the dialogue between their needs and my planning was successful in giving them an elixir from the drama to take back to their own lives. These questions asked them to firstly identify a situation in their everyday lives where their emotions erupted like they did in the drama. I then asked them to identify the higher value their characters needed to remember and then the one they themselves would like to remember the next time it happened.

Some answers (4 in total) showed a remarkable understanding of the relationship between: the character's Elixir and the real person's new understanding. Some examples are shown in *Table 6.5*.

Table 6.5

<i>Name</i>	<i>When the same emotions arise as in the play</i>	<i>What my character needs to remember</i>	<i>What I would like to remember</i>	<i>Will you use it next time?</i>
Clear link between character and self				
T	My character was totally different to real life. Compared to my character I'm not a violent person, I will never murder anyone, whereas my character was very destructive and violent. I don't brag about what I have and don't have in real life. But my character loved to do that. Although, in real life I seem to try and sort things out by hitting them right, by getting into fights. That is one similarity I have with my character.	Just to remember, that if I ever want any friends, I have to put my violent...self behind me and to just be friendly.	Same answer.	Yes definitely.
C	When I can't control my surroundings and the people around don't let me have my say.	That you can't be in control all the time. And you have to be calm... and remember my goal of who I want to be and that is to be my best and not worrying (sic) what others are doing.	Same as above.	I'll try, but you don't sometimes realise how emotional you are gonna get, so you realise in the end of it all, how far things have already gone.
Understand mg of the levels of values, but no clear link				
R	Concerning my own personal life: I get afraid/fear failure and issues like teenage pregnancy and homosexuality arouse immense anger...it disappoints me.	Revenge: 'cause I feel that our failure was because of the other pirates, so I blame them and want them to pay.	To remain respectful and consider the consequences.	Most definitely.
S	When someone lets me down, someone who I thought I could trust, when my family is threatened, (I get scared) and when I set goals for myself and I can't achieve them.	He remembers he has to get back to his family without his disease.	I have to remember life is hard and I have to be strong to overcome the difficulty.	Yes, because sometimes I don't think things through.
Little understanding of either				
N	Boredom, not being able to speak.	Kill the ambassador.	Same.	Yes.
M	When my mother visits me, or acts like she cares.	I suddenly realise that I am being suffocated and need to find myself.	That, even though it doesn't feel like it, she is my mother.	I guess I'll try, but it still hurts.

The majority showed good insight, but the link between the story and this insight was unclear, although I could see they understood the idea that there were layers of values and that some values, while they were emotionally very powerful, needed to be balanced by others. This was one way they came to find the balance between conflicting roles that Landy's work aims at resolving (1993: 13).

A few (3), however, were unable to either grasp the concept of a value hierarchy, or to link the story to their lives. They could not distance themselves either from the role-play, or from their everyday life story and I realised that more work was needed.

In summary, the fact that some participants made the clear link between themselves and their characters and were therefore able to gain insight into themselves, was a sign that the process could work. Identification with the character in *The Ordeal* led them to discover an elixir for their own lives. This elixir not only referred to the higher value, or *Elixir value* they identified, but also the strategy of remembering to heed this value in the midst of emotional turmoil. This strategy was linked to a new understanding of the hierarchy of values and its effect on one's actions in the heat of conflict.

Yet, between the identification of *Reward values* - values that relate to the value objects and the personal core values of characters and participants -• and *Elixir values* - higher values that need to be remembered in the heat of conflict - there was a void. For most characters and participants this void needed to be filled for them to grasp the full meaning of the drama and I was unable to provide this for them. I also wanted to show them how the two kinds of values were really two sides of the same coin, or put differently, a two way street. I did not get to show them how, for instance, the need for power and control can be balanced by the realisation that one should grant other people the same freedom to control their own affairs.

From the perspective of participant-observer, there is the temptation here to try and theorise further about the personal growth that I could see happening in individual participants as a result of the process. This temptation is heightened by the feeling that the process was lacking. However, I am reminded of the words of Carnicke (2000: 107, 62): quoted earlier: "the outcome for the audience should not be psychoanalysis but moral debate." While Campbell and Vogler certainly draw on aspects of psychoanalysis in their theory, my intention was to use their work for creating stories that would enable critical discussion on values. For me to make

observations about the personal growth of participants would be just that: an attempt to psychoanalyse. In contrast, the working definition of self, here, is that it is a network of relationships between a person and her context or story. Moral debate ensues when a person is able to apply the insight from the drama to her own story so that dialogue can occur about the application of values - moral debate. In that sense, the 'moral debate' that I intended was between personal values and other systems of values that function in the person's context such as the one underlying the South African constitution. I have accomplished this in terms of the discussion we were able to have about personal values (*Reward values*) in general and values that relate to the good of the community (*Elixir values*). However, since few participants were able to relate the story to their own lives, we were unable as yet to talk about specific values each of us harbour as core values and those underlying the constitution. For this workshop series, the debate ended with the general understanding of how values worked, how they could be in conflict and how we should learn to cope with that conflict. Even so, as shown above, this discussion was highly insightful and proved that with the appropriate adaptations the workshop process could be used to deepen the debate. Therefore, while the dialogue between the needs of this particular group and my planning came to an end for them, it still continues for the methodology in general. Section 6.4 is devoted to an overview of the described process to identify ways in which the plan can be adapted to address the difficulties for future applications.

6.4 Suggested Changes

In both the above accounts, scheduling issues and absenteeism have been identified as complicating factors in the practical execution of the proposed programme. Yet, a far more influential factor was my own learning process as facilitator. I was learning to use the theoretical knowledge accumulated to mediate between the frames of drama and perceived reality and guide participants toward personal growth. Scheduling and absenteeism merely added a challenge to this already precarious balancing act. This section of the thesis will analyse the process as a whole in order to discover where I may have overbalanced to one side or another, and make suggestions as to how this can be rectified in future applications of similar programmes. To simplify the analysis, the discussion will focus on the two main periods in the process where frustration was experienced. The first was around Sessions 4, 5 and 6 when the

process of character creation was dragging and I was battling to know when and how to engage the participants in the context. The second was during Sessions 8, 9 and 10 when participants were frustrated because the story was held up by conflict that seemed insolvable, and I was frustrated that we did not have enough time to reflect on its meaning.

There were three factors that influenced my balancing act in both these problem periods. Each of the factors relates to one of the three secondary questions mentioned in the introduction to the previous chapter (p. 150). The first factor was my own struggle to identify how and when participants should be immersed in play and when they should be planning or reflecting on the playing. My own experience told me that we should solve most of the problems during play and not during the planning for the play, or reflecting on it. However, several factors caused the initial planning phase (first problem period) to drag out far too long. Many of participants' grievances about this phase came out in a final questionnaire that they completed at the very end of Session 10 (Appendix 2: vi and ix). Like me, they were all very frustrated with this part of the process. It contained too much talking and discussing and not enough doing. It was the problem of assigning and then adapting characters to suit their players, that was most time consuming and frustrating. In addition, learners were confused about what exactly I was expecting from them and they were unsure of the choice of *temenos*. It was only by heeding Participant A's suggestion that she would like to grow with her character by getting into the play, that everything started to line up. It would have been preferable if this point could have been reached two sessions earlier. It was difficult for me to do then, because I thought they should know more about characterisation on a theoretical level, before they would be able to play, but I was mistaken as I wrote in a reflection:

Again I realise that I need to trust my theoretical research: without immersion, no learning, and immersion takes time and careful planning.... I realise these insights should have been obvious, but when one is caught up in a practical process, one does not always remember one's theoretical foundations. Personally, I find myself very comfortable thinking about the story, rather than being in the story... This is not their journey, but mine (p. 173).

Or, as one of the participants so eloquently said, they didn't like "the theory 'cause it sucked" (Appendix 2: vi). Ironically, it was during this stage when I was struggling most with getting the group engaged, when scheduling issues and absenteeism also

took its toll. Such frustrations can potentially be dealt with. A contract between the participants and the teacher-director will help both parties to clarify their expectations. Such a contract can also serve as a reflection tool through out the process to negotiate roles and expectations and their realisation or frustration as is needed (Neelands, 1984: 27). A more effective strategy may be to choose a group from the start that is not predisposed to problems of absenteeism as may be the case with a class in a school context where attendance is more obligatory and regulated. Alternatively, the programme can be used within the structure of something like a youth camp, where participants are organised together in one place for a weekend without other distractions. The other option would be to adapt the process to the group so that every session forms a complete episode allowing for every participant to gain something from every session, while the overall structure is retained for those who come regularly.

Still, everything was not perfect even when they *were* engaged, because then we did not have the time we needed to reflect on the drama and learn from it (second problem period). Heeding participants' plea for less analysis and more play (Appendix 2: vi and ix), such opportunities should be limited to short reflections at the end of each session and not done in blocks as in Sessions 6 and 10 of the described process. Additionally, there should be enough time left after the Ordeal for the Road back and Resurrection to be improvised as a rehearsal for the application of the Elixir. This means that the facilitator should do everything within her power, to make sure there are 12 not 10 sessions and that participants understand the importance of attending every one.

The second factor that greatly frustrated this period when characters were devised arose from the fact that participants were handed predetermined characters as part of the LARP and they were given a predetermined *lemenos*, one that they had very little say in creating. As mentioned earlier, this goes against the principle of Educational Drama that the teacher-director should choose a setting based on her knowledge of the group and their needs. I chose the space age setting because it saved me time and it was convenient. I did take into account that it might well be a viable setting for the age group and that their themes of tolerance and personal resistance to oppression might find expression in it. I would also not have continued with this choice if the group was unable to engage with it. But, they were and the setting turned out to be extremely successful in the end. As one participant remarked:

I've never done anything based on the 'outer limits' if you could say! I loved it, after a while: it was extremely different & out of the ordinary! (Appendix 2:vi)

However, the problem of the predetermined characters posed a greater difficulty. This relates to the secondary question concerning the relationship between the character and the participant who is to learn from it. Boal insists that participants should be able to 'resonate' (1995: 68-69) with the protagonist's problem. According to Landy, participants should choose characters spontaneously so that their unconscious can pick those archetypal roles that need integrating (1993: 46-47). The ethos of Educational Drama suggests that the choices for characters and their attitudes should lie with participants. I tried to facilitate this after the LARP but to match the right characters with the right participants took almost two entire sessions (Sessions 4 and most of Session 6). Instead of saving time, as I intended, it wasted play time as well as lessened reflection time afterwards.

As mentioned earlier, one of the most prominent reasons for this difficulty in bridging the gap between the LARP characters and the roles the group were to play, was the amount of detail the LARP structure provided for characters for the sake of the simulation. What were needed for the educational drama process were simpler characters that were not so well conceptualised on a rational level but rather simply provided broad parameters as proposed by Izzo's characters and endorsed by educational drama practitioners (Chapter 3 section 3.1.4). O'Neill (1995) warns that the drama could be significantly sabotaged by the temptation to decide too much detail before-hand. As Bowell and Heap (2001) suggest, characters need to be simplified down to attitude and actions that flow from that attitude to ensure flexibility and room for development. Bolton (1986) explains, once these attitudes are given form through the art of dramatic expression, the very same feelings are developed through the drama to become lived through experiences. In this way emotions move from being what he terms adjectival or 'put on' to being *verbal*, i.e. expressed truthfully through action.

Even though the teacher may choose a *temenos*; in future, participants should be allowed to design their own characters and then through playing them, and not by thinking about them. 'Playing them' would include fine tuning the characters' mannerisms and unique gestures, although care should be taken that the characterisation flows naturally from the role-play and is not assumed artificially.

This means more time can be spent on playing out occupational and primary activities of characters by focussing on their external actions as expressions of their attitudes. Once the characters have been played out in some improvisations, reflection could be done with greater ease and would be able to be more relevant. Such opportunities can then be used to think about the passion, needs and activities that the character is already exhibiting, rather than deciding them beforehand.

In the second problem period, it was the issue of over identification that frustrated the learning and not so much the earlier problem of under-identification. Participants and characters were now fully identified with one another. Participants played their parts with conviction and confidence. Yet, in the final climax of the story the participants found it impossible to slip between real context and fictional context with ease and clarity. The two worlds blurred into one another and made for very heated discussion and frustration. I still think it was one of the most fruitful climactic moments of drama I had ever experienced because I accomplished precisely what I set out to, namely, the complete overlapping of characters' and participants' personal value systems. As indicated in the analysis earlier in the chapter, I could have helped participants by providing a larger repertoire of options and courses of action to take with more dramatic material to work from including options that could provide more distanced perspectives. Care should be taken, though, not to force the drama into a neat package but to leave the question unanswered and open in order to promote further reflection.

The final factor frustrating mediation between the frames of the drama and of perceived reality during the two most problematic phases of the process was the inexperience of both myself and the participants. Their inexperience was in the art of improvisation, mine was in the running of this particular programme, posing difficulties of its own making. This factor addresses the last secondary question about the artistic, or dramatic, quality of the role-play. While the level of characterisation certainly allowed for deep engagement and provided the action with a truthful quality, the inexperience in improvisation hampered the performance and the process. As facilitator, I have the skills to prepare and equip them more fully.

In the first problem phase participants' inexperience manifested itself in a reluctance to take part and engage with the material. I tried to deal with it by giving them theoretical tools like thinking about their character's passion, needs and primary activities. It would have been more productive to simply let them practice

improvisation by letting them do it. The Y2Kids had much more experience in preparing and showing improvisations in small groups, than in role-playing in process drama. I could have used this to my advantage by letting them do more short group improvisations at first, like the one where they had to overcome a difficulty on their way to the negotiations. Later I could introduce the role-play when they were more confident with their characters and the setting. The role-play put individuals on the spot and very few were able to do it with confidence. With the small group work, they were able to draw ideas from one another, making the task less daunting. This is something to keep in mind for future applications of the programme.

