4. APPROACHING THE INMOST CAVE
Characters and Self-Awareness

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

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

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

4.1 Introduction

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

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

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

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

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

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

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

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

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

4.2 The Relationship between Art and Nature: Mutual Mirroring

> We … hold that art is always a meta-commentary on lived experience; art is by no means separable from material existence. (Neelands and Goode, 1995: 45)
>
> … just as morality is expressed through social action, drama is the artform that mirrors and is shaped from social action. (Winston, 1998: 46)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

This is because

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

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

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

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

In the educational classroom there are, therefore, two plays/dramas unfolding: the play for the teacher (her agenda/curricular requirements) and the play for the learners (the plays and stories they are making, sometimes unaware of the teacher's agenda) (Morgan and Saxton, 1987: 156-188). For our purposes the play for the teacher is the externalisation of the learner's belief systems, their evaluation and possible adaptation, as well as dialogue about values and their functioning. The play for the learners will be the stories they devise using the characters they create and playing them out in the context of a story. To make sure that both of these plays reach fulfilment will take careful planning. While detailed planning is the focus of the next chapter, here I want to focus on those aspects of the educational drama class the teacher, and therefore myself as developer of the programme[1], must take into account before detailed planning starts. These aspects flow directly from the ritual and play based ethos of process drama and the interrelated nature of drama and everyday life.

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

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

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

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

4.3 Learning objectives: The Play for the Teacher

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

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

Secondary outcomes may be

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

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

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

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

4.3.1 Character: The Personal Attributes of the Adolescent

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

Regarding the cognitive abilities of adolescents Louw writes:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4.4 Strategies and Activities: The Play for the Learner

Methodological suggestions that have been made thus far include:

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

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

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

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

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

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

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

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

[1] The excerpt from *Triomf* by Van Niekerk (1999) is used in this chapter (p.122, 128) to iterate the idea of setting up a dramatic context deliberately for the purpose of creating perspective. For the characters in this narrative the drama helps them cope with struggles of identity and values in a changing South Africa from old to new dispensation. The second part of the excerpt also iterates some techniques for ensuring that participants believe in 'the big lie'.

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

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

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

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

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

4.4.1 Character: Engagement with a Fictional Role

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

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

> That's one of Treppie's favourite words. Perspective. It's the one word she remembers Treppie using over and over when they worked out the story for Lambert — that's now the story of their family set-up and about where Lambert actually comes from. It was all Treppie's idea. He said they should tell Lambert a story that would give him a perspective on the matter, one that both he and the rest of them could live with. And that's how they came upon the distant-family story.
>
> … Mind you, they all practised like mad on that perspective. Treppie said it had to be drilled into them so hard they'd also start thinking it was true after a while. He said a person needed that kind of perspective in life. No, he said, it was more. It kept you alive. Otherwise you wouldn't have a hope in hell. Actually, he said, the whole world and the whole business we called life and everything that went with it was just one big war of perspectives. One big circus — it just depended on how you looked at it. It was all in the mind, anyway. The point was you had to have one. A perspective, so you could fight. Or a different one, so you could laugh… But that perspective of Treppie's saved their backsides on many occasions. When Lambert started getting old enough to ask questions, they could tell him all about that heart-stealing dance and the Vrededorp wedding. …
>
> Then they'd dish up that old story of theirs again. Just like they practised it all those years ago, when Treppie made her wear Old Mol's wedding dress and Pop had to put on his black jacket with the black trousers. Not a suit, but at least both pieces were black.
>
> - Triomf (Van Niekerk, 1999: 174-177)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4.4.2 Context: Engagement with a Fictional Setting and Story

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

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

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

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

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

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

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

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

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

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

4.4.2.1 The Setting

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

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

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

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

4.4.2.2 The Story

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Table 4.1

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

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

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

4.5 Critical Analysis

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Hero's Journey	Forum Theatre: the journey of a protagonist	Heathcote's mythic journey	Boal	Landy's 8 steps of therapy	Process Drama - the taxonomy of engagement	Turner's social drama
7. Approach to Inmost Cave	The game continues as spect-actors take roles of other characters, getting more involved in trying to change the outcome of the play	6. They struggle, suffer and endure many hardships.	As spect-actor the participant is brought face to face with her belief systems and values	*Step 4:* the role is explored in terms of its internal qualities, sub-types etc.		The group is restructured, an alternative redressive action is taken. Stories about the community are told.
	Potentially, a spect-actor succeeds in changing the outcome of the story.	7. This brings them to an awareness of new knowledge and wisdom and in turn empowers them to help and change wisely thereby bringing about a new perception in the community	The participant uses her new insight to rehearse for revolution	*Step 5:* Reflecting on the role, analysing it's style, function and qualities, the client identifies internal ambivalence and contradictions	*Stage 5:* The learner is able to interpret and express her feelings and thoughts so that she comes face to face with them and gets transformed	The ultimate Liminal phase is experienced through ritual. Values are re-evaluated and transformed.
9. Reward (Seizing the Sword)	The protagonist has succeeded					
10. The Road Back	The protagonist has confronted his worldview and given up his old ways of reacting to the conflict situation		The dramatic situation is resolved	Insight is gained into the workings of the role	*Stage 6:* The teacher helps the learner to evaluate the experience and see the implications and underlying values of her choices	If they succeed, the crisis is resolved; if not then the damage is irreversible.
11. Resurrection			The participant applies what she has learnt in the workshop in her own life	*Step 6*: Reflection moves from the role only to relating it to the everyday life of the client		Sense of harmony can only be achieved by working through the underlying reason for the crisis.
12. Return with the Elixir	The protagonist has helped the community of spect-actors to see their world differently			*Step 7:* In a cathartic experience ambivalent roles are brought into balance		Outmoded behaviour is released and new behaviour is internalized.
			She succeeds in changing her circumstances	*Step 8*: Via social modelling the client breaks the pattern of dysfunctional behaviour	Having been transformed, the learner takes new insight back to her own life story	Communitas and new meaning is attained.

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

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

Mirror Mirror on the Wall

Part Two

Practical Application