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 csárdás 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 (O'Toole, 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 (O'Toole, 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 *gestus*, 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 *temenos* 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 *temenos* 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; O'Toole, 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 playability 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 his *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 to 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. Bowell 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.

[1] 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.9). 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.

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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 characters 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 then 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' 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.[2] 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

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 Ab Sheehan, The Abbot, but all Limerick loved him.

- Angela's Ashes (McCourt, 1996)

[2] 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.

(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 limnal 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[3] 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 p40). This is essentially the

[3] 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[4]. 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 Handleman, 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

Character Arc	*The Hero's Journey*	*Social Drama*
Act One		**Breech 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 externalisation 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.

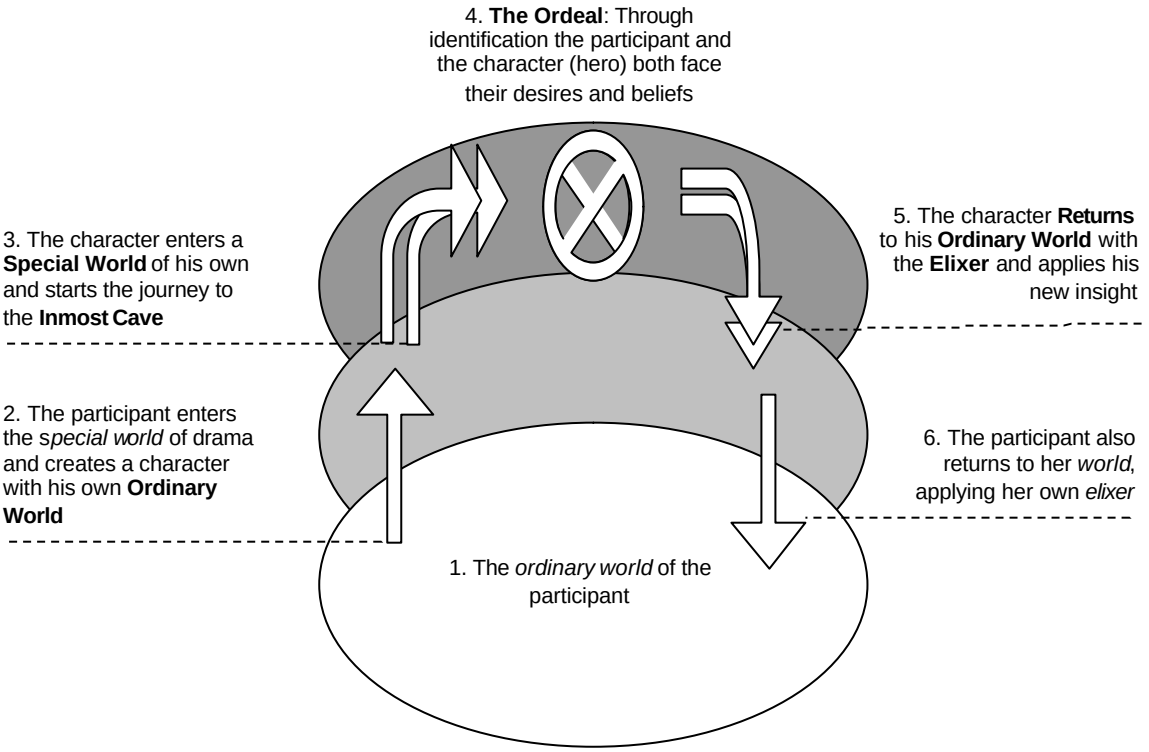
The theories of Boal and Landy, discussed in Chapter Two, provide a further link between the growth of a fictional hero, like the one in Vogler's scripts, and real people undergoing change, drawing the attention to the growth of individuals. Both these theories offer a method of externalising and re-evaluating 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 3.2.1*). A participant will be led from her ordinary world into the special world of storytelling governed by the 'rules' of character creation and story telling suggested by Izzo and Vogler. In this world she will create a character with his own Ordinary World[5]. This character will enter into a Special World where he will undergo change and return to his world. The participant will reflect on the

[5] 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.