In the later problem period during *The Ordeal*, their confidence was good and they were engaged and ready to perform, but they lacked the skills to give and take focus from one another, to build on each other's ideas, and to let the story develop. Rather each one tried to take control of the story and insist that his/her own ideas were heard. Others wanted to avoid the conflict and withdrew from the discussion. Such basic improvisation skills could have helped them in navigating the story in spite of their emotional engagement. Such skills can be taught by commenting on improvisations earlier on in the process, and talking about what works and what doesn't, before they get into the heat of the argument.

Of course, it was not just a lack of skill that caused the chaos in Session 9, when the peace negotiations erupted into a full-fledged war of words. The process was designed to bring the participants to this point. Not only were they gradually drawn deeper and deeper into the Inmost Cave using the stages of the Hero's Journey, but also the plight of a hero searching for his magic boon, is directly paralleled by the plight of young adolescents searching for their own voice amidst the turmoil of cultural influences they are bombarded with. The eruption was merely the effect of 19 heroes all fighting for room to make their own choices and grow. The process was particularly shaped for this specific age group to bring them to a point of maximum engagement and when it happened, it asked for a very particular skill from the facilitator to help them focus their energy, express their emotions dramatically and learn from the experience. Because it is a new process, I was unable to predict exactly what would happen and I was unable to plan for it. During the eruption, I tried various techniques to focus the energy, but after several failed attempts, I withdrew and just observed what happened. I then went home and planned a reflection for the final Session as best I could. In retrospect, this withdrawal was

precisely what I should have done, since my essential absence allowed them the space to find their own answers. Yet, apart from the framing options already mentioned, I could also have structured the reflection process more efficiently by breaking it down into phases just as the build up was done in phases.

The first phase would be an opportunity for everyone to vent their emotions, using dramatic media such as movement, voice and rhythm to express the feelings they have. Bolton (1986) emphasises the importance of using various dramatic forms to allow for the expression of the very real and deeply experienced emotions participants feel. The second phase would be to discuss the causes of the feelings. These causes can be categorised into factors arising from the story that relate to the character's own feelings, factors that arise from the role-play and how it is working or not working, causes that arise from a connection the feeling makes between the character and situations where the same emotion erupts in the participant's everyday life. These causes can be linked to the primary needs of both character and participant, for instance, a cause for the feeling of powerlessness can be that "I can see how things can be solved but I am not in a position to say" (Participant D, 2003). This communicates the need for an opportunity to speak, or the need for confidence to speak when the opportunity presents itself.

After the causes and needs have been discussed/identified, the next phase would be to reflect on the underlying value that is exposed by the behaviour, or by the strength of feeling. The example mentioned above could be seen as exhibiting the need for respect or acknowledgement. This could be discussed with regards to the character or to the participant, although the former would probably be more productive because of the safety and distance the drama provides. The final phase of the reflection would then be to relate this value to values that communicate the greater good for the community, those values that were originally identified such as tolerance and respect for all. Again this can be discussed in terms of the character and the story, the respect the participants have to show each other in role-play and improvisation, and then in general to the respect people have to show each other in everyday life and in the specific lives of participants in particular. It is here where the idea that a value is reciprocal can be introduced. At this point participants would be able to see that what one wants for oneself, one should also be willing to offer to others. The concepts of *Reward values* and *Elixir values* can also be used to help the

participants understand the different kinds of values, the conflict between them and how they balance one another.

Elements of all four of these phases were present in the discussion at the end of Session 9, as well as during Session 10, but it needed better structuring by the facilitator. It also needed more time. Most likely these phases could work together with those stages of the Hero's Journey that were skipped as a result of the lack of time. In the light of this suggestion, the Seizing of the Reward can be seen as the consequence of understanding the importance of gaining control over one's deepest desire as opposed to it controlling one. The Road Back can be seen as the effort to take that knowledge back to the real life experience first of the character and then of the participant. The Resurrection is then symbolic of the realisation that the personal need for e.g. respect should be sacrificed in order to gain the greater good e.g. respect for everyone else, including oneself. I expect these phases should first be played by the characters and then reflected upon by the participants, one at a time. Finally, the Elixir can then be brought home as the participant gains understanding about herself and can see what the character has taught her.

In the light of the analysis, the following adjustments to the programme can be suggested:

- The process should consist of at least 12 one and a half hour Sessions (as originally planned), but be adapted to the constraints of the group so that the effects of absenteeism can be minimised.
- A learner-teacher contract can be negotiated to serve as guide and reflection tool about expectations and roles.
- Participants can choose their own *temenos*, or be guided toward a choice by the teacher, but characters must be chosen spontaneously by participants themselves.
- More attention should be given to the development of characters through action and movement than through talking and analysing.
- Attention should be given to the creation of simple characters that allow for flexibility and negotiation as the story unfolds.
- The planning, playing and reflecting should be woven together evenly throughout the process so that learners can learn by doing and then reflect on what they have learnt, both in and out of character, in each session.
- The Ordeal should happen early enough in the series to allow for proper reflection.

- More preparation can go into gathering material and planning for multiple courses of action with varying distance perspectives from the focus event, to allow participants to experiment and find their own meaning.
- Reflection can be done in phases linked with the final act of the Hero's Journey.

There were still some neglected ideals that I had hoped to address with this practical process. The process had shown what happens when individual personal values needed to make room for communal values. What of situations where communal cultural values have to make room for individual ideals? Hornbrook, Boal, Brecht, Grady and Turner, among others, all voice the concern that drama will be used to strengthen and endorse communal cultural values at the expense of critical interrogation. In my emphasis on values like tolerance and peace, did I honour the pluralistic view of diversity or did I gloss over the individual differences between participants and their diverse perspectives as Grady warns? Does the Hero's Journey as a pattern innately gloss over such difference? Or does it make adequate allowance for cultural reinterpretation?

Another concern relating to this one points to the idea that was touched upon in Chapter 4 and relates to the way in which the Hero's Journey not only describes the transformation of an individual, but also of a group or community. What impact would the insights gained by participants have on their life stories and the stories of their communities when they return to their Ordinary Worlds? In a narrower sense, what impact would the process have on the immediate Y2Kids community that the participants formed? What is the relationship between the individualistic paradigms of the Hero's Journey as I had used it, and the highly social form of working that is process drama? While I do not think these questions can be fully explored and satisfied within the scope of this thesis, I was afforded the rare opportunity to try and find some pointers in this regard a year after the first run of the programme. I got the chance to work with a focus group of some of the participants again to try and get some more answers to my questions. I could help them find more specific and particular meaning for their individual and diverse contexts; I could try and assess how the process had impacted on them and their communities; I could also try and interrogate some of my own values that may have interfered with a pluralistic perspective of difference. In so doing, some ideals and dreams that I had buried after the first process were resurrected.

7. THE RESURRECTION

A Longitudinal Study

In abject exhaustion and horror, she danced into a forest where lived the town's executioner. And the ax on his wall began to tremble as soon as it sensed her coming near.

"Please!" she begged the executioner as she danced by his door. "Please cut off my shoes to free me from this horrid fate. " And the executioner cut through the straps of the red shoes with his ax. But still the shoes stayed on her feet. And so she cried to him that her life was worth nothing and that he should cut off her feet. So he cut off her feet. And the red shoes with the feet in them kept on dancing through the forest and over the hill and out of sight.

- *Women Who Run With the Wolves* (Estes, 1992: 216-219)

One year after the original workshop series, I was presented with the opportunity to work with the Y2 Kids again. Eight members of the group from the year before had moved on to become the senior company and I could take two three hour sessions for two Saturdays two weeks apart. They were: Participant P (Minazo, human servant to the Dekamon ambassador's concubine), Participant H (Murphy, the EECC pilot), Participant M (Toptee, the Dekamon's engineer), Participant Q (Amber, the pirate captain), Participant C (Hickley, the station's security guard), Participant I (Dr. Quinn, the EECC physician), Participant S (Handy, a pirate) and Participant L (Ford Prefect, aid to the Dekamon ambassador). According to the two directors of the company, this group of learners had become the core group of people who had grown and matured most during the 4 years of existence of the Y2Kids. Both directors had singled them out as being the ones with the most developed sense of critical understanding coupled with a sharp development of their performance or facilitation skills in drama. I was therefore very fortunate to have the opportunity to take the process one step further and not only complete the reflection process I originally planned for the sake of their own deepened understanding, but also this group would be able to supply me with articulate responses that could help me assess the success of the project. I wanted to use the opportunity to find out what they had retained from their previous experience, what they remembered and what they had learned that was lasting. I was also hoping to gain some insight into how the process had impacted on their own behaviour as individuals, how it had impacted on their immediate Y2Kids community and if it had any effect at all within their larger school or cultural communities. I still wanted to understand a little more clearly the relationship between individual and community regarding the critical interrogation of values.

The group had not solved their absenteeism problems yet. The first Session was attended by only four members and the second by six, but there were only two who attended both sessions. Still, each was fruitful in its own way. Clearly, part of my sacrifice would have to be my need for predictability. This need for fluidity was enhanced by the fact that I did not know what the participants would remember and how I would be able to use what they had retained for my research.

While much of the insight gained from this experience adds to the meanings and outcomes of the original programme, I had decided to keep it separate in its own chapter for two main reasons. The first is that I wanted to reflect on the impact that its chronological placement had on my own journey as a facilitator and researcher. It really did represent a kind of 'resurrection' for me in terms of a new found flexibility in my own facilitation, along with a certain relinquishing of control over the research outcomes. The second is that it brings a different, more positive perspective on the work. Where Chapter 6 focuses on how the planning and process could have been improved, the retelling of this follow-up encounter focuses more on the positive impact the process had and can have in future applications. With this positive perspective in mind, I will supply a summarised assessment of the project as a whole, i.e. main intervention plus longitudinal encounter, at the end of the chapter. Phillip Taylor (2000) provides three principles for assessing the success of a drama partnership in his book *The Drama Classroom*. I will use these as a guideline for the final assessment summary.

In keeping with my newfound flexibility and balanced sense of control, I have structured this account to reflect the flow of the events. It runs from plan through execution, reflection and analysis without rigorous separation of each phase or action as in previous chapters. Hence there are no subheadings apart from the headings indicating the two sessions. Enjoy the rollercoaster read.

From the outset, I anticipated that the nature of the follow up sessions would be reflective as they would refer back to the original process. With this in mind, I planned the sessions using my own suggestions of a structured reflection process as described in my analysis of the original workshop journey summarising it as shown in the table 7.1 on the next page. Taking into account what I wanted to know and what I expected from the group, I then translated the information into a lesson plan for the sessions. The following write up comes from my journal with some retrospective remarks added as I was writing this chapter.

Table 7.1

The Phases of Reflection

<p>Seizing the Reward - resolving the story: Do they get the guilty one? Do they retrieve the stolen goods?</p>	<ul style="list-style-type: none"> • Create an opportunity for characters to vent their emotions, using dramatic media such as movement, voice and rhythm to express the feelings they have. • Discuss how each character would like to end the story so that these feelings will be resolved.
<p>The Road Back - taking knowledge back to the real life experience first of the character and then of the participant. Such knowledge comes from understanding the link between the cause of the eruption (the deepest desire symbolised by the Hero's arch enemy) and the underlying value (the value object that is seized).</p>	<ul style="list-style-type: none"> • Discuss the causes of the feelings (of character merged with participant) linking them to primary needs. Categorise them into: <ul style="list-style-type: none"> o causes arising from the story, that relate to the character's own feelings, o causes that arise from the role-play and how it is working or not working, o causes arising from a connection the feeling makes between the character and situations where the same emotion erupts in the participant's everyday life. • Reflect on the underlying value (of character or participant) that is exposed by the behaviour, or by the strength of feeling.
<p>The Resurrection - the realisation that the personal need for e.g. respect should be sacrificed in order to gain the greater good e.g. respect for everyone else, including oneself. I expect these phases should first be played by the characters and then reflected upon by the participants, one at a time.</p>	<ul style="list-style-type: none"> • Relate this value to values that communicate the greater good for the community, those values that were originally identified such as tolerance and respect for all. Again this can be discussed in terms of: <ul style="list-style-type: none"> o the character and the story, o the respect the participants have to show each other in role-play and improvisation, o in general, respect people have to show each other in everyday life and in the specific lives of participants in particular. • Identify potential situations that may ask the participant to make such a choice and play it out in improvisation/forum theatre. • Ask participants to try it in a real life situation over a period of time and to give a report back after that time.
<p>Return with the Elixir - the participant gains self-understanding and sees what the character has taught her.</p>	<ul style="list-style-type: none"> • Report back on the experience and discuss difficulties. • What can the participant learn from the solutions her character came up with in the drama?

7.1 Longitudinal SESSION 1 - August 28, 2004

I am expecting the group to remember very little, apart from the big climax. It will be very interesting to see if I am right. I expect this because this was the moment of maximum engagement. I am, however, curious to see if they have gained anything lasting from our reflection session afterwards, even though it was so incomplete in my eyes. They may even come up with things they have learnt that I have not foreseen. I must be very careful not to impose my expectations on them and close the doors to such other insights.

In addition, I want to see if it is at all possible to milk any further understanding out of the experience, even at this late stage. It may be a futile exercise, but I was so unfulfilled last time, that I really need to try, even at the risk of failing miserably. The problem is that the exercise may well be too cognitive once again, but at this point, I don't really see another way. I will, however, be open to steer the whole process in a completely different direction from the planning below, should the inspiration, or impetus from the group be there and I can see how to use it.

