TOWARD A THEORY OF OWNERSHIP IN THE DRAMATIC PROCESS

by

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in the Department of Theatre

We accept this thesis as conforming
to the required standard

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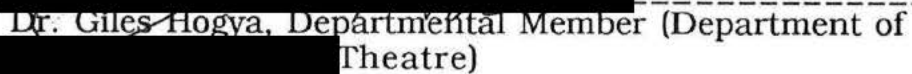

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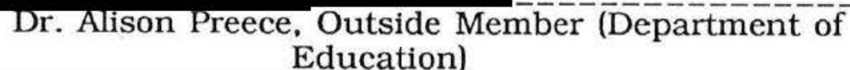

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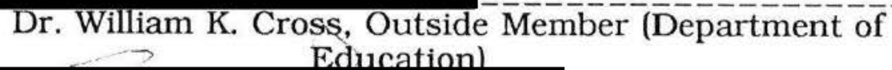

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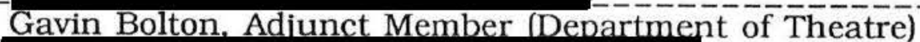

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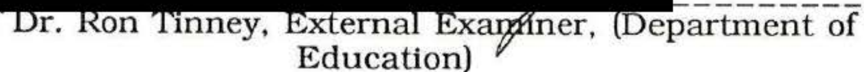

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CAROL LYNNE MALCZEWSKI, 1990
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ABSTRACT

The objective of this study was to define ownership and to investigate the way in which dramatic learning plays a critical role in its development. The investigation used three areas of research.

First, an examination of general educational theory and practice identified conditions and agents that appear to be significant to the ownership process. The modern educational practice of teaching written composition was surveyed to reveal the way in which the concept of ownership appears to be an integral part. This investigation confirmed that the conditions and agents identified in general educational theory are critical factors in some general educational practices.

Second, a dramatic learning unit by Gavin Bolton entitled "Totalitarian State," was examined as an example of drama practice in which ownership is embedded. The unit was described and analyzed in order to discover how the conditions and the agents which affect ownership relate to the dramatic process.

Third, reinforcement for the critical nature of ownership and the conditions and agents which support it was sought by examining the art form of the theatre. The data collected from directors and actors through personal interviews and from the examination of personal journals was analyzed to test the validity of this theory.

The conclusion combined all three areas of research--general education, drama education, and the theatre--to outline a blueprint

for ownership. The possible implications of this blueprint for general and drama teaching practice and implementation were explored.

The results of this thesis investigation demonstrate that ownership is a critical factor in learning and that dramatic learning fosters the development of ownership. Dramatic learning augments and reinforces the agents and conditions that are significant to the ownership process. The results of this study conclude that dramatic learning provides a powerful medium for ownership that is essential to all educational practice.

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My family provided loving support and encouragement throughout the writing. They were a "back-up system" in times of need. I thank them especially for their patience and endurance.

I owe much to my mentors, Juliana Saxton and Gavin Bolton, who gently and patiently guided me toward ownership. I thank Gavin especially for the nucleus of this thesis, the "Totalitarian State" drama.

The following Drama-in-Education students generously allowed me to use and quote from their journals: Vikki Sladen, Duncan Stewart, Bryon Thompson, Rod Christensen, Anna Stein and Michelle Maggiora. Alec Scoones and Byron Thompson also deserve special mention for their contribution to my directing journal.

Three actor-directors, Paul Batten, Ted Little, and Morgan Gadd, made a substantial contribution to the content of Chapter Five. I would like to thank them for generously sharing their time, perceptions and personal experiences with me during the interviews. (A sample of the written permission form appears in the Appendice.)

Margaret Burke and Grace Shrimpton were invaluable in providing 'the extra pairs of eyes' needed when it came time to edit the manuscript.

Finally, I would like to thank the One "from whom all blessings flow" for His guidance and direction for it is to Him that this thesis truely belongs.

DEDICATION

to Erin and Shonna

who showed me the way

Introduction

A sower went forth to sow;
And when he sowed,
Some seeds fell by the wayside,...
Some fell on stony places,...
Other fell into good ground...
and brought forth fruit....
(Matt. 13:3-8)

The Parable of the Sower has long been seen as a metaphor for teaching and learning. If we view the sower as the teacher, the seed as knowledge, and the ground as the student, the parable appears to describe what appears to takes place in many classrooms.

As an elementary teacher, I was always amazed at the noticeable physical and social growth in students that seemed to occur during the two months of summer break. I was also dismayed at the amount of learning that they seemed to have forgotten. It often took the entire month of September to recover the losses before the new term's work could begin. At first I attributed the lack of retention to inadequate teaching by the teacher from whom I had inherited these students--that is, until I discovered that students who had been under my tutelage suffered the same effects. The impetus for this investigation comes from my personal experience.

It was not until I had children of my own that I began to understand how children learn naturally. I watched my children playing alone and with others. One day, my five-year-old son took me into his classroom to introduce me to "The Land of Seven," a display of pictures illustrating a fantasy world in which everything came in *sevens*.. One of the play-school teachers explained that on that

particular day, everything--vocabulary, number concepts, drawing, reading, and writing--had evolved from the children's play. This experience, and others similar to it, piqued my curiosity and the desire to understand this phenomenon more fully. Over the next two years, I watched my children and others growing socially and emotionally as they interacted through play, and developing cognitively as they selected, experimented with, and practiced what they wanted to know. I was impressed with how the children seemed to learn from each other, with only minimal assistance from adults: to tie a knot, print a word, lift something heavy, settle a dispute. They played intently, and seriously, in a curriculum of their choosing. Play was their work. The contrast between this and the learning in my former classroom was sadly apparent. Not only did the preschool children make steady progress, but what they learned seemed to stay with them. Intrigued by what I had witnessed, I reflected on the possible causes. Three things struck me: the children had been allowed to choose for themselves what they wanted to learn; they learned it through dramatic play, that is, they were playing in the world of imagination; and what they were learning appeared to belong to them. As my son showed me his work it was apparent that what he was showing me belonged to him in a way that had special significance. Thus, because the children had chosen it and had worked with it in their own way, they had taken the learning to themselves and it belonged to them.

The experience of watching how my own children and others grew and developed was like discovering a new frontier. But it

contradicted the way I had been trained to teach. It challenged my concept of 'teacher' and the teacher's function, and undermined the notion that the teacher controls what will be learned and how it will be learned. It presented a new perspective on who does the teaching in the classroom, for the children I observed were teaching each other. It opened my eyes to what a *curriculum* really is and should be. It also presented a paradox: that children can learn what is real and concrete by using their imaginations, that children can learn fact through fiction, that pretending can lead to understanding reality.

As a result of these anomalies, I began to question and re-examine the premise upon which my own teaching and learning had been based, particularly the questions of what was it children *needed* to learn, *why* did they need to learn it, and *how* did they need to learn it? Eventually I was brought face to face with a fundamental question--what was the purpose of my teaching? I concluded that the purpose of my teaching surely had to be directed toward permanent learning, learning that was relevant and long-lasting, learning that was owned ultimately not by the teacher, but by the learner.

In 1981, I enrolled in a Drama In Education foundation course at the University of Victoria. Over the next seven years, I took more courses, and attended workshops and seminars led by master teachers of dramatic learning such as Dorothy Heathcote, Gavin Bolton, and Cecily O'Neill. I began to appreciate and understand the invitation that dramatic learning offers children: "Come join me [the teacher] in this moment in time, in an imaginary place, where we can safely explore and discover and understand something about the world and

ourselves." This invitational approach creates the motivation to become personally involved, and offers the opportunity to invest in and become personally committed to learning. These aspects of dramatic learning were very impressive and appealing since motivation, interest and keeping students 'on task' were those things which had taken up so much of my time in the classroom and in the Faculty of Education when I was in training.

As a student in Drama In Education, I also came to appreciate the value of dramatic learning from the student's point of view. Through drama I had the opportunity to reach a deeper, fuller understanding of many real-life issues that were examined in the drama class. A vivid example of this was a unit that involved creating a docudrama about the internment of Japanese Canadians during World War II. Through a process of improvisation, discussion and re-improvisation, we gradually developed a number of scenes for the docudrama. I played the role of Mary O'hara, a young Japanese Canadian teenager, who with her family was evacuated to an internment camp in 1942. As I worked through the scene, choosing the words Mary would speak, finding the gestures she should use, and discovering the emotions she would feel, I began to grasp the 'lived experience'[1] of this young girl. As I played the role, it was as though it were happening to me right at that moment. I began to identify the parts of my own human experience that overlapped and coincided with Mary's life, and to experience that sense of loss, rejection and humiliation that she must have felt. When the docudrama was presented, it made an important and powerful statement for me, not

only about the treatment of our own fellow Canadians, but also about all those who are or have been persecuted for being who they are. Through this experience, I understood from the 'inside' the way in which dramatic learning motivates, engages and commits the student. More importantly, I recognized how dramatic learning draws on personal experience and knowledge in such a way that it can illuminate the past and resonate with meaning in the present.

During the period in which I was undergoing the changes described above, a gradual reassessment was taking place in British Columbia education, which eventually led to a restatement of educational goals and objectives. Now, at the end of the twentieth century, British Columbia's educational system is undergoing reforms brought about by a change of philosophy which implies that making knowledge a personal possession is a key factor in student progress. The Royal Commission on Education emphasized the need to focus on lifelong learning as one of the major educational goals for students, and a document based on the recommendations of the Commission, entitled "Year 2000: A Curriculum and Assessment Framework for the Future," outlines the philosophical approach and principles upon which future curricula will be constructed and implemented.

> Learning is a continuous process that never ceases. It involves the consolidation of present learning and the emergence of new learnings....Each learning experience leads naturally to the next, after thoughtful valuation of what has been learned and what has to be addressed."[2]
>
> The Intermediate program is grounded in the belief that all human beings learn by transforming information into knowledge and understanding. Activities that promote meaningful connections between student learning in

> schools and their understanding of the world contribute to an integrated approach to educational practice.[3]

> Knowledge is...constructed by and through human interaction with a changing environment. The transformation of information into knowledge requires the active involvement of the learner, who integrates insights, perceptions, and creativity with experiences.[4]

We can see from these statements that the new educational reforms stress a personal internalization of knowledge through activities designed for that purpose. We can infer from this that understanding the process by which the student comes to an ownership of knowledge is essential. It appears to be taken for granted by the writers of the document that all teachers understand this process.

It is out of this surrounding culture of personal and political change that this thesis came into being. In many ways it has been a personal journey. I have attempted to explain to myself what was involved in coming to own my own learning by attaching it to modern educational research. But, in view of the new ministerial documents, the results of my research have implications that go beyond personal satisfaction. This thesis points to a different way of teaching, not only for drama educators but also for generalist teachers, a way of teaching that can make their teaching more effective and that can assist their students to become more pro-active learners.