Objectives:

- To ascertain how much the group remembers of the process one year later.*
- To find out if they were able to apply any of the insight they gained about values in the context of their immediate Y2Kids community or in their respective cultural communities.*
- To assess whether or not it will be useful to complete the reflection process at such a late stage.*

Focus	Activity (Play for them)	Strategy (Play for me)
Remembering	<p>Questioning in group:</p> <ul style="list-style-type: none"> • What is the most prominent memory you have of the process? Why do you think it is that? • Can you remember how the story ended for your character? • What can you remember of what you have learnt about drama? And about life? <p>Sharing:</p> <ul style="list-style-type: none"> • Can you share 3 events since the process when you remembered something about it? 	<ul style="list-style-type: none"> • To confirm the expectation that they will remember the Ordeal the best because of the amount of emotion that it triggered. • To assess whether or not obvious long term learning had taken place in any form, in spite of the lack of time we had to unpack the experience.
Seizing the Reward - resolving the conflict	<p>Question:</p> <ul style="list-style-type: none"> • Do you remember how you felt? (Read your journal entries to help you.) <p>Images and sound:</p> <ul style="list-style-type: none"> • Each take up a position that communicates the overriding feeling they recall. • A group member places them in relation to one another in a tableau. They evaluate and reshuffle if someone is not satisfied. • Each person finds their next movement and a corresponding sound. 	<ul style="list-style-type: none"> • Rekindling the feelings. • Steering the process in a new direction to see what else can be learnt.
	<ul style="list-style-type: none"> • The facilitator touches them to see these and then allows them to create a moving sound-scape of feelings by repeating or intertwining the movements as they wish. <p>Questioning:</p> <ul style="list-style-type: none"> • What would your character have liked to do about the situation, if the others were not interfering? What would they have liked to gain/achieve? 	

<p>The Road Back</p>	<p>Group discussion</p> <ul style="list-style-type: none"> • What are the primary needs of the character that would be satisfied by this outcome? • What are the values that underpin this need? • How much of yourself was also feeling those things? • Categorise the causes of the feelings into: <ul style="list-style-type: none"> o causes arising from the story, that relate to the character's own feelings, o causes that arise from the role-play and how it is working or not working, o causes that arise from a connection the feeling makes between the character and situations where the same emotion erupts in the participant's everyday life. • Do you then have some of the same needs and values as the character? 	<ul style="list-style-type: none"> • Linking the feelings to underlying values of both characters and participants. • To show the link between the characters and their players. • To help players learn from characters.
<p>The Resurrection</p>	<p>Group discussion continues:</p> <ul style="list-style-type: none"> • What about other values, values that communicate the greater good for the community, those values that were originally identified (read the list that was compiled during the previous process). • Apply them to: <ul style="list-style-type: none"> o the character and the story, o the respect the participants have to show each other in role-play and improvisation, o the respect people have to show each other in everyday life in general, and in the specific lives of participants in particular. • What difficult choices does this conflict in values imply and how do we make them without being totally overwhelmed by our emotions? 	<ul style="list-style-type: none"> • Getting the group to rediscover the conflict of values that was so prominent during the process. • Making sure they understand the difficulty of making such choices when emotions are deep and real. • Finding strategies to make difficult choices in spite of overwhelming emotions without denying those feelings altogether.

	<p>Forum Theatre:</p> <ul style="list-style-type: none"> • Identify potential situations that may ask the participant to make such a choice. • Create short improvisations where the character/participant makes the wrong choice by responding badly to overwhelming emotions. • Let others then come and try to change it, without making the solution 'magical*', or ignoring the depth of feeling. • Discuss the outcomes, are they realistic? Is it hard to do? What makes it hard? Etc. 	
Homework	<ul style="list-style-type: none"> • Ask participants to look for such volatile situations, in the news within their own circle of acquaintances or in their own personal lives, over the next two weeks. Can they see what the parties need to do to make the right choices? Were they themselves able to do so? 	<ul style="list-style-type: none"> • Asking participants to apply their understanding.

The session went well, except for the fact that I expected 8 participants, but only 4 showed up. This meant, however that I could spend more time on individuals and they were more open to sharing in such a small group.

I was wrong about most remembering the big climax. Only Participant S listed it as her primary memory. The others all remembered other things (Appendix 3). What M>as interesting, though, were the reasons why they remembered these things. This anticipation of mine was half correct: firstly, they remembered the things because of strong feelings associated with it. Secondly, however, they remembered the things that left the most vivid image or picture in their memories or some physical object reminded them of it. So, for instance, Participant S remembered the feeling of tension and anger during the peace talks and then the trial of the thieves and Participant P remembered the excitement and adventure of the actual LARP enactment. Participant O, on the other hand, most clearly remembers the 'flux generator' because she thinks of it even> time she sees a tap of that kind (the 'flux generator' that we played with was an old style tap that we used as a prop). We talked about this for a while remembering still more details and events from the game.

When four more memories were added during the second session, my expectation about the climax being a primary memory for most was once again confirmed. Even here in the first session, I could link some memories to *The Ordeal*. The flux generator, for instance, was the pirates' valuable object and in this way has direct bearing on the central value struggle. My interview with Peter Mitchell (see Appendix 4), one of the directors of the company, also confirmed the impact the *Ordeal* had on the participants. Both the most negative and the most positive points of feedback he mentioned seemed to me to point to that experience. On the negative side, he said they did not understand what the experience had to do with drama because so much of their own personal concerns were evident. Things that were happening between them in their real context as a group, were now showing up in the drama. This was by virtue of their engagement in the conflict after the valuables were stolen. Some of the responses there also alluded to this overlapping of personal and role agendas (p.184). To me this was not negative at all, it was part of what I wanted to bring out.

The positive comment he mentions, having come from the group, also relates to this and points to how they had used the experience to learn about themselves and one another. He relates how they declared they would remember what had happened at the climax of the process and take steps to prevent it from happening again. They had seen how a conflict of interests can derail the original task and have learnt to address the symptoms before the outburst occurs.

...as we were rehearsing or as they were working on another project, it would just come out and they would say "Remember in Petro's thing where we did such and such and such and such, you said... and you did...and we thought about yadadadada...and now we are not going to let that happen again, so we are going to sort this out before we go on (Mitchell. 2006, Appendix 4)

I was thrilled with this story because I had not anticipated this kind of outcome. It was completely of their own making and showed how the process impacted on their immediate Y2Kids community and their interactions amongst each other. It proved to me that, while the experience was frustrating, it was most fruitful in its potential for affecting understanding and learning.

/ then asked them to identify the feelings they associate with those memories. I said they could divide it into characters feelings and their own feelings. Some used this distinction, while others did not think there was a difference (Appendix 3). From their answers, I could go straight to the needs hidden behind those feelings and the values attached to them. This was because some of them had already included these as part of their answer about feelings. Participant P said, for instance, that his character felt frustrated because she needed safety and had no way of creating it for herself and so felt out of control. Participant M said she remembers her character wanting power and so the feelings of having information that others didn't was a good feeling and it made her also feel secure in her position as deceiver of the humans.

I then asked them if they thought that their characters (and themselves) had the same values as themselves and they all agreed. So from there we started talking about characters and participants as interchangeable. We did not even need to categorise the feelings and their causes formally, it happened by default. This more or less covered the Seizing of the Reward and The Road Back as described above. The only thing that was not so clear was what they perceived the reward to be, either as characters, or as participants. I decided to take this up immediately after the break.

It was important to me that each character and then each participant would be able to clearly articulate their deepest desires. By naming the desire and recognising its power to influence and even dictate their behaviour, they prove that they have indeed seized the sword (Reward). I wanted to help them get this clarity through dramatic means, since talking did not provide it.

Once they were back I gave them the instructions for the moving tableau. We started with some of the negative feelings they wrote down. Most of them were in character, but Participant M said that her negative feelings fell outside the game, so she took up an abstracted position of insecurity. They added sounds and movements. I helped them to make it bigger and more abstract and to listen to each other as they

presented it as a moving, sounding tableau. Then they each found a positive, and in most cases an opposite, feeling. We repeated the exercise, but extended the tableau so that they moved from the first into the second and back, in and out, in and out. It was quite a powerful exercise.

The power was located in the authenticity of the emotions that were displayed. It was my intention to use the sound and movement to help participants give their emotions an artistic, dramatic form so they could experience the emotion as opposed to 'putting it on' (Bolton, 1986). It was in the transition between emotions that the dynamic and power lay. The replacement of the negative yearning with the positive achievement of satisfaction created a release of energy that was almost tangible. From the experience of the emotion, I wanted them to then voice the event that would create that for their character. I got it right at last! Instead of starting with the cognitive and trying to create drama from there, we could now use the emotion from the dramatic form to lead us to reflective engagement.

/ then asked them what their characters would have liked the outcome of their stories to have been. Here is what they said:

Table 7.2

<i>Name</i>	<i>Character</i>	<i>Outcome</i>
Participant P	Minazo	If she could just get home and live a normal life and not to be a slave.
Participant Q	Amber	To feel like she had sold the flux generator to the right person.
Participant M	Toptee	To know everything. I want to sit there and just see what the problem is.
Participant H	Murphy	To sort out the conflict and for everyone to get along and to go forth and live life.

¹ The image on the title page is a still photograph (freeze frame or snap shot) taken from the video of this session. From left to right: Participant P, Participant M, Participant H, Participant Q.

// seemed to be the general consensus that if only they got home, sold the FG, know everything or solved the conflict, they could all "go forth and live (a normal) life ". We went back to the black board, where I had made notes about the previous discussion on memories and feelings of characters. I started talking about their own lives. Did they also think that once certain things are in place they could really start living? They agreed that this was so. I asked them what would happen if they never reached that point, if it were always deferred? They responded with distress. I then asked them about their own missions as people and to use the values they have identified earlier and write down what they think their life quest is: what they are striving toward (see Appendix 3).

Table 7.3

<i>Name</i>	<i>Quest</i>
Participant P	"From this, and what relates to my life, it seems when I am scared or need safety I will strive for that safety/control until I get it. 'Cause once I have it I can live comfortably."
Participant M	"My life quest is to find a secure place in (sic) regards to my family life, to be powerful over my own circumstances and to have a choice/a say in how my life plays itself out."
Participant H	"My life quest is to form strong bonds with people and form strong relationships so that I can live a life of happiness. I want to succeed in what I do so I can live my life. I want to be secure in my life and also make sure that I live my life to the fullest. I also want to find a place where I can be myself completely."
Participant Q	"From this it seems that my life quest is to control everything that forms a part of my life and in doing so be in control of my life."

This clear articulation of personal desires, to me represents the seizing of the sword. They were now really facing their deepest desires, or Reward values, and they were ready to learn to manage these strong needs and to balance them with Elixir values. In retrospect, I think it would be advisable to concretise this acknowledgement with a symbolic object or act, as is suggested by the idea of 'seizing a sword'. In future, I can, for instance, ask them each to find an object for themselves that would symbolise their core value, or draw a picture, or stick up the written version on a board. All we did here,

was talk some more, but we never felt frustrated by the talking or that it was leading nowhere as we did in the original process, so I had no cause to do anything differently to what we were doing, i.e. talking and discussing.

Something that worried me was the apparent belief that was being communicated that every person had one single quest and goal for their lives. This notion is highly essentialist and somewhat oversimplified. I needed them to see that life was less about a single person's journey and more about the network of journeys that impact upon one another. It was just as much about context and community as about individual desires. Fortunately the very communal activity of process drama was already one way of learning this. I was hoping to see evidence of this in the subsequent discussions where we would talk about the *Elixir values* and each individual's interpretation of these for their life story.

We then talked about the general things that get in the way of those missions and they mentioned two things: people, especially ones in authority and those (trying to get authority); and fate, related things that happen that you cannot control.

Next I took out the summary of the values (professed communal values - Elixir values^ that they all wrote down in Questionnaire I during the process (Appendix 1). And I showed them how for each of them, their own values as identified in their quest statements, are placed above those values. That, if a conflict arises, people choose their own quest values above those they profess. I asked why they thought this was so. They said it -was because of the strong emotions connected to them. I agreed. I then arranged the papers with all their personal mission statements on one level next to each other above the sheets with the general values they said they believed in, and asked them if they could see that really, viewed from the outside like this, everyone's set of personal values is equal to everyone else's. They agreed. They also saw that the values they claim to profess really only express those things they would like other people to do in order that they themselves may be free to achieve their own goals. Then they grasped the fact that general societal values are there precisely so that people can give each other the same space they want for themselves: Love your neighbour as yourself.

Again I think that it would have been instructive if we could have concretised some of these communal values by an object or act that could signify our 'magic boon'. It would have been possible then to compare the two symbols or symbolic acts. As it was, though, we had the summary of the questionnaire values to work from and the visual arrangement of all the physical sheets of paper, and that was enough for this group to understand it, although internalising the understanding was another matter. I liked the way in which the arrangement of the pages demonstrated the complexity and interrelatedness of people's value systems with one another and the need to somehow navigate one's own journey through it, or in cognisance of it.

I was extremely pleased with this discussion. They understood so clearly. It was almost frightening. I was very impressed by how fast they caught all of it. One of them even remarked how amazing it was that you could learn all this about yourself by taking part in a drama process, and I glowed.

Next I asked them, how one then deals with situations where your emotions threaten to cloud your better judgement in situations where you really ought to listen to one of the Elixir, values. "Does all this mean you always have to control your emotions with your mind?" Participant M said it was a nice ideal, but she knows she is powerless against her own feelings. The bitter divorce of her parents had taught her that. So I asked them what they propose as the solution. They did not know and I admitted that neither did I. Would giving yourself time to gain a little distance be a wise thing to do? Thinking about it, using the insight they have now about their own desires may help, Participant P said. I agreed.

Then I asked them to create two short Utile improvisations that illustrated a conflict of values. They were not allowed to show any kind of resolution, though. Participant M and Participant Q showed a situation from Participant M's life where her mother comes up to her and breaks the news that she was leaving her and her father. The scene ends with Participant M in emotional disarray. Participant P and Participant H showed a scene between a "druggy and a friend (Duggy and Fred). Fred is confronting Duggy about using drugs and wasting his life. Duggy maintains that Fred docs not

understand. The conflict is clear and it ends with Fred losing his patience. I asked them to look out for more examples of such value conflicts over the next two weeks and to come up with various solutions for their interactions: how the characters should deal with their feelings. There was no time to run a Forum, and I thought they needed more time to think about possible ways of dealing with such situations.

I liked that the first story came from one of the participants' lives. It could lead to the kind of moral debate I was looking for where people will be able to compare their own values with the communal values by exploring them in the context of a story and finding out how difficult it is to balance the one with the other in real life situations. I was not sure if the second story was that 'real' to those taking part in it, but they assured me that it was.