Design of the Study

This thesis is structured to accommodate both the general educator and the drama educator as the general educator may not have a drama frame of reference nor the drama educator a secure general education foundation. Metaphors such as the introductory parable will

play an important function in providing basic frames of reference. In order to demonstrate that ownership is an important concept in both general and drama education, each chapter will focus on the subject from a particular perspective. For example, the first chapter uses a metaphor to focus on the definition of ownership and then looks at ownership from the point of view of general educational theorists. Next, we focus on ownership in a particular educational practice: from the perspective of writing experts. After establishing that ownership is an important concept in general education, we examine ownership in dramatic practice by focussing on the concept in a particular drama unit. Finally, we extend the investigation by looking at ownership through the eyes of actors and directors in the theatre. A concluding chapter reflects on the various perspectives which have been presented, and the implications for development of ownership through dramatic learning. The format of the thesis should be of benefit to most educators.

Chapter Summary

Chapter One

This chapter defines ownership by reviewing how this concept is perceived in educational theory. A number of well-known theories are examined in order to extract aspects which highlight the concept of ownership. Significant agents are identified which are essential to the ownership process.

Chapter Two

This chapter tests the list of agents which have been identified in the previous chapter by looking at a modern educational practice--the practice of teaching writing--in which ownership appears to be embedded.

Chapter Three

A unit of lessons, entitled "Totalitarian State," by Gavin Bolton is the focus of this chapter. The unit is described and explained in order to reveal how ownership and the agents which affect it relate to the dramatic process.

Chapter Four

Bolton's unit is analyzed in terms of its structure. The techniques and strategies he uses to develop ownership are identified, and the agents he incorporates are discussed.

Chapter Five

The critical nature of ownership is reinforced by looking at ownership in the art form of Theatre.

Chapter Six

This final chapter summarizes the theory of ownership which has been presented in the thesis. The possible implications for teacher practice and lesson implementation are explored.

Notes

[1] This expression belongs to Ted T. Aoki, Visiting Professor of Curriculum Studies, University of Victoria, 1988-89.

[2] Government of British Columbia, Ministry of Education, Year 2000: A Curriculum and Assessment Framework for the Future (Victoria: Government of British Columbia, 1989) 24-25.

[3] Government of British Columbia 25.

[4] Government of British Columbia 26.

Chapter One

Concept of Ownership in General Educational Theory and Practice

The intention of this chapter is to define the concept of ownership, examine ownership as it applies to learning, and then to examine how the concept of ownership is reflected in general educational theory and practice.

Toward a Definition of Ownership

Not long ago I met a retired doctor who had recently moved into a new home. I was curious to hear how he liked his new environment. He assured me that he was entirely satisfied and happy with his decision, but, on inquiring further, I discovered that his wife did not feel that same accord. Although both the doctor and his wife legally owned their new house, their respective senses of ownership were different. The process had been the same for each of them. Together they had discussed their need to prepare for the future and had recognized their growing inability to cope with the property in which they had lived for so many years. The doctor readily accepted the new environment as his own. He accepted the change, recognized the future possibilities and felt confident that he had made a good investment. In contrast, his wife felt a sense of disconnectedness, an inability to detach herself from her former home where she had had a strong sense of identification and ownership. Her old home not only held twenty years of stored-up memories, but also represented time and effort that she had invested over the years in decorating, redecorating and planning for the

future. In looking at her new house, she found little with which she could identify, and complained that she didn't really feel that she truly owned it. The example presented here may seem somewhat stereotypical, but it serves to point out that there is a dimension to ownership that goes beyond the conventional understanding of the term. The doctor seemed to grasp this notion. Although he was perturbed by his wife's reaction, he felt certain that in time she would come to feel the new house as her own. Enlarging on this, he explained that she no doubt would adjust to the new surroundings when she had some personal investment in them with which she could identify. This might involve simply changing the colour of the paint, entertaining friends and family, experimenting to discover the relationship of her old furniture to the new environment, or talking and writing to others about the new house.

What does the foregoing example tell us about ownership? In summary, it seems to suggest that legal ownership is merely an initial stage in the process and that complete ownership involves something more. It also indicates that absorbing, accepting and adjusting to a new frame of reference in which the owner finds points of recognition and identification are equally important parts of the process. There is also the implication that ownership is a process of internalizing change, which for some requires time for reflection and evaluation.

The context of real property is a useful metaphor for understanding the concept of ownership in learning. If we look at coming to own a house as a process parallel to the acquisition of

understanding, we can also look at the responsibilities of the realtor as parallel to the responsibilities of the teacher. The realtor is familiar with the housing market, and is skilled in assessing a client's needs and in selecting a house that will match those needs. During an interview, often conducted in the clients' home, the realtor asks questions to establish what the clients may be looking for, and examines the surroundings closely in order to understand better what it is they like. As the buyers attempt to articulate what they want, the realtor begins to define the criteria for selecting another home. The next step for the realtor is to select from his or her list the homes which seem to fit the clients' needs. The first selections test the realtor's understanding of the clients' priorities, and during the examination of each house, the realtor indicates salient features which focus the buyers' attention. As various features are accepted or rejected, both the buyers and realtor gain a clearer understanding of what the buyers truly desire. In making this assessment, there is constant reference and comparison to what they already know and feel comfortable with. During this process, unforeseen areas of need or concern sometimes come to light, requiring both realtor and buyers to re-examine the type of dwelling for which they are looking. Eventually, after considerable reflection, weighing the consequences and counting the cost, the buyers choose a house which they feel will be satisfactory, and they make the down-payment. This initial commitment signifies the buyers' intention to complete the sale. At this point the realtor's work is all but complete and he or she begins

to withdraw from the scene reappearing only if some difficulty should arise.

Both the realtor and the teacher can be considered agents of change; both are concerned with bringing about changes in the frames of reference of their clients which will lead them toward ownership: in the case of the realtor, a tangible piece of real estate; in the case of the teacher, an intangible body of knowledge. Like the realtor, the teacher must first determine the students' present frames of reference in order to find an appropriate starting point for the change. Like the realtor's examination of the house in which the clients currently live, the students' 'houses' contain a store of information and experiences to which changes must be related. An understanding of the students' frames of reference is of critical importance in deciding what may be relevant to the students. In a similar fashion to the realtor, the teacher's initial teaching is not only an assessment of students' frames of reference, but also a test of the appropriateness of the selected change. Like the realtor, the teacher is focussing attention in specific ways on various aspects of the change, and is monitoring the responses while laying in factors which will lead the student to making a commitment. The realtor's process of leading clients toward making the initial commitment to the change (the down-payment) parallels the teacher's procedure in that both provide opportunities for reflection, sorting out, comparison, contrast, and growth of the students' new frames of reference. Both the clients, and the students signal their preparedness to commit themselves to the change when they are

ready to make an initial investment and to buy into the change. But as we have seen in the case of the doctor's wife, legal possession does not necessarily mean that there is ownership. Teachers often mistakenly take for granted that the students have changed their frames of reference and have 'bought in' to the concept or information which has been presented to them, when in fact students may have reached only an objective grasp of, rather than a personal attachment to, the new material. We see in the illustration of the doctor's wife that both of these components are essential to the learning process.

Ownership in General Educational Theory

How is ownership viewed in general educational theory? In reviewing the literature on this subject, it was difficult to find examples in either books or articles that overtly dealt with the concept of ownership, although the noun 'ownership' and the verb 'to own' have begun to appear in educational writing. In an article by Harms and Lettow, the noun 'ownership' appears in the title: "Fostering Ownership of the Reading Experience."[1] In another example, Glasser uses the term of *ownership* thus: "It is essential for the students to take ownership for their work and their group."[2] The Harms and Lettow article refers to the importance of "ownership of the writing process" and "how teachers can help students *own* the reading experience." [italics added] Glasser seems to imply ownership in terms of taking personal responsibility and being accountable; Harms and Lettow, on the other hand, seem to imply an

ownership which entails a kind of personal possession of property. These examples suggest that there are different understandings of the term. Embedded in the very way in which the terms are used are fundamental assumptions about learners, that in turn affect the kind of ownership they are expected to develop. An examination of learning theories and the assumptions which accompany them will provide a useful basis for understanding how ownership is currently viewed in general educational practice.

The concept of ownership is not a new one. Many theorists have hypothesized about what learning is and how it takes place, and have invented metaphors to explain the notion of internalizing knowledge. It is not the intention here to review all the various theories of learning, but to illustrate some that indicate the way in which the concept of ownership is viewed in general educational practice. Bower and Hilgard, two well-known theorists in the field of learning psychology, examine a number of learning theories in their book, Theories of Learning. As an introduction, they make a general statement about learning which will serve as a useful starting point in this thesis:

> Learning...is often concerned with the acquisition of knowledge. Acquisition refers to the change in 'possession.' At one time the organism did not 'possess' a given bit of information; at a later time it did. What caused that acquisition? At a minimum, something had to happen to the organism to change its state of knowledge. Typically we suppose that the organism had some specific experience that caused the change in its knowledge state; either the world put some sensory information into it, or it may have tried out some action and observed the consequences, or it may have thought

> out a proof of a geometry theorem, or any number of other events.[3]

Thus, Bower and Hilgard identify acquired knowledge as a personal possession but make no explanation of how the learning takes place or of how knowledge becomes integrated into one's personal frame of reference. It is worth noting that Bower and Hilgard's scientific description implies a view of learners as those who are to some extent 'acted upon' by the environment. Although they appear to give 'the organism' some credit for self-direction, there is also an underlying assumption that learning is something that is done to people, rather than what they do to themselves.

Perhaps the best known theory of learning is the Piagetian model of accommodation and assimilation, which has been generally accepted by educationalists to describe the acquisition of knowledge. Piaget considered the learner to be either in a state of disequilibrium, that is, in the process of coming to terms with and assimilating new knowledge, or to be in a state of equilibrium after acquiring, accepting, and finally accommodating the new information. Piaget therefore recognized that learning is a cumulative process in which new knowledge is gradually integrated into the learner's frame of reference. As a biologist, he observed children scientifically, making meticulous records of their development as it occurred. The results of his observations and his hypotheses on learning and child development have profoundly affected the teaching in today's schools. However, Piaget looked upon learners objectively as biological organisms acted upon by the outside world. It will be seen that many educationalists also seem to

have adopted this objective, scientific approach in seeing students as 'those to whom learning is done.' As a result, they have lost sight of the important part of Piaget's theory, that is, the cumulative process of coming to a personal ownership of knowledge. The traditional knowledge-transmission view of learning in which students are 'acted upon' by the teacher would appear to be an example of this.