Overall I was satisfied that we had reached our main objectives. Not only did they remember the significant events, but they were able to recall enough of the feelings to warrant a continuation of the reflection process. I was anticipating the next session with great excitement, because I would get to the personal elixirs at last. I was beginning to see how they were finding individual and specific meanings and understandings for their life stories, something that was not that clear after the original process. Little did I know, that this need for elixirs that would satisfy my own description was precisely the thing I, myself had to sacrifice.

7.2 Longitudinal SESSION 2 - Sep 11, 2004

Since we only created very short scenes the last time, I am going to try and build them out a little so that their climaxes are clearer and the dilemma for the protagonist is obvious. Thereafter, I will ask about ideas of how the protagonist should deal with the massive emotions that are being awakened.

Objectives;

- *To clarify short scenes where value systems clash.*
- *To come up with practical solutions from their lives.*

Focus	Activity (Play for them)	Strategy (Play for me)
Developing the scene	Scene work: <ul style="list-style-type: none"> • Who is the protagonist? • Show us the extent of emotion that is building up as a result of the conflict. • Stop the scene at its climax. Developing the scene using Forum Theatre ideas: <ul style="list-style-type: none"> • What usually happens in a situation like this? Play it out in the scene. • What other solutions do you have? Again try it in the scene. 	<ul style="list-style-type: none"> • Remembering the work done in the last session. • Building on it so that it can be used for Forum and then for analysis.
The Elixir	Discussion: <ul style="list-style-type: none"> • Name the core value/desire each character is exhibiting. • Which of the solutions work the best and why? • How can we use what we have learnt in the future? 	<ul style="list-style-type: none"> • Applying the knowledge to real life situations.

Well, the whole plan proved useless once again. Only two of the previous week's participants M'ere there, along with 4 others, all of whom attended the first process last year, hut did not have the exploration arid reflection we did two weeks ago. It was impossible to just cany out the plan. I tried to explain quickly M'hat we were doing and asked the two who were up to date to summarise where we were at. However, the new one 's did not quite get it that quickly and kept interrupting for explanation or to agree with arid flesh out some point by including their own views. I realised soon that the material M'as important and engaging to them and so we ran the rest of the session as a group discussion. This amounted to a kind of repeat of the work already done, hut with less dramatic work.

At this point I had to give up my plan for the most part and sacrifice two things. Firstly, I had to let go of the need to end up with clearly defined and articulated personal elixirs. I knew there was no time to complete the death and resurrection and return without a clear seizing of the sword for all participants, and that in itself would take at least as long as the previous session. Along with this, however, I also gave up my insistence on dramatic means of exploration and decided only to pursue it if the group suggested it. I kept watching for hints or opportunities, but none arose. I do not know if this was good or bad, only that I felt it was necessary. I wanted to give up all control and truly let the group lead, forcing me to become flexible and fluid - hence, the spirit of this chapter. All I did was ask questions to guide the discussion, but even the questions themselves were prompted by what the participants had to say.

The first question I asked the new group was what they remembered of the previous process and interestingly enough, they all immediately zoomed in on the crisis point and the conflict that ensued. This then confirmed my expectation of the first week that the majority would remember that. Of the 8 that I have now asked this question. 5 first jumped to that moment in the process. We then discussed several questions:

1. What caused the conflict?

They basically agreed that the cause was that everyone wanted to be heard and no one was willing to give others a chance. Everyone wanted the power/space to impact the situation.

2. Why were we unable to organise the conflict so that everyone could be heard?

They agreed that it was for two main reasons: people did not want to listen to each other and people were unable to separate their own feelings from that of their character, so it became personal and hard to just let it go.

3. What other situation in your everyday lives remind you of that kind of conflict?

Two stories took up most of the conversation. N4 said he likes to dress up with his friends in full Gothic gear (piercings, black clothing and black makeup) and go out at night. Yet, they are kicked out of most of the clubs in town because they look like 'trouble'. One of

his friends even got a speeding fine for over R1500 just because of the way he was dressed. People look at you funny. I pointed out to him that he would change his behaviour if he did not get a kick out of those funny looks and the reactions he gets and he agreed. I asked him what desire of his is fed by those reactions and he said quite simply: power and control.

Participant M is frustrated because her black friends and family say she is a 'coconut'" and her white friends treat her as black. When she is with family, she needs to conform to traditional black, Christian customs; when she is with black friends, she needs to conform to their expectation of her being a 'coconut' or she must try to fit in with them, and then, when she is at school, she is someone else again. Why can't she just be herself? I asked her to answer that question. She said it was easier to simply conform. Still, society should be more accepting, then she could just be herself. I asked her if that was her biggest desire: acceptance. She agreed.

We spent most of our time on this question, because every time someone told a story, someone else could identify with some aspect of it and they wanted to understand why society and individuals act the way they do in the stories. It was a very fruitful conversation in terms of them discovering things about themselves and others. However, I kept looking for a story we could dramatise, but it never presented itself clearly. They were far more interested in why things happen than in how they happen. I just let them talk, very conscious of their engagement in the discussion and not wanting to usurp that by forcing them to physicalise it.

Throughout this section I kept hoping a drama would erupt, but it did not. In retrospect it would have been possible to use either *Participant L's* or *Participant C's* stories for a forum theatre exploration, but I did not want to interrupt the flow. By now I had all but completely let go of the idea of structuring the reflective process in a particular way. I was taking the path of least resistance. All in all I was very pleased with the two

' The term 'coconut' refers to someone who has a black skin, but acts as though they are white. It is a derogatory term used by other black people to refer to those that they feel are compromising their African heritage by conforming to western ways of doing and thinking.

stones, not only did they illustrate the multicultural nature of the participants real life contexts, but it also made for excellent material for talking about personal values versus other values that exist in society, whether these were connected to the constitution or not. I missed an opportunity here to implement some of the kinds of suggestions Sharon Grady (2000) makes in her book on *Drama and Diversity*. She suggests that one should actively draw attention to cultural conflicts and differences and interrogate such interactions. Both these stories were rich in possibilities for such an interrogation. This is especially true in the light of my own expressed desire to learn to understand the relationship between individual and cultural values more clearly. I could just as fruitfully have linked these stories to questions about how we view 'the other', drawing on our own space age drama where the aliens were depicted as dark, violent, aggressive and greedy while the humans were portrayed as far less stereotyped with aspects of good and evil. I could also have drawn attention to the obviously oppressive gender roles taken by alien women while the females of the EECC were far more empowered and balanced. Sitting with the participants in our circle talking, I knew when I let this opportunity pass. It was just before and as I asked *Participant C* to take her focus away from what she thinks society ought to do and focus on what her experience tells her about herself. I did this with the question: Is that your biggest desire: acceptance?

For the umpteenth time through out this study, I made the conscious choice to focus on values from the perspective of the individual and not from the perspective of social norms. This is in spite of my own understanding that really the two are intricately connected into a complex network of relationships. I do not see the worth of complaining about other people's reactions and responses, if one is still not aware of one's own within a particular situation. Whether my choice of focus has to do with my own western whiteness, is another question altogether, albeit a very real possibility. For now in the instance of this enquiry, I can only say that I accept that a further exploration of cultural values and how they hang together is necessary, for my own benefit as well as for participants', - but in a different study. As it was, we were in the last session of a very long and fruitful process and I wanted to keep the focus on what was already on the table

without beginning a different, complex investigation, I drew the discussion back to where it began with my next question.

What, in your opinion then, is the relationship between *The Ordeal* in our story and the ordeals we have now talked about that you face in real life?

This discussion took the longest. It was interesting how they kept talking about the relationship between role and themselves. There were two main opinions. Firstly, that just like in the drama, people play different roles depending on their contexts. Yet, in all such circumstances one ends up being oneself when one's core values are threatened. The other opinion was that people who cannot separate their characters from themselves were unable to just play the game and leave it behind once it was finished. We agreed that, in fact, such people were the ones who felt that their core values were threatened and that stepping away from the game would not remedy this. While those who were able to disconnect did so with ease because in so doing their core values would be adhered to, e.g. the core value of wanting peace and no conflict, would be served by seeing the game as just a game that can be left behind and relationships restored. However, if the core value of needing respect was threatened, ending the game could not fix it if the participant still felt disrespected by their friends. Therefore, even the act of switching roles, in drama or in real life, is dictated by the core value. This interested them and they realised how we are controlled by our deepest desires as opposed to us controlling them. They asked how one should handle such emotional situations then? I answered that this was probably the core question. I asked for suggestions, but they did not know. We ended, therefore, at the same place as the previous week and indeed the same place as where we ended the first process.

In a final desperate attempt to extract an elixir for them to take to their real lives, whether or not it could be connected to a communal value, I asked the last question:

4. In a nutshell, what have you gained from today's discussion?

Here are their answers as quoted from the video of Longitudinal Session 2, 2004:

Table 7.4

<i>Name</i>	<i>Quest</i>
Participant Q	"I now recognise my core emotions and core feelings and I can sort of (sic) and I can now step back from that when conflict arises and think about others for a change."
Participant P	"I have learnt a lot about function in society to achieve who I am and to find out who I am and how to morph, basically."
Participant I	"I need to know my core something. I know it is there now."
Participant F	"Just like C2, I need to find out, you know, what my core value is and understand my way of thinking." (She then describes how that would help her to switch roles from school to home and back, without carrying emotional baggage from one to the other.)
Participant C	"I just want people to like me for who I am."
Participant L	"I now have a heightened awareness of everything that goes on in and out of society."

Of the six, Participant Q is the only one who seems to have connected her understanding to a general communal value: thinking about others for a change. Participant P, Participant C and Participant L had all managed to spell out their Reward values and doing so seized their swords: Participant P the week before, Participant L in his story earlier and Participant C here in her last statement. Participant P and Participant L both express an understanding of society, but have not yet articulated a corresponding value. Participant I and Participant H understand the need for finding theirs, now that they know it is there, but they have yet to verbalise them. Still, the insights, as articulated above, show that they all have at least something with which to enrich their lives and start a process of self awareness. They all had gained a boon of some description, even though it does not take the form I envisioned. All of them wanted more as we broke up the discussion, but we were over time already. The final paragraph of my journal summed up what the longitudinal study had shown:

The discussion was very interesting and pointed to the same conclusion as the one I reached at the end of the previous process. The process was highly successful in

creating a values conflict where higher values came into conflict with personal desires. Such a climax to a story creates a very rich experience for reflection and analysis in order for people to gain insight into themselves because of the level of identification with their characters. Yet, it needs a structured and just as intensive dramatic process to extract these meanings and apply them to real life. Even now the latter aim was still not completely satisfied.

I still dream of a complete process where the Elixirs get as much attention as the Rewards. I wanted this second group to get the opportunity to see the complexity of value systems in the way in which the first four were able to see it with the arrangement of papers on the same level. Now they were left with the belief that they are about only one thing, one core value that drives their actions and emotions as opposed to a network of values that hang together to make up a complex self. This is what the elixir values were supposed to do: complicate and balance the picture. Yet, what they had was a snapshot, one piece of the puzzle, one flash of understanding that could motivate further critical thinking and interrogation, and that after all, is a very important objective to have reached. In fact, a messy outcome, as OToole (1992) and others suggest, can even be desirable for the very reason that it leaves room for further interrogation. For this particular journey I had to respect the participants for what they could give me and look carefully at the elixir, or perhaps complex network of elixirs and meanings, that / was taking home myself.

7.3 Assessment summary for the project as a whole

In an attempt to draw the two phases of the project together, focussing on its achievements, I here provide an assessment of the learner-teacher partnership in achieving three main objectives as identified by Phillip Taylor (2000) in his book *The Drama Classroom*. The aim here is not to provide a detailed analysis or list of the project's outcomes, but to focus on the whole project and its main characteristics for an overall picture of its accomplishments. I also try to incorporate here not just the intended outcomes of my initial planning, but the unofficial meanings that came to the fore in my

interviews with the directors of the Y2Kids Youth Theatre Company. According to Taylor, successful partnerships:

- activate teachers and students to believe in their own worth,
- enable participants to reflect on the question, What is happening now?
- transform people's understanding of their world.

Taylor asserts that the most important aspect of a partnership that makes the participants feel their worth is when all participants' ideas are being acknowledged and implemented in the project. Evidence of how this was true for this study, is in the way in which I took great care in adapting the process to the needs of the participants. Their needs and values shaped the drama from the outset and it was their own theft of the valuables that drove the action to a climax. However, even more than the impact their responses had on the drama, it was evident all along that they were also teaching me about facilitation, about drama and about life. Like Taylor, I find myself thinking of Paulo Freire's concept of the dialogue between teacher and student where:

...the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with student-teacher. The teacher is no longer merely the one who teaches, but one who is himself taught in dialogue with the students, who, in their turn, while being taught, also teach. (Freire, 1970: 67)

For participants the process provided them with the confidence in their own critical ability and their own attempts to make sense of themselves, their fellow journeymen and their worlds. This is clear from the final responses of participants in both the original and the longitudinal study, but more so for those in the latter. As remarked on by both directors, this was the group that was already predisposed to critical thinking and the process, validated and strengthened their confidence. For me, the process did exactly the same: it gave me confidence to try and retry to make it work, but also to reflect, analyse and critically interrogate my own values and my own praxis which flows from these.

The clearest illustration of how participants were able to come to the point of reflecting on the question " What is happening now?" is the story that co-director Peter Mitchell related at the end of our interview as quoted earlier in this chapter. The

significance of the story is not so much in its relationship to the Ordeal of our drama, but in the way it empowered the participants to reflect on events in their real life story. Michel I (Appendix 4) explains how they needed no structured intervention for reflecting upon conflicts that occurred among them during rehearsals after the project's completion. Taylor distinguishes the question, "What is happening now?" from the question, "What will happen next?" The first focuses on all the values, beliefs and factors that are influencing the action at the moment, while the second draws attention only to the content and events of the unfolding drama, be it fictional or real life drama. Instead of focussing on what should happen next, the Y2Kids would stop and ask, "What is happening now?" They would look at how it relates to what happened with the Meeting at Maverick 436, and try to address the conflict before they continued to what should happen next. For me, the critical analysis of the project, especially of The Ordeal and its confusion and frustration had greatly enriched my own practice and provided me with a number of tools for future processes to arrest the attention of the group and ask, "What is happening now?" Moreover, it taught me to stick with the mess until it is understood in one way or another, regardless of its difficulty, its emotional intensity or its chaotic potential.