While the traditional knowledge-transmission approach purports to have the ownership of learning as its goal, the assumptions upon which it is based appear to inhibit the possibility of longlasting, quality learning actually taking place. A 1984 study by Goodlad, recorded in his book, A Place Called School,[4] presents a scathing condemnation of 'traditional' teaching in American schools. The results of Goodlad's study are unfortunately applicable in some cases to Canadian schools. The study indicates that schools continue to use 'traditional' teaching methods in spite of the recognition that these methods fail to ensure that students own their own learning.[5] "There are inequities both among schools and within schools regarding students' opportunities to gain access to knowledge. There is much to be done in humanizing knowledge through curriculum development and creative teaching so that more and more students will make it their own."[6] But what are the implications of 'humanizing' knowledge as Goodlad suggests? It seems to indicate that a fundamental shift is required in how we view knowledge, learning, curricula--in fact, the whole process of education.

In reviewing the literature, the learning theory which most strongly supports the concept of ownership, as defined in this thesis is described in a less well known but more recent learning theory posited by Guy Claxton.[7] His theory bears similarities to the Piagetian model of development in that it also recognizes learning as a cumulative process which continually modifies the personal frames of reference, and, like Gordon and Hilgard, he also recognizes acquired knowledge as a personal possession. But in contrast, Claxton maintains that learning comes about not because we are 'acted upon' by the world but as a result of interaction with the social and physical environments around us. For example, he states, "We live with and through a theory about ourselves-in-the-world, and there is nothing that we do or see or know or feel that is not a product of that theory."[8] Through this interaction we develop personal theories which help us to make sense of the world and to understand our place in it. He goes on to explain that these theories help us not only to predict the consequences of events, but also to select actions that maximize the possibility of obtaining what we want. He rejects the notion that learners are merely biological creatures at the mercy of their environment and sees them as very much in control of their own learning and development. He maintains that through active experimentation and investigation, the learner's theories about the world are changed and improved. By "distilling and storing information about the consequences we gradually create a mental picture or map of our theories"[9] which contains an accumulation of personal reference-points based on our experiences.

Claxton enlarges upon the notion of a 'mental map,' explaining that two important stages of understanding are necessary in its creation. He calls the first stage, *grasping.*[10] This occurs when intellectual comprehension is possible, but, although the new information is held, it cannot be integrated into a personal frame of reference (e.g., the doctor's wife). This may be an event or occurrence that we have experienced but as yet do not understand and therefore cannot explain to ourselves or anyone else; consequently, further exploration is necessary. To use Claxton's metaphor, some information is like chunks of steak which cannot be digested to become part of the body without thorough chewing and an increased flow of digestive juices.[11] The second stage Claxton identifies as *getting.* "Getting is what happens when we understand something in such a way that it has a personal, experiential significance for us."[12] Therefore *getting* goes beyond merely holding knowledge, or ownership in the possessing sense. It requires something more: connections have to be made which evoke insight through association and personal identification. In other words, a touchstone has to be discovered on the mental map whereby the external is integrated with the internal, and the learner is enabled to have true ownership of the new knowledge.

In contrast to the knowledge-transmission view of learning, the humanistic approach assumes that learners are makers and controllers of their own learning who must be given credit for having previous knowledge upon which to base new learning and experience. It is assumed that there is a rationale and relevance for

learning, based on the learner's desire to make sense of the world. Developing an ownership of that kind of knowledge is therefore deemed to be of foremost importance. In contrast to the traditional view which emphasizes the *grasping* kind ownership which can be evaluated through immediate feedback such as testing, regurgitating the facts, or rehearsing the 'givens,' the humanistic approach emphasizes 'making sense,' implying a deep, significant personal ownership which can only be known to the learner.

Let us turn now to an examination of theories by individuals who have made a significant contribution to educational methodology. Although the literature review uncovered few examples in which ownership was overtly identified, each of these theories deals in some way with the internalization of learning and so, by inference, with ownership.

B. F. Skinner

B. F. Skinner is recognized as the dean of behaviouristic theory. As the leading advocate of operant conditioning, he believes that "all behaviour, human and animal, can be explained in terms of habits established when instinctive or accidental responses to environmental stimulation are 'reinforced' by some kind of reward."[13] Skinner believes not only that the mechanisms of learning are the same for all species, but that learning is controlled by external forces. Expanding on this notion, in an article entitled "The Science of Learning and the Art of Teaching,"[14] he says"...an organism learns mainly by producing changes in its environment, but it is only

recently that these changes have been carefully manipulated."[15] Skinner gives learners little credit for being able to effect their own areas of learning; he views them as being manipulated by the reinforcement of their actions. Much of Skinnerian theory has been founded on research with rats and pigeons, which emphasizes the importance of frequent reward and reinforcement. The results of these experiments have been used to explain how children learn. Skinner argues that "...children learn to use language in precisely the same way that pigeons can be taught to peck at coloured lights, by having appropriate responses reinforced."[16] He concludes that it is important "to make sure that effects do occur and that they occur under conditions which are optimal for producing the changes...."[17] From this statement we can infer that Skinner equates behavioural change with learning. Skinner's 'optimal conditions' are described in the following:

> The whole process of becoming competent in any field must be divided into a very large number of very small steps, and reinforcement must be contingent upon the accomplishment of each step. This solution to the problem of creating a complex repertoire of behaviour also solves the problem of maintaining the behaviour in strength....By making each successive step as small as possible, the frequency of reinforcement can be raised to a maximum, while the possibly aversive consequences of being wrong are reduced to a minimum.[18]

We might also infer that, to Skinner, the demonstration of a particular behaviour would be an indication that the learning had been internalized or owned--although he would not use those terms. To Skinner, learning appears to be a matter of training. The programmed-learning described above is promoted through devices

such as teaching machines to which Skinner refers in the following statement:

> One might say the the main trouble with education in the lower grades today is that the child is obviously not competent and knows it and that the teacher is unable to do anything about it and knows that too. If the advances which have recently been made in our control of behaviour can give the child a genuine competence in reading, writing, spelling and arithmetic, then the teacher may begin to function, not in lieu of a cheap machine, but through intellectual, cultural and emotional contacts of that distinctive sort which testify to her status as a human being.[19]

Thus Skinner links compliance with competence; the implication appears to be that internalization of learning is the result of an automatic, programmed response based on modification of previous behaviours. The emphasis is on externally applied, manipulative teaching. There is little concern for learning being 'owned' *in the sense of a personal possession.* As long as there is evidence of behavioural change that can be recognized and tested, the goal has been accomplished. Thus, 'ownership' does not appear to be a part of Skinner's learning theory. It is important to note that the Skinnerian view of learning has had a lasting impact on education. Its influence has been reflected in both curriculum planning and in classroom instruction, and examples of stimulus-response, behaviour modification, and programmed-learning are still to be found in classrooms.

Lev Vygotsky

For Lev Vygotsky, "the child was not the 'lone organism' of Piaget, with each new generation acting out its rediscovery of knowledge."[20] Instead, Vygotsky's theory posits that "human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them."[21] Edwards and Mercer (1987) credit Vygotsky with recognizing that "children undergo quite profound changes in their understanding by engaging in joint activity and conversation with other people."[22] In Mind and Society, Vygotsky states:

> learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers. Once these processes are internalized, they become part of the child's independent developmental achievement.[23]

Although Vygotsky does not overtly use the term 'ownership,' the concept is nonetheless identifiable in the foregoing statement. Like Piaget, he viewed learning as a cumulative process in which learning is internalized and integrated into a personal frame of reference; but, rather than being 'acted upon,' the child is regarded as an *active participant* in the learning process, one who is able to both take from and give to the interaction which takes place. Unlike Piaget, who described a child's development as a series of clearly defined hierarchical stages, Vygotsky hypothesized that children progress in less well-defined stages, which include zones of proximal development. In Vygotsky's words the zone of proximal development is:

> the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.[24]

He goes on to summarize his theory of development thus:

> the most essential feature of our hypothesis is the notion that developmental processes do not coincide with learning processes. Rather the developmental process lags behind the learning process; this sequence then results in zones of proximal development. Our analysis alters the traditional view that at the moment a child assimilates the meaning of a word, or masters an operation such as addition or written language, her developmental processes are basically completed. In fact, they have only *just begun* at that moment. The major consequence of analyzing the educational process in this manner is to show that the initial mastery of, for example, the four arithmetic operations provides the basis for the subsequent development of a variety of highly complex internal processes in children's thinking.[25] [italics added]

Once again Vygotsky emphasizes the cumulative aspect of ownership. The idea of stages of ownership suggested by Claxton seems to be echoed in Vygotsky's description. For example, the idea that the assimilation of an idea or the mastery of an operation marks only the beginning of more complex understanding bears a close resemblance to Claxton's *grasping* and *getting* stages of ownership.

It is apparent that Vygotsky regarded social interaction as a key component in the ownership of knowledge. In fact, he clearly indicates that a social context is essential for ownership to occur. Jerome Bruner enthusiastically endorses this aspect of Vygotsky's concept, focussing particularly on the importance of a social context in deepening understanding. In commenting on Vygotsky's own later reflection on the concept of zonal proximal development, Bruner

states, "It is an account of how the more competent assist the young and the less competent to reach that higher ground, ground from which to reflect more abstractly about the nature of things."[26] Vygotsky's suggestion that the expertise of more competent adults or peers becomes an important platform from which less competent individuals launch themselves to a higher level of understanding appealed to Bruner. This notion links closely to Bruner's theory of 'scaffolding' which will be discussed later in this thesis.