As for the transformation in understanding the project instigated, there are numerous examples littered throughout. I will summarise by looking at the three spheres of impact I had identified earlier: individual, immediate Y2Kids community and wider cultural communities. On individual levels, every participant had some new understanding that he or she took from the project as summarised in tables 6.5 and 7.4. Yet I am sure there are ways in which their understanding of themselves had changed that was not reflected anywhere in this study, simply because there are so many things they could have learned that I had never asked them about, or that they had not committed to words to anyone else, or if they had, I did not ask the right people to get those responses. There would, in other words, be a myriad of unofficial personal meanings that participants had taken from the process that were not made evident through this research process. Evidence of how their understanding of their immediate Y2Kids community transformed was given by Mitchell, not only as he related how their interactions with one

another had been influenced by the increased understanding of conflict, but also by how they had said to him in so many words that they understand each other so much better after the project (Appendix 4). Apart from the few who had mentioned that their understanding of society had changed after the final discussion (Table 7.4), Baxter (Appendix 4) pointed to another outcome which I was unaware of. She mentioned how they had told her that their view of popular images, or role-models, had changed. I expect this was on account of how they learned to understand the Hero's Journey and use it as a tool for analysing media images and narratives. This was another unofficial meaning I knew was potentially there, but which I did not focus on explicitly.

I expect, though, that the most profound transformation occurred in my own understanding of myself, my praxis as facilitator and researcher, of my field of study, and of my world. Both Taylor (2000) and Grady (2000) assert that it is precisely this self-reflectivity of the drama practitioner that is the most fruitful. It is when teachers confront themselves that they, their practice and their students stand to gain the most. Perhaps this is also the most important contribution of this study: the way in which it tracks one facilitator-researcher's journey of discovery, learning and transformation. The following chapter attempts to recap the most important episodes of this journey.

8. RETURN WITH THE ELIXIR

Conclusion

And now the girl was a poor cripple, and had to find her own way in the world as a servant to others, and she never, ever again wished for red shoes. And mothers who saw the old cripple would clutch the hands of their children tight and warn them never to allow anyone to pry, threaten, rob or seduce them away from the thing they love.

- *Women Who Run With the Wolves* (Estes, 1992: 216-219)

This study explored the creation and development of characterisation in improvised drama, as tools for self-understanding and personal growth, through values clarification. It illustrated how one can create and develop a dramatic character by clarifying the values that form part of its belief system and consequently influence its actions, and then use that character as a framework for understanding how one's own value system influences one's actions. In the process, a pattern was identified that elucidates the stages of growth a person undergoes as s/he journeys through life, be that person fictional or not. This pattern was named 'The Hero's Journey,' a concept borrowed from the work of Joseph Campbell (1988a, 1988b) and Christopher Vogler (1998). This pattern reiterates and permutes, but maintains a certain shape permeating much of the theoretical research that formed the basis of the argument in this study. The same pattern was then used to devise a drama workshop series that was designed to create a double journey where participants would grow as result of their involvement in the growth of a character they create and develop themselves in the context of an imaginary setting. In retrospect, the same pattern describes my journey as the researcher in the process of writing this thesis and testing its results. This journey is reflected in the titles assigned to the chapters of the thesis.

The Call to embark on this study came as result of a perceived need in Education to create dialogue about values in South Africa coupled with an understanding that drama may provide a powerful vehicle for learning about values. The need for dialogue was highlighted by two factors: on the one hand there is the perceived complexity of value systems and the fact that they are deeply embedded in the context of a person's life, making it difficult to step back from them in order that they may be critically interrogated (Macintyre, 1981). Yet, on the other hand, it was shown that this interrogation of values is an important and necessary life skill, particularly for young people in a post-colonial multicultural South Africa where social and cultural constructs need re-evaluation (Dalrymple, 1992; Van Zyl Slabbert, 1994).

The study suggested that a carefully crafted Educational Drama process, which follows the pattern of the Hero's Journey, may be a useful tool for teachers to aid young people in this evaluation process and in forging the values promoted by the South African constitution. The suitability of drama for this task was based on the unique relationship between the fictional frame of drama, and the frame of perceived reality. These two

frames became the Ordinary World (perceived reality) and the Special World (drama) of the research. The theme of the journey was the paradoxical relationship between the two where distance and closeness, engagement and detachment occur at once.

In preparation for the journey, the work of Boal and Landy was studied. The research focus was how improvised drama can be a vehicle for making the value system of an individual apparent by creating distance between a participant and her actions. Boal politicises the relationship between theatre and everyday life by contesting Aristotle's claim that art imitates nature. He (Boal) writes that in fact, theatre imitates the theatre practitioner's interpretation of nature, hence exposing that practitioner's belief system. If a person's beliefs and values are exposed through the theatre she makes, it is possible to use drama to teach the skill of stepping back from the belief system in order to interrogate it. However, Boal's own theatre exposes a particular belief about how he sees the 'self, namely as an absolute thinking subject. This renders Boal's theory incomplete for our purposes, since he does not provide many perspectives for dialogue, leaving the final choice of action up to the absolute subject. His work also proves to be impractical for the needs of a multicultural group of adolescents when it comes to the specific subject matter of this proposed programme i.e. the personal values of participants. This is because he uses the real stories of the participants and not fictional stories which provide more distance from the personal nature of the subject matter.

Landy's concept of self as a many sided, complex system of roles, provides a more satisfying theory. His use of fictional characters and stories also provides the necessary distance for learning and self reflection needed. His concepts of role and distancing underline the idea that someone's dramatic interpretation of everyday life exposes her beliefs. Drama can therefore be used to externalise such beliefs so they can be critically evaluated. Role becomes the frame through which everyday life is interpreted by the individual, therefore understanding the role equals understanding the belief system. However. Landy's taxonomy of archetypal roles proves to be somewhat reductionist and does not provide enough of a theory on dramatic character, and the use of values clarification in the creation of character, to make it completely applicable.

Gary Izzo, on the other hand, uses archetypes as the basis for creating fully functioning characters and Vogler uses them to suggest a process for devising a story or

plot. The work of these two writers was used to cross the first threshold into the wonder world of drama as art form. Further distance was now created between the role and the participant by developing that role into a complete character. To ensure the potential for learning, however, enough similarity between the fictional characters and the 'real' selves had to be maintained. This was done by using models that establish clarification of values, the research focus for this chapter, as a basis of character creation (Izzo) and character development in the context of a story (Vogler).

Izzo's emphasis on play provides clear directions for beginners to create characters and to use them as the basis for story making. In addition he argues that the playability of the characters can be enhanced by basing them on responses to a predetermined value system, albeit a simplified one. Izzo's model is, however, poor in dramatic theory and therefore the ideas of Bertolt Brecht as well as those of practitioners in Educational Drama were used to enrich the theory. Brecht's concept of *Gestus* more specifically eliminated the relationship between a character's actions and his belief system. In addition, the simplification of role in educational drama by focussing on attitude and action, further emphasised this relationship between actions and beliefs also indicating how it can be used for learning and meaning-making. The main short coming of Izzo's characters was that, although they had the potential for growth, they were not required to change and reach attainment of their passions.

Vogler, on the other hand, provided a model particularly for the purpose of growing the main character of a story, the hero. Personal growth was to be the main dramatic function of the hero as he journeys through his story. The mythic structure of the Hero's Journey becomes the link between the growth of 'real' people in the frame of perceived reality as well as for fictional characters in the frame of the drama. This relationship was illustrated by a comparison between Vogler's fictional journey of a hero and Victor Turner's description of social drama, i.e. the phases of transformation a community undergoes during times of change. The face-to-face meeting of the hero with his deepest desires in the Ordeal, was to be a parallel for the clarification of his values and his own evaluation of them as they are manifested by his archenemy. This confrontation with values is paralleled by Turner's understanding of the liminal characteristics of the redressive phase of social drama where communities must interrogate their values. The

journey was now to be interpreted for use in an educational drama series that would lead participants to the same point of the clarification and interrogation of their own values.

The journey to the Inmost Cave in terms of the research started as a study of educational Drama and its focus on engagement as the prerequisite for learning. The research focus was the relationship between the actor/participant and character and how it can be mediated in such a way that learning takes place. The first objective was to ensure that the content of the proposed workshop series would be suited to the proposed target group. It was argued that South African adolescents were in a situation comparable to that of a hero searching for his own identity, rendering the content ideal for the group. Secondly, the methodology of using drama as medium was evaluated in terms of its suitability and again, it was deemed ideal. The suitability of drama was shown to hinge on the interrelated relationship between drama and everyday life. This embedded nature of drama in everyday life opened the door to an understanding of how complete immersion in the drama, can lead a participant to new insight about herself as she reflects on the experience. Indeed, it was shown that the deeper the engagement, the more spontaneously the reflection would follow. This was especially true for young people whose cognitive, social and emotional development makes them prone to play dramatic characters to a level where reflection becomes possible. It was concluded that the engagement of a participant with a drama is also comparable with the journey of a hero into the Inmost Cave. The only questions remaining were practical ones.

As theory was put to practice, I had to face my deepest fear: what if the process does not really work, or what if it could work, but I was unable to make it do so? At the same time my deepest desire was, not just that it should work once for specific participants, but that it would produce a practical programme that can be used by others as well. Myself as practical educator had to come face to face with myself as theoretical researcher. As I prepared the sessions and executed them one by one. I realised that, while the potential of the programme was immense, it would take many more trials before a final programme could be produced. I had to face my own weaknesses one by one, overcome them and then use my strengths to make the journey work for the particular group of 19 learners. The first of these weaknesses was my own safety within the role of analytic researcher. It took me a while to take the risk and immerse myself in the drama

as I expected the group to. Once inside, I was able to employ the theoretical research I had done very successfully in building belief and engaging the group in the drama. The second weakness I had to face was my own inexperience with the process. While this was a logical effect of the fact that the process was as yet untested, it was my own desire to remain in control that nearly capsized the process. I was brought to a new appreciation for the complexity of value systems and their influence, not just on the actions of participants, but also on my own. It is with a feeling of gratefulness that I remember how I had removed my value system from the already messy conflict during the participants and their characters' Ordeal. Had I forced control, the presence of my value system may have interfered with the participants' process of discovery in identification with their characters.

With this identification in mind, I was able to observe how the complexity extended to the relationship between people's characters and themselves, and between the frames of drama and perceived reality. I had to marvel at the messiness of the relationship and the apparent absurdity of my attempt to gain insight into it and then lead others to gain such insight as well.

After initial reflection, I was able, as educator, to use the 'mess' to guide the learners to a limited insight into themselves and their values and how they influence their behaviour. I was also able to link it to some of the most important values highlighted by the South African constitution: democracy, tolerance, and respect.

As researcher, I was able to reflect further on the process in writing, as I embarked on The Road Back from the Special World of practice to the Ordinary World, so to speak, of theory. The evidence of this reflective analysis can be found in Chapter 6 of this thesis. In my writing, I was able to articulate my deepest desires, take control of them and in doing so, Seize my Reward. I used the experience to suggest adjustments to the proposed programme. This thesis, therefore becomes the tangible evidence of that ability to reflect on my own actions and articulate what can be learned from them.

Yet, I had still to prove my own learning. While I was putting the final touches on my work, I received another chance to reflect on the process with some of the original participants in a longitudinal study. They experienced a Resurrection of the process and feelings associated with it, but I was about to face a Death. Again my need for control

and neat endings came and stood in front of me like an old friend/ fiend. This time, I not only relinquished my need to control the outcome of the reflections, but also my desire to use dramatic means. This act would signify my final sacrifice.

This final chapter relates my own resurrection, after having sacrificed my ideals of bringing order to the chaos, and I was able to learn from it. In this way the principles of the research that precluded the practical application are reaffirmed, but I have a renewed reverence for the complexities of the relationship between drama and living.

So, while the Rewards of this study may be varied, among them the beginnings of a powerful process that could add to the education of the youth of South Africa, the Elixir is more lasting. It represents a new appreciation for the beauty and complexity of life and the ability of drama to frame a small section of it for just long enough so that a little insight may be gained. It opens the door to the question of whether other dramatic principles, apart from dramatic characterisation and development, may also be used in similar ways. One such study may involve a comparison between the creation and management of dramatic tension in the course of plot development, on the one hand, and the causes and possible management of the tension people experience in everyday life, on the other. Further study, that was suggested earlier, involves testing the applicability of the Hero's Journey across cultures in South Africa. This would shed more light on the relationship between the individual, her values and her community with their values. I would like to conduct such a study by focussing not so much on the individual but on the differences between cultures and their values to draw attention to difference in a way that would illuminate and celebrate our pluralistic society. I hope to learn more about and challenge my own Western whiteness in the process. Perhaps the next step would be, however, just to test a revised version of the programme to see if it can refine its ability to dance on the margins between order and complexity in a way that is practical.

The exploration of the relationship between drama and everyday life in this thesis has brought me to an understanding of the interwoven character of the two. The idea that theatre exists in a liminal space between what was, and what is still to come, makes it a powerful tool for transformation. Drama exists where people grapple with change, just as Boa! (1979, 1992, 1995); Landy (1993, 1994, 1996); Vogler (1998), Turner (1968, 1982, 1990) and practitioners of educational drama all grapple with it in their respective

writings (Bolton, 1979, 1983, 1986, 1998; Howell & Heap, 2001; Grady, 2000; Heathcote, 1971, 1980, 1984, 1990; Hornbrook, 1998; Morgan & Saxton, 1987; Neelands, 1990, 1995; O'Neill 1988, 1995; O'Toole, 1992; Somers, 1994; Taylor. 2000; Way, 1967; Winston, 1998)¹. It is small wonder, then, that drama should be an ideal tool to guide the dialogue on values that is so necessary in effecting the transformation needed in South Africa from domination to equity and *ubuntu*.