Vygotsky's emphasis on social context is also reflected in his attitude toward play. He felt that play performed an important function in developing the child's ownership of learning. He maintained that through play children are able to fulfil their needs;[27] and that play assists children's development by allowing them to experiment with the adult world through projecting themselves into activities that enable them to rehearse future roles and values. Vygotsky's focus on fulfilling children's needs is an important aspect of his approach to ownership. He claimed that "...if we ignore the child's needs, and the incentives which are effective in getting him to act, we will never be able to understand his advance...every advance is connected with a marked change in motives, inclinations, and incentives."[28] He therefore placed great store in the *relevance* of what children learn as being an essential element if the learning is to belong and be owned. He gives specific attention to the importance of relevance in curriculum areas such as reading, writing, and arithmetic, claiming that writing must be something that is relevant to life and that both reading and writing must be something

a child needs.[29] Vygotsky advocated that these activities should be cultivated rather than imposed:

> In the same way as children learn to speak, they should be able to learn to read and write. Natural methods of teaching reading and writing involve appropriate operations on the child's environment. Reading and writing should become necessary for her in her play....Of course, it is also necessary to bring the child to an inner understanding of writing and to arrange that writing will be organized development....[D]rawing and play should be preparatory stages in the development of children's written language. Educators should organize all these actions and the entire complex process of transition from one mode of written language to another....If we wished to summarize all these practical requirements and express them as a single one, we could say that children should be taught written language, not just the writing of letters.[30]

In summarizing Vygotsky's view of ownership, it is interesting to note the similarities to Claxton. Both agree that ownership is a cumulative process and seem to suggest that there are different stages in the ownership process. Vygotsky particularly notes the importance of social interaction in advancing ownership. Both recognize that in order to make learning a personal possession, it must be linked to what has already been owned: a personal frame of reference--hence Vygotsky's emphasis on connecting learning to the child's needs. Although relevance is not mentioned by Claxton, it is nevertheless implied in the making of a 'mental map.'[31] Thus he supports Vygotsky's claim that relevance is a key factor in the internalization process. It is interesting to note the similarity between Vygotsky's view of how children should develop language learning and the philosophy of the 'Whole Language' movement. It

appears that Vygotsky was a forerunner of these ideas, and much in advance of his time. (He died circa 1930.)

Jerome Bruner

Jerome Bruner does not overtly identify ownership, but it can also be inferred from his writing. Two sources have been helpful in tracking Bruner's views on this subject: his own work, Actual Minds, Possible Worlds, and comments about him taken from Entwistle and Hounsell's How Children Learn. The comments of Entwistle and Hounsell provide some insight into Bruner's attitude and approach to the acquisition of knowledge and ownership. In describing Bruner's approach to learning, Entwistle and Hounsell acknowledge that Bruner views the learner

> neither as a passive recipient of information nor as a bundle of stimulus-response connections [*vide* Skinner]. Rather he should be regarded as an active participant in the knowledge getting process, one who selects and transforms information, who constructs hypotheses and who alters those hypotheses in the face of inconsistent or discrepant evidence.[32]

Entwistle and Hounsell go on to say that Bruner recommends that teachers and students work cooperatively with respect to the transmission and discovery of knowledge. Although students should be encouraged to work discoveries out for themselves, they should engage in an active dialogue with the teacher. Entwistle and Hounsell summarize Bruner's theory of how learning takes place as follows: "When a person actively constructs knowledge he does so by relating incoming information to a previously acquired frame of reference. This frame of reference...gives meaning and organization

to the...experience, and allows the individual to go beyond the information given."[33] Bruner himself defines what is meant by actively constructing knowledge:

> I have come increasingly to recognize that most learning in most settings is a communal activity, a sharing of the culture. It is not just that the child must make his knowledge his own, but that he must make it his own in a community of those who share his sense of belonging to a culture.[34]

In this statement Bruner clearly identifies that the purpose of learning is to make knowledge a personal possession. Once again we recognize the similarity to Vygotsky, as Bruner also considers collaboration to be an essential ingredient for ownership. The implication here is that knowledge has relevance when it is produced in a shared context which facilitates sense-making. The suggestion is that knowledge can more truly be owned when it is recognized, accepted and acknowledged by others. Further, Bruner claims that opening topics to wonder and speculation optimizes ownership because students are thus invited to use thought, reflection and fantasy. "The pupil, in effect, becomes a party to the negotiatory process by which facts are created and interpreted. He becomes at once an agent of knowledge-making as well as a recipient of knowledge-transmission."[35] Bruner goes on to emphasize the importance of giving students the opportunity to use reflective thought:

> If he fails to develop any sense of...reflective intervention in the knowledge he encounters, the young person will be operating continually from the outside in--knowledge will control and guide him. If he succeeds in developing such a sense, he will control and select knowledge as

> needed. If he develops a sense of self that is premised on his ability to penetrate knowledge for his own uses, and if he can share and negotiate the result of his penetrations, then he becomes a member of the culture-creating community.[36]

Bruner's view of ownership is therefore a vivid contrast to that of Skinner, who advocates controlling the student from the outside by manipulating the environment. Bruner's emphasis is clearly the opposite: students must have control of what they learn in order for knowledge to become their own. Although student needs are important to both Vygotsky and Bruner, it is important to note that the self concept of the student seems to be accentuated more in Bruner's theory. As Bruner implies in the foregoing quotation, in developing ownership through the collective, the student comes to an individual, personal ownership.

As has been previously mentioned, Bruner and Vygotsky share a common hypothesis--that the more competent assist the young and the less competent to reach a higher level of understanding. Bruner calls this principle 'scaffolding.' Bruner's theory of scaffolding is founded on his observation of interaction between young children who are learning to use language and their mothers. For example, he observes that the mother

> reduces the degrees of freedom with which the child has to cope, concentrates his attention into a manageable domain, and provides models of the expected dialogue from which he can extract selectively what he needs for filling his role in discourse. But she also does two other things as well. One of them is properly called 'extension.' It consists in her extending the situations in which and the functions for which different utterances or vocalizations can be used....Finally, the mother plays the role of communicative ratchet: once the child has made a step forward, she will not let him slide back.

> She assures that he go on with the next construction to develop a next platform for his next launch.[37]

This example illustrates not only how the mother assists the child in learning a new language skill, but also how she challenges the child to use the newly developed skill as a basis for new learning. In other words, what the child owns becomes the platform for the next level of ownership. Bruner's research into tutoring supports his observations of mothers and children. He explains that the patterns of interaction and support are very similar in a one-to-one tutoring situation:

> In general what the tutor *did* was what the child could *not* do. For the rest, she made things such that the child could do *with* her what he plainly could not do *without* her. And as the tutoring proceeded, the child took over from her parts of the task that he was not able to do at first but, with mastery, became consciously able to do under his own control. And she gladly handed those over.[38]

Bruner uses the metaphor of a scaffold to capture the idea of a temporary, adjustable platform that can be removed when it is no longer needed. Each platform represents a new level of responsibility and ownership supported by the expert (teacher or student) from which the student climbs to the next stage. But scaffolding can only be successful "[i]n so far as the adult is willing to 'hand over' his knowledge, in order to serve in the format as model, scaffold, and monitor until the child achieves requisite mastery."[39] Bruner therefore attaches the principle of 'handover' to scaffolding, explaining that "[i]t is at the heart of any support system involving games--'play' games or language games alike....One sets the game, provides a scaffold to assure that the child's ineptitudes can be

rescued or rectified by appropriate intervention, and then removes the scaffold part by part as the reciprocal structure can stand on its own."[40] For Bruner, an essential element of ownership is the students' ability to control and assume responsibility for their own learning. Once again, Bruner reinforces the importance of the social environment in developing ownership.

William Glasser

Although William Glasser does not overtly identify the concept of ownership, his writing reflects a strong concern for this aspect of learning. Out of concern for the number of student dropouts and the problem of failure in schools, Glasser has written Schools Without Failure (1969) and Control Theory in the Classroom (1985), both of which suggest that these educational problems are merely symptomatic of more serious underlying problems.

> [Glasser] suggests that our typical schools are *designed for failure* and that those [students] who succeed are usually those who can respond in ways prescribed by the teacher. Those who fail usually resent school, continue to have poor self-images, and too often become serious problems for the school and for society.[41]

We can infer from the foregoing quotation that at the root of the problem is the students' inability to develop an ownership of what they are being taught. For example, the phrase "respond in ways prescribed by the teacher" suggests that students have little choice in what or how they are required to learn. There is, therefore, the implication that students are powerless to effect changes, or to select topics which may be relevant to them. In addition, the phrase

"resent school and continue to have poor self-images" suggests that the feeling of powerlessness leads to a frame of mind that makes it impossible to attain ownership. Like Bruner, Glasser places great importance on the self-concept of the individual, and like Vygotsky, he also places emphasis on the necessity of satisfying the student's basic needs. There is the implication that both of these elements are essential for ownership. In Reality Therapy,[42] Glasser identifies only two basic needs: the need for love and the need for self-worth. Since this 1965 publication, he has expanded and refined the list to include four basic psychological needs--belonging (which includes love), power, freedom and fun--which he feels must be addressed in schools. He implies that in denying the student the opportunity to fulfil these needs, the school also deprives the student of the opportunity to develop ownership. According to Glasser these basic needs give students motivation; consequently, when these needs are not met, students lose the desire to learn. He submits that "[A] good school [can] be defined as a place where almost all students believe that if they do some work, they will be able to satisfy their needs enough so that it makes sense to keep working."[43] In other words, Glasser advocates that if students perceive that there is going to be some sort of 'payoff' from which they gain need-fulfillment and satisfaction when they have finished their work, they will be encouraged and motivated to work. Unlike Skinner's theory which relies on external stimulation and reinforcement, Glasser maintains that we must be stimulated *from within* to satisfy our basic psychological needs.[44]

In Control Therapy in the Classroom, Glasser concentrates particularly on the need for power. Although he does not give 'power' a specific definition, we can infer Glasser's meaning from his writing. For example, he says, "We all know how powerless we feel when we are 'forced' to learn what makes little or no sense to us."[45] 'Powerless' implies helplessness, incompetence, a feeling of futility. Thus, it appears that he does not intend power in the sense of dominating or controlling another person. Support for this notion is also evident when he explains that "material that you can relate to is empowering."[46] We deduce from this that he intends 'power' to mean the feeling of personal satisfaction which comes from developing a sense of ownership which in turn provides the motivation to continue working. Thus a kind of scaffolding for future ownership is implied. In stressing the importance of giving students access to power, Glasser underlines the necessity of altering the traditional classroom power structure and teacher-student relationship, which "tend[s] to look at students not as competent young people responsible for their own education, but as helpless, uneducated raw material who need the direct effort of a teacher...."[47] He therefore advocates using a structure which permits students to assume responsibility, and to become self-directing. Collaborating in small groups--learning teams--the students in effect teach each other, while the teacher coaches from the side-lines. Thus, Glasser's learning-team model changes the power structure in the classroom by transforming the teacher from a dispenser of information into a facilitator and manager of learning. The advantages which accrue

from working in this manner are important requisites for ownership. Glasser outlines them as follows:

> 1. Students can gain a sense of belonging by working together....
>
> 2. Belonging provides the initial motivation for students to work....
>
> 3. [Students] begin to sense that knowledge is power and then want to work harder.
>
> 4. Students need not depend only on the teacher. They can (and are encouraged to) depend a great deal on themselves, their own creativity and other members of their team. All this frees them from dependence on the teacher and, in doing so, gives them both power and freedom.
>
> 5. The students are able to reach a deeper level of understanding by working together.[48]

Glasser reinforces the importance of this advantage with the following comment: "Without this structure [the learning team model], there is little chance for any but a few students to learn enough in depth to make the vital knowledge-is-power connection."[49] In other words, Glasser shares Bruner's belief that collaboration is essential to ownership. Glasser goes on to explain the difference between superficial and in-depth knowledge by emphasizing that

> [t]here is no power in superficial knowledge: It is like reading the book jacket and then trying to talk yourself into believing that you know what is in the book. You don't really know what is in a book until you have discussed it with someone you respect intellectually, perhaps defended your viewpoint and convinced or been convinced that you are right or wrong. What makes knowledge both powerful and exciting is that, if it *is* knowledge, there is always a point of view. Two plus two equals four is no more knowledge than just naming the

> constituents of a living cell, and school emphasizes superficialities like these and calls them knowledge....To get the depth that is necessary for many more of them [the students] to make the vital relationship between knowledge and power, they need a chance to work on long-term projects with others.[50]

At this point it is worth reflecting on the similarity between portions of Glasser's theory and those theories which have already been discussed. We can see from the foregoing quotation that Glasser identifies two kinds of understanding: superficial and in-depth. These seem to be comparable to Claxton's two levels of ownership, *grasping* and *getting*. Both seem to agree that reaching the 'in-depth' or *getting* level of understanding requires further exploration. Although Claxton does not expressly identify the means, he does allude to it metaphorically in his comparison of ingesting food and the assimilation of knowledge when he explains that knowledge. For Glasser, the means of 'thoroughly chewing the meat' lies in the collaborative framework of the learning team. We can also connect Bruner and Vygotsky's notion of 'scaffolding' to Glasser. Referring to number four in the advantages listed above, we can see how the students provide support for one another, and how the expertise of those who are more competent becomes an important platform from which less competent individuals launch themselves to a higher level of understanding.

It would be an oversight not to mention the one instance where Glasser actually uses the term 'ownership.' He notes that "it is essential for students to take ownership for their work and their group."[51] Ownership in this case appears to be synonymous with responsibility. He thus reinforces the necessity of turning

responsibility over to the students in order to ensure the three basic requirements for good education--involvement, relevance and thinking.[52]

Although Glasser's theory focusses on need-fulfillment, and in particular the need for power and how it can be satisfied, he is nevertheless dealing with the concept of ownership. Power, in Glasser's terms, is actually a cumulative by-product and natural outcome of ownership, which strengthens and increases as the process continues. It is a need which cannot be satisfied unless the knowledge becomes integrated into a personal frame of reference so that the individual recognizes its significance and identifies with the change it brings about. It is this recognition that creates the feeling of power. Ownership is therefore the foundation of Glasser's theory.

Carl Rogers

Carl Rogers' learning theory contains many of the aspects which have already been identified. But like the theorists who have previously been discussed, he also fails to identify ownership overtly although this principle is clearly implied in what he says. In order to discover how Rogers addresses ownership, we will examine his definition of learning and the approach which he advocates.

In Freedom to Learn for the 80s, Rogers sets out a democratic theory of learning that is person-centered. In discussing what he means by learning, he emphasizes that learning is

> *not* the lifeless, sterile, futile, quickly forgotten stuff that is crammed into the mind of the poor helpless individual tied into his seat by ironclad bonds of conformity!...I am talking about the student who says, 'I am discovering,

> drawing in from the outside, and making that which is drawn in a real part of *me*.' I am talking about any learning in which the experience of the learner progresses along this line: 'No, no, that's not what I want'; 'Wait! This is closer to what I'm interested in, what I need'; 'Ah, here it is! Now I'm grasping and comprehending what I *need* and what I want to know!'[53]

Here we can see that the main objective in learning from Rogers' point of view is to make knowledge a part of oneself, and therefore that ownership is a critical element in learning. Like Piaget and Claxton, Rogers implies that the process of ownership involves a change in one's personal frame of reference by testing, evaluating and gradually internalizing and integrating new knowledge. There is also the inference that he views the learner not only as an active participant, but also as a judicious controller of learning, and that both of these conditions are necessary for ownership.

Rogers identifies two general types of learning. The first is equivalent to learning nonsense syllables such as *baz, ent, nep, arl, lud* which have no meaning and therefore are difficult to learn and are quickly forgotten.[54] Emphasizing that much of what is taught in classrooms is of this nature, he states that

> nearly every student finds that large portions of his curriculum are for him, meaningless. Thus, education becomes the futile attempt to learn material that has no personal meaning. Such learning involves the mind only....It does not involve feelings or personal meanings; it has no relevance to the whole person.[55]

The phrases "find personal meaning" and "relevance to the whole person" once again imply that Rogers is chiefly concerned with ownership. He also implies that ownership is not merely the result of a mental exercise, but requires some sort of personal engagement

involving both thought and feeling. Rogers describes the second type of learning as "significant, meaningful, experiential learning."[56] By way of illustration, he explains that

> the child who has memorized 'two plus two equal four' may one day in her play with blocks or marbles suddenly realize, 'Two and two *do* make four!' She has discovered something significant for herself in a way that involves both her thoughts and feelings. Or the child who has laboriously acquired 'reading skills' is caught up one day in a printed story, whether a comic book or an adventure tale, and realizes that words can have a magic power which lifts her out of herself into another world. She has now 'really' learned to read.[57]

We note the similarity in this example to Glasser's superficial and in-depth levels of understanding, and Claxton's *grasping* and *getting* stages of ownership. Rogers implies that by engaging in concrete experience, learners deepen their understanding of knowledge through thought and feeling, gradually making knowledge their own. Rogers summarizes significant experiential learning by highlighting the five elements involved:

> 1. *has a quality of personal involvement*--the whole person in both feeling and cognitive aspects being *in* the learning event.
>
> 2. It is *self-initiated.* Even when the impetus or stimulus come from the outside, the sense of discovery, of reaching out, of grasping and comprehending, comes from within.
>
> 3. *It is pervasive.* It makes a difference in the behavior, the attitudes, perhaps even the personality of the learner.
>
> 4. *It is evaluated by the learner.* She knows whether it is meeting her needs, whether it leads toward what she *wants* to know, whether it illuminates the dark area of ignorance she is experiencing. The locus of evaluation, we might say, resides definitely in the learner.

> 5. *Its essence is meaning.* When such learning takes place, the element of meaning to the learner is built into the whole experience.[58]

It is not surprising that Rogers calls the foregoing type of learning 'Whole Person Learning.' The individual is involved in every aspect of the process: as initiator, as participator, as evaluator, and as meaning-maker.

Rogers carries the notion of 'Whole Person Learning' a step farther by introducing the importance of involving the whole brain in the learning process. Although it is not the intention in this thesis to explore right-left brain theory, the implication of Rogers' comments about it are important in the consideration of ownership, and will be a useful reference in a later chapter. He states:

> Education has traditionally thought of learning as an orderly type of cognitive, left-brain activity....This is the only kind of functioning that has been fully acceptable to our schools and colleges. But to involve the whole person in learning means to set free and utilize the right brain as well. The right hemisphere...is intuitive....It grasps the essence before it understands the details. It takes in a whole gestalt, the total configuration. It operates in metaphors. It is aesthetic rather than logical. It makes creative leaps. It is the way of the artist, of the creative scientist.[59]

If, as Rogers suggests, significant experiential learning is essential to ownership, then the function of the right hemisphere seems to have important implications. In Rogers' words, "significant learning combines the logical *and* the intuitive, the intellect *and* the feelings, the concept *and* the experience, the idea *and* the meaning. When we learn in that way, we are *whole*, utilizing all our...capacities."[60] Thus experiences which stimulate and encourage

both left and right brain function are important in deepening understanding and hence in developing ownership.

An essential part of Rogers' theory as outlined in Freedom to Learn for the 80s comes under the heading of 'Classroom Politics.' It revolves around the question of who has the essential power and control in the classroom. According to Rogers, it is clearly the learner, or the learners as a group, who are in control. It should be pointed out that the teacher is often included in the group as a co-learner. There is no claim as to who has power over whom. Rather, it is the student who "is in the process of gaining control over the course of her own learning and her own life. The facilitator [the teacher] relinquishes control over others, retaining only control over herself."[61] This seems to echo Bruner's notion of 'handover.' There is also a similarity to Glasser in what Rogers proposes; although Rogers does not make it explicit, his intention is the same, that is, to empower the learner. Like Bruner and Glasser, Rogers emphasizes the importance of altering traditional teacher-student relationships. Consequently, he regards the teacher as a facilitator who not only "encourages a focus on the process, on *experiencing* the way in which learning takes place," but also "provides a psychological climate in which the learner is able to take responsible control."[62] The power for decision-making is therefore left in the hands of the individual or individuals who will be affected by the decision. This is also true of ownership. "It is obvious that the growing, learning person is the politically powerful force in such education. The *learner* is the center;"[63] ownership is clearly the goal.

Abraham Maslow

The educational theories of Abraham Maslow and Carl Rogers are closely aligned. Although their terms of reference differ, both are chiefly concerned with developing the full potential of the individual, and both highlight the importance of experiential learning in reaching that goal. Like Rogers and the other theorists who have already been cited, Maslow does not overtly identify ownership, but his theory does contain examples which clearly indicate the centrality of this concept.

In order to identify Maslow's notion of ownership, it is important to examine and define the concept of 'self-actualization,' a central theme in Maslow's theory. A definition for 'self-actualization' is found in his seminal work entitled Motivation and Personality in which he states "it [self-actualization] may be described loosely as the full use and exploitation of talents, capacities, potentialities etc. Such people seem to be fulfilling themselves and to be doing the best that they are capable of doing."[64] We can infer from this definition that the kind of ownership Maslow is aiming for is the development of fully functioning individuals capable of meeting their full potential. In "The Goals and Implications of Humanistic Education" he adds an additional dimension to the concept. Maslow asserts that the goal of education should be to help students become 'self-actualizing,' capable of looking objectively at society, in order to evaluate what they like and dislike.[65] Thus, Maslow suggests that self-actualizing individuals readily identify their own personal preferences. There is therefore the inference that 'self-actualization' involves the

ownership of self-knowledge. Maslow explains that self-knowledge involves the discovery and recognition of identity by "finding out what your desires and characteristics are, and being able to live in a way that expresses them. You learn to be authentic, to be honest in the sense of allowing your behaviour and your speech to be the true expression of your inner feelings."[66] He goes on to say that an important part of self-knowledge is being able to hear clearly one's "inner-feeling-voice."[67]

> Creative children seem to be those who have strong impulse voices that tell them what is right and what is wrong. Non-creative high IQ children seem to have lost their impulse voices and become domesticated, so that they look to the parent or the teacher for guidance or inspiration.[68]

From this we can infer that the ownership of self-knowledge involves an internal process in which new knowledge is taken, evaluated, reflected upon, and related to personal values. The implication seems to be that freedom and independence are important factors in developing not only the 'inner-voices' but also the ownership of self-knowledge, and that both of these are essential to self-actualization.