The process I have devised is not possible unless it is recognised that the road to transformation is as messy as the relationship between self and context, life and drama, character and creator. As all the theorists cited in this thesis, and certainly many more beyond, try to use drama to order the chaos, perhaps this programme may be of similar use.

However, as Neelands and Goode (1995) suggest, creating order is not the only function of theatre, it also provides playful celebration and entertainment. May this programme be supplemental to the process of moving through transformation with intense concentration and in earnest, while not neglecting the need to play and enjoy the journey. In conclusion:

We are looking for a culture which may well be less materially based but where more people will actively participate and gain the power to celebrate moments that are wonderful and significant in their lives. Be this building their own houses, naming their children, burying their dead, announcing new partnerships, marking anniversaries, creating new sacred spaces and producing whatever drama, stories, songs, rituals, ceremonies, pageants and jokes that are relevant to new values and new iconography. (John Fox, 1991: 1)

¹ This is by no means an exhaustive list, but it does mention the practitioners most referred to in this study. Others can be found in the Bibliography.

Postscript

It is with the messiness and complexities of being human in mind that I chose the story of "The Red Shoes" as metaphor for this study. I base my interpretation of the story on that of Estes (1992) as she describes how it can be used to empower women to find their own voice amongst the many voices of the societies within which they live. I still believe that, unless we are able to identify what we truly value (the girl's first pair of shoes that she made herself) we will continue to be dominated by value systems that tempt us from outside and control our behaviour (the shiny red shoes from the shop). This is dangerous, because getting rid of controlling values asks for sacrifice and may leave us crippled if we do not recognise the power they have over us and balance this power with higher values.

The story seems to suggest, that these higher values are not as general as "love your neighbour as yourself, but that they have an individual flavour for each person. While the workshop *Meeting at Maverick 463* produced many levels of new understanding for participants, I was unable to help them formulate something of their own unique highest values or elixirs, for their current life stories. Yet, I am determined to keep trying. The dramatic patterns articulated in this study and their applications such as in the kind of workshop suggested here, iterate, can help people make sense of the complexities of living, have the ability to adapt to anyone's situation and are playful regarding the attitude with which they are applied. Yet, I have faith that such patterns, while they are playful, and perhaps because they are playful, have the power to make the lame walk.

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APPENDIX 1

Additional Material

1. Session 2: Uncompleted worksheet on <i>Unbreakable</i> (2001)	ii
2. Session 3: LARP - Rules of play	iii
3. Session 3: LARP - Examples of play sheets	
- Commander Chaplin (changed to Lena Saint): Station Personnel	iv
Nurse Lilith: EECC	v
- Body Guard Dardi (Changed to Na): Dekamon Empire	vi
Pirate Seth	vii
4. Session 8: Group brainstorms on meaning of Special Objects	viii
5. Session 8: Examples of completed Customs Clearance Form	x

CHARACTER ARC	THE HERO'S JOURNEY	UNBREAKABLE
Act One		
1) limited awareness of a problem	Ordinary World	
2) increased awareness	Call to Adventure	
3) reluctance to change	Refusal	
4) overcoming reluctance	Meeting with the Mentor	
5) committing to change	Crossing the Threshold	
<i>Act Two</i>		
6) experimenting with first change	Tests, Allies, Enemies	
7) preparing for big change	Approach to Inmost Cave	
8) attempting big change	Ordeal	
9) consequences of the attempt (improvements and setbacks)	Reward (Seizing the Sword)	
Act Three		
10) rededication to change	The Road Back	
11) final attempt at big change	Resurrection	
12) final mastery of the problem	Return with the Elixir	

Space Station Maverick 436 Layout

Automated
Canteen
(Coffee Shop)

Promenade
Deck
(Foyer)

Stairs
down

Station
Control
and
Security
(Green
Room)

Stairs
down

Stairs
up

Trading
Bay
(Studio
Theatre)

Board
Room
(Play Pen)

Landing
Bay
(Movement
Room)

Meeting at Maverick 436

Rules of Play

1 Stay in Play:

Do not leave the play area (See Layout) without the knowledge of the Referee. Do not involve people that are not part of the Game.

2 Stay in Character:

Be transported to another world of make-believe and stay there. Do not return until the end of the Game.

3 Stay true to Character:

You are only given the information on this sheet. Nothing given may be changed. Play the role. Anything not given may be improvised. Play the role creatively.

4 Handle a Physical Contest in the following manner:

- Touch an opponent and call "Physical Contest".
- Play Rock/Paper/Scissors (You can only play what is not crossed of on your Character Information).
- Winner subdue loser.
- Same sign, play again.
- In case of surprise attack also call "Surprise".
- In surprise attack victim show hand first then challenger.

5 Handle a Mind Contest in the following manner:

- Touch an opponent and call "Mind Contest" (You can only initiate Mind Contest if you have two or more mind powers).
- Play Rock/Paper/Scissors (You can only play what is not crossed of on your Character Information).
- If challenger wins then control victim.
- If victim wins then resist control and no effect.
- Cannot surprise attack in Mind Contest.

6 Have Fun:

The aim of the game is to have fun, so remember to have fun. The more fun you have the more fun everybody else will have.

Meeting at Maverick 436

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Character Information (1)

Name:	Chaplin	Rank:	Commander
Attitude:	<i>Stern but fair</i>	Affiliation:	Maverick 436
Background:	<p><i>You have recently taken over as Commander of the Space Station Maverick 436. It is a very remote station and discipline has been very lax. You will not let things continue like this under your command. You especially have problems with your second in command, Security Chief Baily whom you suspect to be an alcoholic and an incompetent fool. You're wife was killed a couple of years ago in a pirate raid and you have not overcome your grief yet.</i></p>		
Motivation		1	
Orders:	You are responsible for everything on Maverick 436		
	<i>You have received orders to set up a secure meeting between the EECC and the Dekamon Empire.</i>		
Personal Goals:	<i>You are proud of your command and will not tolerate idiots.</i>		
	<i>You are looking for revenge on the Pirate who killed your wife.</i>		
Secret:	You are the only one on Maverick 436 that knows that the EECC actually owns and controls this supposedly independent station		

Powers

You have the Physical Powers:

ftQcfc

Papjsr

Scissors

Use these powers to subdue an opponent

Martial Arts

Micro Weapons

(subdue Micro

(subdue Brute

Arts)

Weapons)

Strength)

You have the Mind Power:

Rock Mind

Paper IVIntt

Scissor Mind

(control Scissor

(control Rock

(control Paper

Mind)

Mindh

IVI II IJJ

Use these powers to control an opponent

Stun an opponent

Ask one question

command

- similar to

opponent must

Opponent must

physical subdue

Meeting at Maverick 436

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Meeting at Maverick 436

Apologies to Star Trek, Star Wars, Babylon 5, Farscape and Firefly

This is a Space Drama set in the future of Earth space expansion in the year 2365. The Earth Exploration and Colonisation Company (EECC) have been expanding human occupied space for almost 200 years without any opposition. Recently the EECC have met the Dekamon Empire, an alien race also colonising space. Negotiations and actions between these two groups have reached a stalemate. This adventure takes place at a point in time when representatives of the EECC and the Dekamon Empire meet on the remote space station Maverick 436 in order to negotiate a treaty.

The following groups are involved in the story:

Space Station Maverick 436

A remote and slightly neglected space station. It is close to the border where EECC and Empire space meets.

The Space Station is staunchly independent.

EECC - Earth Exploration and Colonisation Corporation

The powerful corporate government of Earth.

Responsible for Human space exploration and colonisation.

Controls Earth space through heavy regulation.

Dekamon Empire

An Alien Empire similar to the EECC but ruled by an Emperor.

Fiercely expansive and in opposition to the EECC.

Brutal slavers and merciless imperialists.

Space Pirates

Criminals that prey on unprotected and vulnerable space ships and stations.

Vile murderers and plunderers.

Suspected affiliation to the Empire.

Free Agents

Drifter, traders, protestors and freeloading civilians.

Nobody knows what they are up to and they should be controlled.

Meeting at Maverick 436

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Character Information (8)

Name: *Lilith* Rank: *Nurse*
 Attitude: *Dutiful* Affiliation: *EECC*

Motivation

Orders: **To assist Doctor Quinn**
Your main target is the Chief Negotiator Carlton (see secret)

Personal Goals: *Do not get caught out for lack of medical knowledge.*

Secret: **Being a Nurse is a cover - you are a saboteur. You have been hired by a Pirate Captain (Amber) to disrupt the meeting and sabotage the negotiations.**

Powers

You have the Physical Powers:

	Rock	Paper	Scissors
<i>Use these powers to subdue an opponent</i>	Unite Strength (subdue Martial Arts)	Martial Arts (subdue Micro Weapons)	Micro Weapons (subdue Brute <u>Strength</u>)

You have the Mind Power:

	Rock Mind (control Scissor <u>Mind</u>)	Paper Mind (control Paper <u>Mind</u>)	Scissor Mind (control Paper <u>Mind</u>)
<i>Use these powers to control an opponent</i>	<i>Stun an opponent - similar to physical subdue</i>	<i>opponent must answer</i>	<i>Give one command - Opponent must obey</i>

Meeting at Maverick 436

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Meeting at Maverick 436

Apologies to Star Trek, Star Wars, Babylon 5, Farscape and Firefly

This is a Space Drama set in the future of Earth space expansion in the year 2365. The Earth Exploration and Colonisation Company (EECC) have been expanding human occupied space for almost 200 years without any opposition. Recently the EECC have met the Dekamon Empire, an alien race also colonising space. Negotiations and actions between these two groups have reached a stalemate. This adventure takes place at a point in time when representatives of the EECC and the Dekamon Empire meet on the remote space station Maverick 436 in order to negotiate a treaty.

The following groups are involved in the story:

EECC - Earth Exploration and Colonisation Corporation

The powerful corporate government of Earth established for the progress of all humanity.
 Responsible for Human space exploration and colonisation.
 Controls Earth space through efficient administration.

Dekamon Empire

An Alien Empire similar to the EECC but ruled by an Emperor.
 Fiercely expansive and busy invading EECC controlled space.
 Brutal slavers and merciless imperialists.

Space Pirates

Criminals that prey on unprotected and vulnerable space ships and stations.
 Vile murderers and plunderers.
 Suspected affiliation to the Empire

Free Agents

Drifter, traders, protestors and freeloading civilians.
 Nobody knows what they are up to and they should be controlled.

Space Station Maverick 436

A remote and slightly neglected space station. It is close to the border where EECC and Empire space meets.
 The Space Station seems staunchly independent but is rumoured to be controlled by the EECC.

Meeting at Maverick 436

© 2003 G Janse van Vuureni

Character Information (15)

Name:	<i>Dardee</i>	Rank:	<i>Bodyguard</i>
Attitude:		Affiliation:	<i>Dekamon Empire</i>
Background:	You are the bodyguard to the Set family. You support the Emperor and will neglect your duty selectively. You suspect that Sing-Set is hiding something from Lark-Set.		
	Motivation		
Orders:	<i>Protect the Ambassador. If the Ambassador fails get rid of him.</i>		
Personal Goals:	<i>Find out what Sing-Set is hiding</i>		
Secret:	<i>You like to know dirty secrets</i>		

Powers

You have the Physical Powers:

Rock	<u>Paper</u>	Scissors
Brute Strength	Martial Arts	Micro Weapons
(subdue Martial Arts)	(subdue Micro Weapons)	(subdue Brute Strength)

You have the Mind Power:

Rock Mind	Paper Mind	Scissor Mind
(control Scissor Mind)	(control Rock <u>Mmd</u>)	(control Paper Mind)
<i>Stun an opponent - similar to physical subdue</i>	<i>Ask one-question —opponent must answer</i>	<i>Give one command - Opponent must obey</i>

Use these powers to subdue an opponent

Use these powers to control an opponent

Meeting at Maverick 436

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Meeting at Maverick 436

Apologies to Star Trek, Star Wars, Babylon 5, Farscape and Firefly

This is a Space Drama set in the future of Earth space expansion in the year 2365. The Earth Exploration and Colonisation Company (EECC) have been expanding human occupied space for almost 200 years without any opposition. Recently the EECC have met the Dekamon Empire, an alien race also colonising space. Negotiations and actions between these two groups have reached a stalemate. This adventure takes place at a point in time when representatives of the EECC and the Dekamon Empire meet on the remote space station Maverick 436 in order to negotiate a treaty.

The following groups are involved in the story:

Dekamon Empire

The great Empire ruled by our benevolent Emperor.

The Empire is busy solidifying the borders of Empire space and finding new places to grow in peace.

All humans in the Empire were rescued and saved from EECC pirates.

Space Pirates

Criminals under the protection of the EECC that prey on unprotected and vulnerable space ships and stations.

Vile murderers and plunderers.

Free Agents

Evidence of the mismanaged state of the EECC.

Drifter, traders, protestors and freeloading civilians.

Nobody knows what they are up to and they should be controlled.

Space Station Maverick 436

A remote and slightly neglected space station in EECC space.

The Space Station seems staunchly independent and neutral.

EECC - Earth Exploration and Colonisation Corporation

The powerful corporate government of Earth busy to slowly invade Empire space.

Responsible for Human space exploration and colonisation that encroaches on Empire space.

Empire space.

A haphazard organisation that does not control its citizens.

Meeting at Maverick 436

© 2003 G Janse van Vuuren!