Maslow's notion of ownership is not only tied closely to his theory of 'self-actualization,' but also to his concept of 'peak experiences.' Like Rogers, Maslow emphasizes the importance of significant experiential learning in promoting the growth of understanding, but Maslow goes a step further, focussing particularly on the peak or hiatus of the experience as a developer of ownership. In order to explore Maslow's notion of ownership as it relates to peak experiences, it is important first to understand his view of learning.

Like Rogers, Maslow recognizes two types of cognition. The first, which parallels Rogers' "cognitive left-brain activity," Maslow explains as follows: "most of our cognitions (attendings, perceivings, rememberings, thinkings and learnings) are abstract rather than concrete. That is, we mostly categorize, schematize, classify and abstract in our cognitive life."[69]

Maslow's description here, and Rogers' earlier reference to the learning of nonsense syllables appear to be examples of the same concept. Maslow's categorizing isolates abstract parts by disconnecting them from the real world which gives them meaning. In a similar manner, Rogers' nonsense syllables are sound-symbols abstracted from a meaningful context. Maslow implies that this type of cognition inhibits ownership. He suggests that it prevents us from truly knowing or owning what we are trying to understand, because we are, in effect, cut off by the constraints we create in focussing solely on isolated parts rather than on the whole. In other words, perspective is severely limited. He suggests that we need to step back and take a larger view, one that allows us to look at the whole rather than merely at the parts. He thus reinforces Rogers' argument for a *gestalt* which allows the learner to become wholly involved, opening the way to ownership. Maslow emphasizes that this second type of cognition is essential.

> [T]o the extent that we can prevent ourselves from only abstracting, naming, placing, comparing, relating, to that extent will we be able to see more and more aspects of the many-sidedness of the person or of the painting. [as examples] Particularly I must underline the ability to perceive the ineffable, that which cannot be put into

> words. Trying to force it into words changes it, and makes it something other than it is, something else *like* it, something similar, and yet something different than itself....It is this ability to perceive the whole and to rise above parts which characterizes cognition in the various peak experiences.[70]

Maslow's insight into the phenomenon of peak experiences comes from research and documentation of the patients he surveyed. Based on his observations, he presents this explanation of the concept:

> *The peak-experience is felt as a self-validating, self-justifying moment which carries its own intrinsic value with it.* That is to say it is an end in itself, what we may call an end-experience rather than a means-experience. It is felt to be so valuable an experience, so great a revelation, that even to attempt to justify it takes away from its dignity and worth.[71]

Thus Maslow isolates what might be called 'a moment of arrival,' that instant when ownership is realized. This relates directly to Claxton's notion of 'getting'--"when we understand something in such a way that it has a personal, experiential significance for us,"[72] when connections are made which evoke insight through association and personal identification. Maslow goes on to say that the "*emotional reaction in the peak experience has a special flavor of wonder, of awe, of reverence, of humility and surrender before the experience as before something great.*"[73] As Maslow also notes, the moment of ownership may not always be a comfortable one: "Its breaking through into consciousness is sometimes crushing to the person. And yet in spite of this fact, it is universally reported to be worthwhile, desirable and wanted in the long run."[74]

A significant part of Maslow's research relates to the results of peak experiences or moments of ownership. He outlines not only

the changes that he himself has observed, but also the awarenesses of the patients who were surveyed. Among the changes which may result from peak experiences, he notes that there often is:

1. a change in behaviour and attitude;
2. a change in a person's view of himself;
3. a change in the view of the world or aspects of it;
4. a release of greater creativity, spontaneity, or expressiveness;
5. a desire to remember the event and an attempt to repeat it.[75]

Relating peak experiences to self-actualization, Maslow notes that "what seems to distinguish those individuals I have called self-actualizing people, is that in them these episodes [of peak experience] seem to come far more frequently, and intensely and perfectly than in average people."[76] The implication would seem to be that these moments of 'ownership' contribute to self-actualization. In fact each new episode adds to the ownership of self-knowledge. In support of this, Maslow claims that during peak experiences individuals "are most their identities, closest to their real selves."[77] A summary of the data collected from patients indicates that during peak experiences, an individual

1. "feels more integrated (unified, whole, all-of-a-piece)"[78]
2. is "more able to fuse with the world, with what was formerly not-self. That is, the greatest attainment of identity, autonomy, or selfhood is itself simultaneously a transcending of itself, a going beyond and above selfhood."[79]

3. "usually feels himself to be at the peak of his powers, using all his capacities at the best and fullest."[80]

4. "...feels himself to be the responsible, active, creating center of his activities and of his perceptions. He feels more like a prime mover, more self-determined....He feels himself to be his own boss, fully responsible, fully volitional, with more 'free will' than at other times, master of his fate, and agent."[81]

For Maslow, ownership appears to be a cumulative process which eventually leads to self-actualization. Each new experience illuminates an area of self-knowledge which gradually alters one's personal frame of reference, and which strengthens identity and self-concept.

The process which underlies Maslow's theory closely relates to those of Glasser and Rogers. It is a process centered on the learner, who gradually takes charge and responsibility for what is learned, so that in the end the learning belongs to him or her. 'Whole person learning' experiences, which allow learners to use what they already know to make sense of new knowledge, are key factors in reaching ownership.

Maslow's addition of the description of peak experiences illuminates an important aspect of learning, that moment when ownership is recognized. The connection he makes between self-actualization and peak experiences has far reaching implications. For example, if, as Maslow suggests, fully-functioning individuals encounter peak experiences more frequently, then for educators, structuring activities which have the possibility for peak experiences and moments of ownership would seem to be of paramount importance.

> We know that children are capable of peak experiences and that they happen frequently during childhood. We also know that the present school system is an extremely effective instrument for crushing peak experiences and forbidding their possibility.[82]

In other words, Maslow is suggesting that the system of schooling under which we presently operate fails to provide the kinds of opportunities students need to anchor their learning.

Summary

Although the foregoing theorists rarely refer to or identify ownership overtly, we have seen that the personal ownership of knowledge is actually the foundation for most of their theories. Skinner's notion of ownership tends to emphasize externally reinforced mechanical behaviours, but the theories of Vygotsky, Bruner, Glasser, Rogers, and Maslow support a concept of ownership which encompasses "the notion of internalization, in which the natural end-product of the learning process is a competent individual who has become able to perform alone, or in new contexts, activities and conceptualizations which could earlier be achieved only with the teacher's help."[83] The essence of these theories is clearly articulated by Salmon (1980) who affirms that

> [k]nowledge is in people, it cannot exist without them; and it is through people that understanding is mediated. Social interaction and social consensus seem to be vital in mediating knowledge at every level. Even ideas and discoveries that emerge in private solitude do not seem to be fully one's own until in some way they have been shared with someone else.[84]

The educational theories which have been cited suggest that certain components are essential in order for the student to truly own what it is he or she knows. The following list summarizes the ownership components identified:

1. a meaningful social context;
2. active participation through social interaction and collaboration;
3. new relationships;
4. learning connected to the personal needs of the student;
5. anticipation of personal gratification; a sense of power and control over one's own learning;
6. scaffolding involving the teacher and/or peer assistance;
7. handover of control and responsibility;
8. a psychological environment which promotes self-esteem and self-concept; and
9. experiences which provide a gestalt, which comes from...
10. reflection, insight and greater awareness.

It is these components which appear to be important in facilitating changes in the students' personal frames of reference and in shaping the thinking which leads to ownership. There are a number of other influential theorists who could also be examined in this investigation: Brown and Campione (1986), Carroll (1983), Deford (1984), Hamlyn (1978), Hymes (1967), Kearney (1983), Polanyi (1958), Purkey (1978)--but in the main, they serve to repeat, and reinforce the aspects of ownership which have been identified.

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Chapter Two

The Concept of Ownership in Teaching Practice

In this chapter we will examine the concept of ownership from the perspective of modern educational practice. We will identify a practice in general education which parallels dramatic learning in that ownership plays an essential role.

How does modern educational practice reflect the concept of ownership? The theories of learning and ownership which we have been examining have served to influence and shape the practices which are carried out in some modern classrooms. A survey of educational curricula points to one practice in particular, the teaching of writing, which seems to incorporate many of the ownership agents emphasized by Bruner, Vygotsky, Glasser, Rogers and Maslow. It also appears to be similar to drama, in that ownership is embedded in practice. The practice of teaching writing will be examined to discover how experts view the concept of ownership and how the ownership agents are involved in the practice. (The term 'writing' in this case refers to composition, as opposed to the skill of handwriting.)

Past Perspectives

Until fairly recently, writing was looked upon merely as a learned behaviour; students learned to master skills and follow rules, to make letters and manipulate words. Often stifled by the overwhelming attention to details such as punctuation, spelling and

grammar, many students could find little to say, and what they did say seemed to go unappreciated. As Vygotsky explains:

> Instead of being founded on the needs of children as they naturally develop and on their own activity, writing is given to them from without, from the teacher's hands. This situation recalls the development of a technical skill such as piano-playing: The pupil develops finger dexterity and learns to strike the keys while reading music, but he is in no way involved in the essence of the music itself....[1]

Here Vygotsky points out that in the past, because writing was viewed merely as a motor skill, little attention was paid to the question of *written language* "as a particular system of symbols and signs whose mastery heralds a critical turning-point in the entire cultural development of the child."[2] This solitary focus ignored what the skill could actually make happen, and the purpose for which the skill was intended--the making of meaning.

Vygotsky's insight into language development through play has made an important contribution to this shift of emphasis. He recommended that the practice of teaching writing be founded on the principles of how children learn naturally.[3] Today there has been a shift away from the over-emphasis of the finished product toward a thoughtful consideration of writing as an integral part of the meaning-making process. Much of Vygotsky's philosophy is reflected in the writing theories of educators who have been instrumental in what has come to be called *the whole language movement*. The name itself suggests that a gestalt is involved, that oral and written language are integral parts of a whole process.

Modern Perspectives

Although there are differing opinions as to how to teach writing, and a number of different instructional models have been posed, there seems to be general agreement in the way writing is viewed. The following comments are illustrations:

> "...a course of language learning is a course in thinking. A writing assignment, for example, is a thinking assignment."[4]

> "Writing is the most disciplined form of thinking...."[5]

> Composing is forming: it is a continuum; it goes on all the time. Composing is what the mind does by nature: composing is the function of the active mind. Composing is the way we make sense of the world: it's our way of learning.[6]

Thus, in contrast to the way writing was viewed in the past, the process is now recognized and respected as an essential tool for learning and in particular for shaping thinking, understanding oneself and making sense of the world. Berthoff (1981) explains that the writing process should be seen

> as analogous to all those processes by which we make sense of the world....[W]riting taught as a process of making meanings, can be seen to be like taking in a happening, forming an opinion, deciding what's to be done, construing a text, or reading the significance of a landscape. Thinking, perceiving, writing are all acts of composing: any composition course should ensure that students learn the truth of this principle, that making meanings is the work of the active mind and is thus within their natural capacity.[7]

We can see from this example that the *writing process* and the *written product* are now viewed with equal importance. In fact, we shall see that writing is regarded not only as a process which involves a continuous changing frame of reference as thought is formed,

shaped and composed, but also as an activity in which ownership is embedded.

The Nature of the Writing Process

Although most of the writing experts examined do not identify ownership overtly, it is obvious from their comments that ownership is clearly the focus of the writing process as they see it. For example, Donald Murray, who is both a writer and an educator of writers, states that: "...we do not write what we know as much as to know. Writing is exploration. We use language to combine experience and feelings and thoughts into a meaning which we may share with a reader." Reflecting on his own work as a writer, he adds, "I write, above all, to learn....To find out what I have lived, what I have felt, what I have thought. I use language as a tool of seeing and understanding...."[8] His convictions are shared by such noted theorists of writing as Britton, Berthoff, Graves, Moffett and Emig to name only a few. For example, the notions of exploration and discovery are further amplified by Britton who states that

> *[a]n essential part of the writing process is explaining the matter to oneself*....There are plenty of things we are sure we know but cannot articulate: 'tacit knowledge', Polanyi calls it. There are many more where we may still be working towards a satisfactory understanding, and others where we surprise ourselves by only realizing after we've said or written something that we've succeeded in bringing to light an idea we thought was only half-formed.[9]

We can see from this that the writing process is actually regarded as an ownership process which develops through a continuum of making meaning. The student's thoughts and ideas are discovered,

explored, clarified and rediscovered during the process. The final written work is therefore viewed as the students' concrete demonstration of ownership on paper, not only recorded for others to read, but for the student himself to reflect upon.

It seems evident from what has been said so far that the process of reaching this kind of ownership is a complex one, and that although we continually refer to it as the *writing* process, it involves much more than writing itself. It might more appropriately be called a *languaging* process. As Murray explains: "Words are the symbols for what we learn. They allow us to play with information, to make connections and patterns, to put together and take apart and put together again, to see what experience means."[10] He implies that there must be freedom to explore, to test, and experiment with language in order to make meaning. Thus Murray suggests that the process cannot be a linear one. This characteristic is further clarified by Berthoff:

> [L]anguage is not just *verbal behaviour*, and when we make sense of the world, we do not do so by assembling little bits, by adding up elements, by pasting together impressions....Rather, we are making meaning, and that is a dialectical process, not a linear one....The challenge is not to get rid of complexity or to put it off, but to clear away distractions so the structures can be apprehended, to ensure that the natural processes of forming by means of which we make sense of the world can take place when students are learning to read and write.[11]

Berthoff also emphasizes the discursive nature of the process. For example she states that

> Language is itself the great heuristic: words come into being as verbal generalization: any name implies generalization; and as students look again at chaos they

> can see it happen. Words cluster because they belong together--and sentences can be composed that name that relationship...Clusters of words turn into syntax: it is the discursive character of language, its tendency to 'run along'--and that's what discourse means--language's tendency to be syntactical brings thought along with it. It is the discursive, generalizing, forming power of language that makes meanings from chaos....[12]

Proponents of modern writing methods recognize that the process is discursive and dialectical, rather than linear. It involves an ongoing dialogue between the writer and the accumulated data, the writer and himself, and the writer and others, which gradually shapes and forms meaning as it emerges. In other words, ownership develops from the various interactions which the dialectic provides. The kind of process which Murray and Berthoff describe seems to echo Maslow and Rogers, who discredit the linear approach in favour of *gestalt* experiences which provide a dialectic for meaning-making. Dealing with complexity would therefore seem to be important in gaining more than the one-dimensional perspective allowed by the linear approach. This notion is in fact supported by current brain research.[13]

Development of the Process

But how does the process evolve? The theorists on this subject caution against rigid prescriptions and formulae which outline specific models of development. There seems to be general acceptance that since writers as individuals have their own distinct processes, this should be reflected in the way writing is taught. In recognition of both the dialectical nature of the process and the individuality of each writer, the emphasis, then, is centered on

assisting students toward a responsibility for their own processes. That does not mean that students are left purely to their own devices, unassisted in the meaning-making process. An essential part of the teacher's responsibility is to assist students in developing strategies and techniques that they can use independently in finding their own way through the process. Initially, the students must garner knowledge from a wide variety of sources in order to create a medium in which exploration and discovery can begin. Moffett emphasizes that students should learn to recognize and use the resources that are both inside and outside themselves. They must therefore develop techniques such as witnessing, interviewing, researching, and experimenting to gather knowledge from outside sources such as the environment, other people, books, and other recorded sources. In addition, they must also look within themselves for sources of knowledge and information. Learning strategies which use imagination, the recollection of experience, the application of reasoning, and meditation are essential in tapping the students' inner resources.[14] Shaping meaning from this amassed collection of information and data is complex and chaotic, as Berthoff suggests:

> Students can learn to write by learning the uses of chaos, which is to say, rediscovering the power of language to generate meanings. Our job is to design sequences of assignments that let them discover what language can do, what they can do with language....If our students are to learn the uses of chaos, we will have to learn ways of teaching them to tolerate ambiguity and to be patient with their beginnings--which should never be graded: identifying mistakes is irrelevant when we are teaching how to begin the process of making meaning.[15]

Moffett and Berthoff both stress the necessity of developing structures or forms which provide boundaries within which students can use their own creative thinking. As Berthoff explains: "Forms are our means of abstracting; or, rather, forming *is* abstracting. Abstracting is what the mind does; abstracting, forming is the work of imagination....I suggest that we think of forms by considering what they do: they provide limits....limits make choice possible and thus free the imagination."[16] She goes on to say that understanding how form operates as a limiting structure "can help us see more clearly that throughout the composing process the writer is engaged in limiting: selecting and differentiating are ways of limiting; we limit when we compare, classify, amalgamate, and discard; defining is, by definition, a setting of limits. How we limit is how we form." To form and shape thinking means to find a focus, a focus which limits or abstracts ideas. This in turn leads to finding a language in which to express thoughts. In writing the students have the freedom to explore and discover meaning within a structure or form which limits their focus but not their creativity and imagination.

Agents of the Process

There seems to be agreement that meaning develops in 'a sea of language.' Thus the inter-relationship of speaking, reading, and writing is central to modern writing theory. Talking, which is recognized as one of the key agents in the meaning-making process, involves not only outer dialogue but also inner speech. Vygotsky explains that inner speech "is thought connected with words," or

"thinking in pure meaning."[17] In effect, inner speech marks the first attempt to begin to make sense of an idea by symbolizing thought in words. In Teaching the Universe of Discourse, Moffett includes inner speech among the stages of the model he poses. Britton, on the other hand, emphasizes the critical nature of outer dialogue in the process, observing that

> ...good talk helps to encourage good writing....the speaker is not obliged to keep himself in the background as he may be in writing; talk relies on an immediate link with listeners, usually a group or a whole class; the rapid exchanges of conversation allow many things to go on at once--exploration, clarification, shared interpretation, insight into differences of opinion, illustration and anecdote, explanation by gesture, expression of doubt; and if something is not clear you can go on until it is. Whether or not the mind is partly engaged in thinking about what may be written later, there's a good chance that the incubation of ideas is taking place, and from this the incubation of the writing is given a boost, by the widening of the consciousness if by nothing else.[18]

Thus talking aloud leads to a new level of ownership through forming the ideas into sound symbols--spoken words-- and making them public. The immediacy of the feedback in face-to-face interaction is also important to ownership. The student is able to reflect on his own words and those of others, revising or augmenting them as required. Britton affirms that

> [o]ne of the great values of talk in the writing process is that it permits the expression of tentative conclusions and opinions. To the extent that incubation consists of arriving at an understanding, working towards a synthesis, coming to terms with a general principle, it's a great advantage to be able to try it out. The process won't be complete until the writing is done, but the free flow of talk allows ideas to be bandied about, and opens up new relationships, so that explaining the whole thing to oneself may be much easier.[19]

Britton's reference to opening 'new relationships' is worthy of note. Here he refers not only to the relationship of the students to each other but also the students to the teacher. In a sense, it is the relationship of partners engaged in a search for the unknown. While this may not be an uncommon relationship for students, it is unusual for the teacher to be cast in such a role. Due to the nature of the quest--the discovery of a meaning which is unique to each student--the teacher also shares in the search, as the students' individual meanings are also unknown to the teacher.

Collaboration is therefore an important agent of the writing process, as it provides a basis for scaffolding. Students provide mutual support, sharing not only their ideas but their perceptions and expertise. Thus the students use one another as a means of climbing to a new level of ownership. Moffett reinforces the importance of developing this kind of relationship among students. He asserts that "[t]he role of the teacher...is to teach the students to teach each other. This...makes possible a lot more writing and a lot more response to the writing than a teacher could otherwise sponsor."[20] As a co-worker in the meaning-making process, the teacher facilitates ownership as it grows by providing other forms of scaffolding. Working in a consultative capacity, the teacher ensures that the power for decision-making remains firmly in the hands of the students. Graves reinforces this notion with the following example:

> Moving like a surgeon's scalpel, unnoticed by patient and observers, the teacher asks the one relevant question. The writer may hardly notice the teacher or the question

> since his attention is so precisely focused on the person and the piece. Thus, the control remains with the writer who has new energy for the problem at hand.[21]

Graves illustrates how the teacher provides a scaffolding function with the students. He describes a particular instance in which a teacher "confirms, questions, plays naive reader-listener, pushes, yet backs off when it comes to final decisions as to what is to go in the selection."[22] This description is reminiscent of Bruner's handover principle. When the student seems ready and capable of assuming responsibility, the teacher gradually transfers control to the student. But although the teacher appears to retreat, he or she nevertheless continues to play a 'shaping role' in the process. Graves emphasizes that to maintain ownership of a selection, the student needs "to feel in control, to learn how to make her own decisions when she is writing, and to control her standards of what is a clear piece of writing."[23] Another type of scaffolding, mentioned earlier, is that of providing forms or structures which not only limit or focus the students' thinking but which also provide a graduated sequence that builds on each new level of ownership. Berthoff emphasizes the importance of this kind of development.