Character Information (18)			
Name:	<i>Seth</i>	Rank:	<i>Criminal</i>
Attitude:		Affiliation:	<i>Pirate</i>
<i>'ou have murdered somebody culled Chaplin</i>			

Motivation	
Orders:	<i>Stay out of trouble. Look for something to steal.</i>
Personal Goals:	Make sure people know you are bad by boasting about the murder.
Secret:	

Powers

You have the Physical Powers:

Rock

Brute Strength
(subdue Martial Arts)

Paper

Martial Arts
(subdue Micro Weapons)

M4efe
Weapons
Strength)

Use these powers to subdue an opponent

You have the Mind Power:

Rock Mind

(control-Scissor

Paper Mind

(control Rock Mind)

Scissor Mind

(entro4- Paper M4n4)

Use these powers to control an opponent

Stun an opponent —similar to

Ask one question - opponent must answer

*Give one command
Opponent must o&ev*

Meeting at Maverick 436

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Meeting at Maverick 436

Apologies to Star Trek, Star Wars, Babylon 5, Farscape and Firefly

This is a Space Drama set in the future of Earth space expansion in the year 2365. The Earth Exploration and Colonisation Company (EECC) have been expanding human occupied space for almost 200 years without any opposition. Recently the EECC have met the Dekamon Empire, an alien race also colonising space. Negotiations and actions between these two groups have reached a stalemate. This adventure takes place at a point in time when representatives of the EECC and the Dekamon Empire meet on the remote space station Maverick 436 in order to negotiate a treaty.

The following groups are involved in the story:

Space Pirates

Freedom fighters of free space trade and exploration.

Free Agents

Drifter, traders, protestors and freeloading civilians.

Nobody knows what they are up to but somebody amongst them will buy our loot.

Space Station Maverick 436

A remote and slightly neglected space station. It is close to the border where EECC and Empire space meets.

The Space Station seems staunchly independent but is rumoured to be controlled by the EECC.

It is a good place to unload stolen goods and recharge because security is bad.

EECC - Earth Exploration and Colonisation Corporation

The corporate government of Earth.

Great places to attack and loot because Earth space is too big to police effectively.

A haphazard organisation and stuck up organisation.

Dekamon Empire

A bit better organised than the EECC, but still easy to loot.

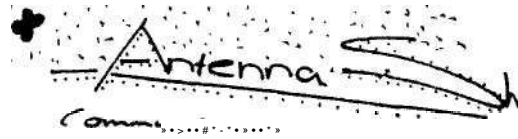
A great source of valuable jewellery and other exotic treasures.

Meeting at Maverick 436

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Special object brain storms

Station personnel



Ad

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EECC



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- r liWobich KM*
- ^* fathom i*j*
- * unewal of confidence 'in missioo L w M ^
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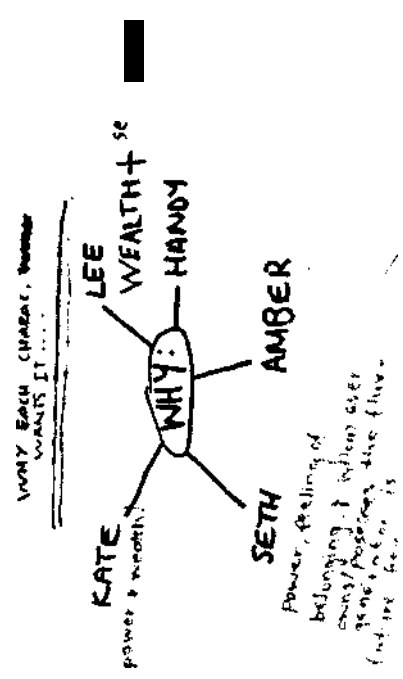
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APPENDIX 2

Questionnaires

Questionnaire 1

Y2KIDS November 1, 2003	
<i>This questionnaire is anonymous and fully confidential. Please be honest and open. If you still feel exposed, leave out your gender and race.</i>	
Gender:	Race:
Suburb:	Age:
	Grade:
	Who do you live with at home?
<p>If you look at your own life only, what are the three biggest problems you face in your life? Prioritise them from the most to the least important.</p> <p>1.</p> <p>2.</p> <p>J.</p>	<p>If you look at the youth of South Africa in general, what are the 3 biggest problems you think they face? Prioritise them from the most to the least important.</p> <p>1.</p> <p>2.</p> <p>→</p>
<p>If YOU had one message to give to vour friends and classmates, what would it be?</p>	<p>If You had one message to give to the vouth of SA, what would it be?</p>
<p>If you had one message to give to the adults in your life, what would it be?</p>	<p>If you had one message to give to the adults of SA, what would it be?</p>

Summary of values elicited from Questionnaire 1

The list is organised from the value that was the most in evidence to the ones least in evidence

1. Knowing who you are and what it is you want and becoming that. (13 examples)

- "Love who you are: You can make a difference, if you try."
- "Be yourself, do what you enjoy & what you good at."
- "Make the most of whatever you have & don't be intimidated by other people."
- "Don't let the things that others say and do get you down."
- "Have a dream & fight for it!!"
- "Be yourself!"
- "Don't be afraid to be yourself."
- "Believe in yourself, in the power you have to control your life day by day!"
- "Sometimes I lose touch with who I am constantly want to please others."
- "Be true to yourself. Don't give in to the fantasies or desires of anyone else. Set goals & achieve them. Be diverse/ be you."
- "Think outside the box, be innovative, go 4 your goals & dreams"
- "Be yourself, you are beautiful!"
- "Love yourself & make peace with your biggest enemy, that's one bad things you would have stopped."

2. Tolerance and no Judgement of others- works in conjunction with Love and Acceptance and Freedom (8 examples)

- "Do not Judge: It is better to be hated for who you are than loved for who you are not."
- "I am who I am. live with it. I can be a liar and a thief, it is who I am".
- "To listen, I have a lot to say & I am not just another kid."
- "Help me when I ask for help, hear me when I speak, feel me when I touch you and understand me."
- "Be open minded to change."
- "Do your best at all times and treat others the way you would have them treat you."
- "Just because you're adults does not mean you are more important. The youth need your help we don't need your criticism. Trust us, and believe in us."
- "Look less at the bad things about people and enjoy them for who they are. Why we always negative?"

3. Responsibility (7 examples)

- "Think of your future coz whatever you do today will effect your future."
- "You do not need drugs, or alcohol to have fun and enjoy yourself."
- "Think about your future, and love yourself enough to know what is good for you."
- "Don't be afraid to try new things but be careful of the repercussions"
- "Don't do something that you don't want to do & stay away from situations that don't let you say no."
- "Abstain from anything that would harm your life. We the future generation."
- "Think before you act because everything has consequences."

4. Love and Acceptance

"Appreciate your family & country and take advantage of your opportunities."

"Help me when I ask for help, hear me when I speak, feel me when I touch you and understand me."

"Acceptance - everyone wants to be part of an "in crowd" and no wants to stand out be different and make change"

"There's a lack of love & understanding that been give & shown us."

"My self-image, the way I feel about myself, worrying about what I should look like and what other people think."

"Support me, make me feel good about my achievements."

"Love yourself & make peace with your biggest enemy, that's one bad things you would have stopped."

5. Freedom (3 Examples)

"Give me space to grow!"

"Let me have fun while I'm young, Give me opportunities to learn from my own mistakes."

"Let me be who I want to be."

6. Faith and Hope (2 Examples)

"Accept Jesus as your personal saviour because now is time. You are nothing without and are going nowhere!"

"We can all make a change in our country so rather stand up today instead of drowning in self pity... You may not be able to change the whole of S.A in one step, but at least you'll start with one! And that's enough."

Questionnaire 2

Y2Kids Youth Theatre Company - November 15, 2003

This questionnaire is anonymous and fully confidential. Please be honest and open. If you still feel exposed, leave out your gender and race.

Gender:

Race:

Age:

Grade:

1. What did you enjoy most during the process?

2. Why?

3. What did you enjoy least?

4. Why?

5. Did you learn anything about yourself that you never realised before? Explain.

6. If you answered 'yes' to Question 5. which part of the process helped you learn this?

7. Was there something that you knew before, but which you see differently now? Explain.

8. If you answered 'yes' to Question 7, which part of the process helped you learn this?

9. Did you learn something new about drama? Explain.

What part of the process taught you this?

10. If you did something like this again, what would you want to do more of?

12. What would you want to do less of?

Summary of answers to Questionnaire 2

1. What did you enjoy most during the process? 2. Why?

- "Developing a character: Because I learnt to grow as a character & change"
- "I learnt much about myself while making friends: Everyone enjoys making friends. Dah!"
- "The coming together of it all & it making sense: It felt like we were finally working."
- "The final meeting: There was such a great climax and I could feel my character growing."
- "Acting out the meeting.: Coz b-ing a dekamon was great."
- "I've never done anything based on the "outer limits" if you could say! I loved it, after a while: It was extremely different & out of the ordinary!"
- "Playing in character (games): 'cause it was fun"
- "The role playing: It was interesting"
- "Being able to become something I wasn'texcited!!!: Because I'm not naturally a crazy pirate with long - fingers - HA!"
- "Doing those games in character: Enjoyed it"
- "I enjoyed when we actually got to the peace conference: I enjoyed it because everyone was interacting together and we all got to talk to each other"
- "The actual meeting: People started thinking"
- "The fun learning!: It was fun (?)"
- "Acting, Shows: Much better than just doing normal stuff. Shows are full of energy etc..."
- "The acting, "role playing": I enjoy acting"
- "End: More interesting"
- "Being able to make a character grow: It makes/ enables me to evolve both as a person & someone who enjoys development."
- "The meeting: Very social."

3. What did you enjoy least? 4. Why?

- "Having to be at the AA meetings: Because I couldn't get involved."
- "Waking up early!! JOKES!!! People who don't take the process seriously enough.: It gets on everyone's nerves (except theirs). It halts the process"
- "The beginning: It was messy"
- "The beginning of the process (1st few sessions): I was not acquainted well with my character."
- "The initial theory: Coz it sucked."
- "Some of the other people took it too seriously and so it made it hard to be heard."
- "Having to sit and listen to people fighting: 'cause it was pointless"
- "Journal entries: Just not my thing."
- "The beginning of the process... I didn't understand."
- "Auctioning: It was pointless."
- "The beginning: Cause it was boring."
- "The first time we started: I didn't know what I was doing"
- "Some of the people: They were immature"
- "Bad discipline from all the kids: No work done"
- "All the talking and theory work: I can never pay attention long enough"
- "Beginning: Not interesting"
- "Nothing: It was all a learning process"
- "The begging"

5. Did you learn anything about yourself that you never realised before? Explain.

"No I didn't get a chance to"

"Yes. That I had what it takes to make people laugh."

"Yes, that I get emotionally involved with a character even if I don't realise it, it becomes part of me."

"I can reach different levels of/ with my acting that I've never experienced before."

"Yes I learnt that I can keep my emotions under control"

"I've realised that my main weakness is that I can be easily intimidated."

"Can't handle Certain people"

"Yes"

"Not really."

"I can get into a character that is not like me at all."

"Yes. I noticed that sometimes even when you're in character your own emotions still come out."

"That I can be patient with people."

"Yes. Tolerance"

"Yes a lot, I learnt how to control myself and be more confident with my body."

"I get so involved with my character!"

"No."

"No."

"No, Yes, Maybe!"

6. If you answered 'yes' to Question 5, which part of the process helped you learn this?

"Everything. Actually mostly improv. sessions."

"The end. at the conference."

"The final meeting"

"When we met with everyone & tried to establish peace. There was so much shouting!!!"

"All of it"

"Throughout"

"The peace talks"

"The meeting!"

"The annoying people"

"Just the whole experience of drama, but especially the shows, they force you to improve"

"The whole Hero's journey."

"Learning how to act more real."

7. Was there something that you knew before, but which you see differently now? Explain.

"I know now that even if you are put in a position of authority the under dog can take over."

"Yes. I thought I could detach me from the character & I now see the importance of DEROLLING."

"Nothing much except that people do put their feelings much too much sometimes in their work/ acting"

"Nope"

"I think I learnt a lot about the characters of people that I thought I knew before."

"No"

"No"

"Man is all about power and wealth."

"No"

"Yes, that I can do more, the sky's the limit. I'm very sad I didn't make senior company too. I'd love to know what I did wrong"

"No, to me it was all just acting"

"The ability to fall in love with a totally hateable character"

"That acting is sometimes like real."

8. If you answered 'yes' to Question 7, which part of the process helped you learn this?

"The end where all was revealed"

"All"

"The final meeting"

"All the conferences."

"The peace conference..."

"THE WHOLE THING"

"To put all of you in it."

9. Did you learn something new about drama? Explain.

"Yes you must put yourself out there and not be afraid to try. And be completely involved in the fantasy world you have developed."

"Yes, that it can be very easy to make/do if there's some-one skilled enough to lead you, or do it with"

"Yes, it is far more complex than it seems."

"Yes, I can be flexible with my acting (reach new heights)"

"It can be really classic."

"Yes. This is the first time it has related so much to every day life."

"Yes it can be different."

"Yes, it can be fun. & it has many aspects"

"It's much more exciting when there's are whole lot of mysteries."

"Yes, my character meant more to me than one has ever before."

"Yes. I learnt that your own emotions do come in a character and this is an important part in drama."

"Yes, it involves a lot of emotion in character & not in character."

"Yes, characterization extreme"

"Yes, I found out that even while in a role or the personal traits come out."

"I just get more involved and enjoy it & understand the deeper meaning of it."

"To give your best."

10. What part of the process taught you this?

"All of it"

"Throughout - developing over a period of time."

"The making of the every performance. Or improves with skilled others."

"All"

"Everything"

"The meeting"

"The diary was the best though."
"All of it"
"The plot of the story"
"The individual scenes before the peace confers"
"The peace talk"
"The meeting"
"Role playing"
"THE WHOLE THING"
"The meetings, exercise."

**11. If you did something like this again,
what would you want to do more of?**

"Play the game & watch the tape"
"Improv"
"The conference debate"
"More of the final meeting"
"Acting"
"The writing & understanding it more "
"The games"
"Role playing"
"Beginning to understand the basics before we
"begin..."
"The actual conference and improvising"

"Talking and interacting with the other people"
"Everything"
"This"
"the drama; acting"
"The end"
"More of all"
"The End"

12. What would you want to do less of?

"Discuss you learn more from doing it."
"Nothing"
"The beginning."
"The beginning phase"
"Theory"
"The "powers" thing made it slightly difficult"
"The fighting."
"Writing"
"Talk & plan..."

"Auctioning "
"Theory."
"The characterizing and decharacterizing"
"Nothing"
"The talking & discussions."
"Theory"
"The beginning"
"Less of nothing"
"Bickering"

APPENDIX 3

Reflections: Longitudinal Session 1

I organised the written reflections of the participants into a table according to the questions I asked them. I did not change the wording or phrasing of the participants, add or cut anything. For instance, the names of participants and characters were taken from the sheets in the way they wrote or remembered them. I even tried to duplicate their formatting. So, if they underlined a heading, so did I, if there was no heading, I added none and I also kept their numbering style. I did, however, offer interpretations of some of the abbreviations or possible confusing expressions in brackets and italicised them.

<i>List the three most prominent memories you have of the original process</i>	<i>Identify the feelings you associate with these memories. Divide it into characters feelings and your own feelings, if you want.</i>	<i>Use the values you have identified and write down what you think your life quest is: what you are striving toward</i>
Participant P		
<p>Memories</p> <ol style="list-style-type: none"> 1. The actual enactment (<i>LARP</i>) in character around the hex (<i>Hexagon Theatre Complex</i>) was the biggest memory, running around, (esp. when I thought I had a gun, I was tricked into thinking it was one, and I ran around trying to take people hostage) This is my recurring (<i>sic</i>) mem (<i>memory</i>). 2. I remember I was very weak as a character, so the gun was my ownly (<i>sic</i>) chance of completing my goals. 3. My name, surprisingly wasn't first on the list (character name). Obviously actions and visuals were the more important aspects of the process than (<i>writing ends there</i>). 	<p>Feelings</p> <ol style="list-style-type: none"> 1. Mostly, in the begging (<i>for help in finding her brother, after discovering her 'gun' was not real</i>), excitement, (out of char.) Once action got going: fear, depressing (<i>depression</i>) (in character) almost always. 2. in char: scared of attack, need out: effort frustration. 3. surprise, happy to remember supposedly basic things 	<p>From this, and what relates to my life, it seems when I am scared or need safety I will strife (<i>strive</i>) for that safety/control until I get it. 'Cause once I have it I can live comfortably.</p>
Participant Q		
<ol style="list-style-type: none"> 1. Flux generator (<i>Valuable object of the pirates</i>) 	<p>impatience - couldn't find the person who wanted it.</p>	<p>From this it seems that my life quest is to control</p>

<p>2. Butt Food - eat of (off) table. (Refers to the banquet at the welcoming ceremony, Session 8)</p> <p>3. Stealing jewel/something and hiding it. (The value objects stolen at the ceremony, discovered at the negotiations)</p>	<p>felt like an idiot but it was fun cos (because) was in character so no-one cared suspense - will I get caught.</p>	<p>everything that forms a part of my life and in doing so be in control of my life</p>
Participant M		
<p>I remember...</p> <p>1) I wanted money + power above all else</p> <p>2) I wanted to sabotage the mission at the space station, (break the ship; hurt the ambassador)</p> <p>3) I had a connection in the pirates.</p>	<p>(Feelings)</p> <p>1) powerful/happy/greedy...etc</p> <p>2) It felt sneaky (sic) /good to have a secret that no-one else knew about</p> <p>3) connection between me + Seth was cool, (how grand)</p>	<p>(From this it seems)</p> <p>My life quest is to find a secure place in regards to my family life, to be powerful over my own circumstances and to have a choice/a say in how my life plays itself out</p>
Participant H		
<p>I remember...</p> <p>1. The conference (peace negotiations) where everyone was discussing what was to be done about the war that had been waged and how it was to be stopped</p> <p>2. The next vivid memory is when everyone was still at their home planets and discussing and revealing secrets about each other so as to be a stronger unit. (Refers to the improvisation on board the EECC 's ship on their way to the space station, Session 7)</p> <p>3. The last vivid memory are (sic) names of the characters including my name. I remember that someone looked after me and that one group (her own) revealed all the secrets so we could know everything</p>	<p>Tension & anger</p> <p>Confusion & a sense of calm (isolated)</p> <p>Confusion</p>	<p>My life quest is to form strong bonds with people and form strong relationships so that I can live a life of happiness. I want to success in what I do so I can live my life. I want to be secure in my life and also make sure That I live my life to the fullest. I also want to find a place that I can be myself completely.</p>

APPENDIX 4

Interviews with Y2Kids Directors

Interview with Peter Mitchell

- Director of the Hexagon Theatre Complex and co-director of the Y2Kids Youth Theatre Company.

16th of August 2006

Petro: What was your involvement with the Y2Kids?

Peter: I was the co-director with Veronica Baxter. It was a joint project between the Hexagon Theatre and the Drama Studies department. Veronica and I would take turns depending on what project was happening; or if there was just one project, she could do one and a few months later I would take over. We had quite a few facilitators during that time, about six or seven over that period. We also brought in experts to do various things, workshops with people like Ellis Pierson and Beki. If there were people performing at the Hexagon Theatre, they used to either come and do a workshop with them, or we would go and see their shows and talk to them afterwards. So there was a lot of exposure to people they would not have exposure to normally.

Petro: Thank you. What is your take on the reasons for the problem of absenteeism?

Peter: The first one would be school involvement, either sports activities or cultural. I remember one student was on the debating team and was always going away for weekends. If a student was involved in sports, they would just have to go if there was a match fixture. Secondly, where parents did not believe that the activity was a priority, they would either not be bothered to bring them in the morning, or they would just take them away for a weekend or just say "You're not going". Peer pressure with their friends going to other places, or going to the movies, or where ever they wanted to go, they would drag them along.

Petro: Was this because it happened on a Saturday?

Peter: I think Saturday had a lot to do with it, but we couldn't find a time... any other time during the week where there wouldn't be other things that would come into play. We tried to suggest a Friday afternoon, but we couldn't get enough time because a lot of the kids lived far away and we would have to get them home before dark.

Petro: Now the project that I did - you were not involved in at all except that your son was in it, and being a teenager, I am not sure how much he let through.

Peter: Absolutely nothing.

(Both laugh)

Petro: I wanted to know if you have any lasting impression or memory of the process that I ran.

Peter: I vaguely remember the kind of process you were going through. Also I have a memory of the comments afterwards.

Petro: Can you be specific about any of it?

Peter: On the negative side, one or two of them said that they didn't understand what this had to do with drama, because there was a lot of personal agenda and emotional issues coming out of the group. They couldn't work out what was replay and what was real. Then on the positive side, they found that they learnt to understand themselves and each other a lot better during the process. So those were the things that came out after the project, after you had finished with them.

Petro: Anything else you wanted to say, any other impression - anything at all?

Peter: My impressions just generally over the four years was that there was a group of them who grew incredibly, not just in terms of theatre and performance, but because one is dealing with kids of that age obviously you are going to see an enormous amount of growth anyway, but a lot of maturity happening and understanding in terms of cross cultural things. Understanding where each other came from, which I don't think probably would have happened otherwise. When you are forced into a group with different cultures, you have to learn to compromise and learn about where the other person is coming from and they did a lot of that. Some of them came out as excellent performers, others came out a very good facilitators and I think that is why the final group worked so well.

Petro: That last little group I worked with at the end?

Peter: Yes the last little group. Those were the ones that was part of the process the longest and the ones who had been there most consistently.

Petro: They were also the ones who could articulate their own growth?

Peter: Yes.

Petro: Excellent, thank you. Of course I wanted you to say that the project I conducted with them had a significant role to play in this growth, but ...

Peter: Oh, but it did, it did. Surprisingly it did. Just purely in terms of what they came back with afterwards.

Petro: Because what I was aiming at. was getting them to articulate values ...

Peter: Not only articulate, but evaluate...

Petro: Exactly

Peter: Because after they could actually critically evaluate and say "this is what I got from that". And after I got back to them, they did not need some kind of structured process, it would just come out as we were rehearsing or as they were working on another project and they would say "Remember in Petro's thing where we did such and such and such and such, you said... and you did...and we

thought about yadadadada...and now we are not going to let that happen again, so we are going to sort this out before we go on". So, yes, it worked.

Petro: See that is the kind of thing I get excited about.

Peter: Well, it certainly happened.

Petro: Thank you for that. Thanks very much.

Peter: Pleasure.

Interview with Veronica Baxter

- Senior lecturer in Drama Studies at the University of KwaZulu-Natal, Instigator and co-director of the Y2Kids Youth Theatre Company.

18th of August, 2006

Petro: Please give me your name and your position.

Veronica: Okay, I am Veronica Baxter. I am senior lecturer at the University of KwaZulu-Natal, Drama Studies Department, although we are not 'Drama Studies' or a 'Department' anymore. I was the instigator and co-director of the Youth Theatre Company Y2Kids.

Petro: What was your involvement in the specific project I was running with them?

Veronica: I was aware of your working with the group and I was aware that you were going to try out, work with them in relation to the Hero's Journey. I was in agreement with your sharing their Saturday morning times with another facilitator. So roughly speaking you would have an hour and a half to two hours each week and that you would be taking the group through a process that was going to explore their values through a kind of experiential learning mixed in with a kind of theatre practice and you were going to be looking at what shapes their values and how they feel about values in general and I think I seem to remember there was activities to do with role models and the media and popular imagery. But, yes, I don't remember much more than that. I thought it was a useful exploration, particularly because I do remember feeling very strongly that what shaped their understanding about their values was precarious to say the least. And that I thought it would be very valuable work. I was also quite conscious that it was not purely performance, creating work, and that it had an educational component to it . . . and I felt that it was an aspect that the company needed to go through.

Petro: Now, one of the problems that you had with this theatre company and one that I really battled with was their absence. They were on and off and coming or not coming and I never knew- who I would be working with. So I battled to sustain the growth process. Can you give me your take on the reasons for their absence?

Veronica: I think that there were a number of reasons. And I experienced the same thing in working with them in *The Children's Crusade* on Saturday mornings in general. And that is why eventually I felt the Youth Theatre Company was just not worth continuing. There was an enormous difficulty with young kids that were traveling from far away who would not have the money and there was a lot going on in their lives. My experience of those kids in 2002 and 2003 was that hell of a lot of them from the townships were experiencing mass deaths in the family, they were losing crucial guardians and that means that absenteeism was increasing, to go to the funerals, for one thing; and a sense of dislocation and I think there was a lot of depression amongst those kids. And the way they acted that out was to not come, to not do, to not take part of what was going on. So that was the one aspect that was about money, poverty and loss. I remember counting up how many of those students were so seriously affected by AIDS death in their families at the time.

Petro: Was it some of the girls as well? Because I remember the 2002 group...

Veronica: Yes, yes, and I think that may have had an impact.

Petro: Do you think that they may have felt that what I was doing wasn't relevant

Veronica: I don't think so. I think that they were getting their performance opportunities in what Justin Southy was doing in the other half, and I think that certainly for a number of them that I spoke to, they were very engaged and very excited by the work because it challenged them to think. Perhaps I only spoke to the ones who may have been challenged and who would have found it exciting because they were naturally thinkers. I don't think that the absenteeism really changed when you worked with the group compared to before. So I don't think the absenteeism was a problem specifically to this project, with the potential of it not being a performance project. Absenteeism also had to do with a general lack of discipline in the group where anything that came their way on a Saturday morning that was more interesting to do in the moment, they would elect to do. I also think that by that stage a lot of the company members were actually telling their parents that they were going to the youth theatre company when actually they went off to the mall. So I don't think that absenteeism had to do with your work.

Petro: Well let me put it differently, if the work was more focused on addressing their very real needs, could the absenteeism ...

Veronica: ...have changed...

Petro: Could they have wanted to come? That's what I mean by 'irrelevant'. If it was geared more specifically to their experience

Veronica: I suppose that is a possibility, but I don't know if I can say one way or the other definitively. I mean I keep thinking with the first group I was talking about, the group who were experiencing loss, who had financial difficulty, there was the whole thing of subsidizing their transport and we were running out of money by that stage too. I think that a lot of those difficulties were about people not being able to address something as lofty as performance and drama or theatre because their needs were more basic.

Petro: So they did not have enough distance from their everyday struggle to engage with something as lofty, as you say...

Veronica: Well I suppose there might have been a group of people who were dissatisfied because they wanted to perform but they got that opportunity to perform in the other half of the engagement, so I don't know if I buy that. But the other thing is that the youth theatre were quite a lazy bunch of thinkers in general and they didn't particularly like being challenged on what they saw as being right and the right the way to go about thinking and doing and feeling. They didn't like being challenged much.

Petro: So there were two groups, there was the group that had the financial difficulties and the poverty and the issues at home, there was the group that would just...

Veronica: ...dive off

Petro: ...dive off, go for the most exciting opportunity on a Saturday, were there others?

Veronica: I think there was a real strong core group of thinking people who just loved it. You know that N4 was one of them and he was so excited at thinking through things in a new way. And yes, N4 was always given to more critical engagement than other people were, but I think there was group of them who were very excited about the project.

Petro: Then my next question would be: Apart from the memory of what I intended to do, do you have any impression of the effects that the project had? Have you any impressions of the outcomes?

Veronica: I can't say that I have any strong sense of the outcomes other than the brief encounters that I've had with people who were talking particularly about media generated images and having viewed those, if you like, role models more critically through your processes. And I know that certain aspects of their acting, the sort of gaming aspect of the work they really had a lot of fun. I can remember them swarming about in various costume items and just having a blast. But beyond that I must say I don't really have any sense of the outcomes.

Petro: You didn't work with them shortly after completion of the process.

Veronica: No, because in the beginning of 2004 I was in England. I wasn't actually here for the first 6 months of the work. And then when I came back to it in mid 2004 there was a certain degree of burial that had taken place.

Petro: Yes, of course. Thank you very much. Anything else you wanted to add?

Veronica: No I can't think offhand anything else.

Petro: Great, thanks.

Veronica: Sure thins.