> The centrally important question in all teaching is, 'What comes next?' We must learn continually how to build on what has gone before, how to devise...'the partially parallel task.' Of course, we follow something with something else like it, but we can't do that authentically unless we can identify that first something: what is really going on?[24]

The implication would seem to be that the teacher must continually 'read' the implications of what the student does, says, or writes in order to adjust the scaffold and support ownership as it grows. In

this regard Graves makes the following pronouncement: "Scaffolding follows the contours of child growth. As the child grows, the scaffold changes, but the principles of change, of temporary structures, do not."[25] Graves identifies six elements which should be present in scaffolding. He emphasizes that the

> ...following characteristics ought to be part of the exchange between teacher and child over a series of conferences...:
>
> 1. *Predictable* --The child should be able to predict most of what will happen in conference.
>
> 2. *Focused* --The teacher should not center attention on more than one or two features of the child's piece.
>
> 3. *Solutions demonstrated* --Teachers need to show what they mean rather than tell a child what to do.
>
> 4. *Reversible roles*-- Children should be free to initiate questions and comments, to demonstrate their own solutions.
>
> 5. *Heightened semantic domain* -- Both teacher and child need to have a growing language to discuss the process and content of subjects.
>
> 6. *Playful structures* --There ought to be a combination of experimentation, discovery, and humor.[26]

Thus, Graves reinforces many of the points which have previously been mentioned: the relationship of the teacher and student; the scaffolding function of the teacher; the handing over of power to the student; and the use of play as a format for the dialectic.

The importance of collaboration and scaffolding are reflected in recently developed writing curricula. Elbow and Moffett, for example, both emphasize the use of speech in their respective writing programmes. Moffett, designing curricula for use at the

elementary and secondary levels, stresses the importance of group interaction as an essential part of the process. Students may work together, using one another as a test-audience before writing individually, or they may work cooperatively to write a group piece. Elbow, on the other hand, has designed a programme for use with adults and college students. Even at this higher level, he stresses the importance of cooperative writing groups who collaboratively stimulate and support one another through immediate feedback.

Stages of the Process

Writing experts differ in the ways in which they characterize the stages of the writing process. This is not surprising when one considers the dialectical, discursive nature of the process. Berthoff affirms that

> ...there is a confusion about what kind of directions and procedures are appropriate for which phases of the composing process itself. Textbooks still urge students not to write until they know what they want to say; teachers in all disciplines ask their students to outline before they begin writing, without understanding that writing can play a heuristic role. To ask students to begin their themes with a clear statement of purpose is, I think, a very misleading piece of advice. If you've already explained to them how to discover topics, to generate chaos and tolerate it in order to find out what their opinions are, to develop perspectives that will allow them to formulate definitions, then of course it's useful to remind them that they need to consider their audience, to ask themselves what their purpose is. But a thesis statement doesn't come first and it can't come first, unless we simply provide it.[27]

Although Berthoff's remarks emphasize the perplexity that exists among teachers regarding administration of the process, her

comments also provide some insight into some of the possible stages of the process once a topic is chosen. She implies that writing develops from deliberately created chaos.[28] Writing programmes include brainstorming, listing, drawing, mind-mapping and webbing among the activities which generate chaos. The next stage of the process involves tolerating and working with the chaos until it begins to have a form, and meaning begins to take shape. Such activities as imaging, clustering, sorting, categorizing and free writing might be included at this stage. A third stage may also be identified from Berthoff's description. This involves developing different perspectives, seeing the issue or problem from different points of view. During this stage, collaboration and feedback are obviously very important. A fourth stage is also intimated, one in which the audience or reader is considered. It is therefore important to edit and polish the work in order to make sure the meaning is clear. A fifth stage is also hinted at--that of publishing or presenting the work in its finished form. Moffett also emphasizes the importance of what may be called post-writing activities. He implies that there is a need for the finished product to be shared in a public forum with a variety of audiences. The feedback provided adds important additional perspectives, which often lead to further writing.[29] The stages implied in Berthoff's comment are sometimes referred to by others as prewriting and drafting stages.

There seems to be a great danger in devising a hierarchy of stages to describe the process. It should therefore be emphasized that the stages suggested are intended merely as *general* stages not

specific stages; since it is a dialectical process, fluctuation back and forth between the stages, returning to prewriting activities, generating more chaos if necessary, or advancing to a drafting activity when appropriate, is essential as the process develops. The ability to move freely between the stages is an essential feature in developing an ownership of the finished product.

Audience and Ownership

The process of making meaning and reaching ownership are closely related to one of the most important aspects of the process--developing a *sense of audience.* In effect, this requires students to stand back from their writing and to perceive it as though they were someone else. Moffett's writing programme is clearly designed with this in mind. There are four levels or stages in Moffett's programme, each of which requires a change of perspective and is based on a particular type of discourse. To illustrate the stages of the process, Moffett extracts three types of discourse from a play--soliloquy, dialogue, and monologue--addressing oneself, exchanging with others, and holding forth to others.[30] Allowing that exchange with others can involve either speaking face to face or informal written communication: Moffett extends these three types of discourse to make a four-stage process.

> These four stages of discourse--inner verbalization, outer vocalization, correspondence, and formal writing-- are of course only the major markers of a continuum that could be much more finely calibrated. This continuum is formed simply by increasing the distance, in all senses, between speaker and audience. The audience is, first, the speaker himself, then another person standing before

> him, then someone in another time and place but having some personal relation to the speaker, then, lastly, an unknown mass extended over time and space. The activity necessarily changes from thinking to speaking to writing to publishing.[31]

Moffett emphasizes that writing involves a number of vocal adjustments, which at each level become increasingly more distant and therefore more abstract. He provides further elaboration on this point in the following excerpt:

> ...we ask the student to tell what happened in four different rhetorics--to himself as he spontaneously recalls a memory, to a friend face to face, to someone he knows in a letter, and to the world at large in formal writing. Generalizations and theories can be dealt with first in interior monologues then in dialogues, in letters and diaries, and only at the end in essays. The student is never assigned a subject, only a form and the forms are ordered according to the preceding ideas. Thus, the assignments are structural and sequential.[32]

The careful laying out of such a scaffold develops a sense of audience which implies developing ownership. Each successive stage provides a platform on which to construct a new level of meaning; each new level of meaning requires a new perspective and a fresh interpretation of what has gone before. Emig provides support for Moffett's hypothesis by quoting Luria, a disciple of Vygotsky, who noted that because writing is much slower-paced than speaking, it encourages shuttling amongst past, present, and future.

> Writing, in other words, connects the three major tenses of our experience to make meaning. And the two major modes by which these three aspects are united are the processes of analysis and synthesis: analysis, the breaking of entities into their constituent parts: and synthesis, combining or fusing these, often into fresh arrangements or amalgams.[33]

In reflecting on the stages which Moffett identifies, we see that the student comes to an ownership of meaning by talking to himself, by hearing himself and receiving feedback as he described what he thinks he means, and finally by presenting what he means in formal writing as though he were teaching someone what he knows. Thus Moffett's writing process requires the student to progressively distance himself from his own thoughts and reflect on the meaning as it is constructed. In effect, the writer becomes an audience to his own meaning making. It is this objective-subjective relationship which helps ownership to establish itself. As Bruner has it, the students' ability to reflect is the key to controlling and selecting their own knowledge.[34]

Voice and Ownership

Another aspect of the writing process which relates significantly to the development of ownership is commonly referred to as *finding a voice.* Somehow writers must come to terms with the voice they use in writing. They must make a transition from speech to print--from their speaking voice to their writing voice. Murray explains that "the question of voice is complicated, but reasonably easy to understand, for we all practice the process of extending and refining our inner voice. This is the voice with which we speak to ourselves, the voice of reverie, the voice we use when we are talking silently to ourselves."[35] *Voice* is the quality in the writing which identifies it with its author. It is the figurative seal or stamp of the writer on the writing which indicates that it belongs to a certain

author, much in the same way that a particular style or rhythmic pattern is the mark of a certain musical composer. It is the unique quality which reflects not only the artist's personality but his beliefs, his values and the way he views himself and the world. Murray goes on to say that

> each of us has his or her own voice. We can tell the step of each member of the family on the stairs in the dark, and we can tell who is speaking without understanding the words or seeing the speaker....Our voice tells the reader how we think, how we feel, how we live, who we are.[36]

Murray maintains that "[v]oice is the writer revealed. Voice is the character of the writer, and the point of view of the writer towards the subject, the caring of the writer, the honesty of the writer."[37] It would therefore seem to follow that writers should be able to identify and recognize their own voices. There appears to be a definite parallel between the notion of voice and Maslow's theory of self-actualization. Maslow's concept emphasizes the importance of self-knowledge. This notion is equally important in finding a voice, for the writer must not only develop a sense of voice but must also be able to recognize that voice. Murray emphasizes this point:

> We must teach ourselves to recognize our own voice. We want to write in a way that is natural for us, that grows out of the way we think, the way we see, the way we care. But to make that voice effective we must develop it, extending our natural voice through the experience of writing on different subjects for different audiences, of using our voice as we perform many writing tasks.[38]

Thus both Murray and Maslow embrace the notions of self-awareness and self-concept. It would seem to follow that student-writers can only reach this level of ownership if they are given autonomy and the

responsibility for controlling their own meaning-making. They can be guided within the forms and structures which help to them to focus and clarify meaning, but if the voice is to develop authentically, the teacher must stay out of its way. Graves emphasizes that

> Voice is the imprint of ourselves on our writing. It is that part of the self that pushes the writing ahead, the dynamo in the process. Take the voice away and the writing collapses of its own weight. There is no writing, just words following words. Voiceless writing is addressed 'to whom it may concern.' The voice shows how I choose information, organize it, select the words, all in relation to what I want to say and how I want to say it. The reader says, 'Someone is here, I know that person. I've been there, too.'...The voice is the frame of the window through which the information is seen. Readers can't read voiceless writing when no one is there any more than they can have dialogue with a mannequin.[39]

A sense of audience must be accompanied by the voice of the writer. Without the successful development of these two aspects, the writing cannot be truly owned by either the writer or the audience. Finding a voice and having a sense of audience indicate a degree of ownership at its highest level.

Only one of the writing experts cited deals explicitly with an aspect of the writing process related to Maslow's notion of *peak experiences*. Graves refers to *surprises* which open new avenues of exploration and lead to new levels of meaning and ownership. "The craftsperson [writer] looks for differences in the material, the surprise, the explosion that will set him aback. Surprises are friends, not enemies. Surprises mean changes, whole new arrangements, new ways to revise, refocus, reshape."[40] The kind of surprise to which Graves refers may not always have the profound

impact of the *peak experience*, but it nevertheless marks the same kind of turning point in shaping meaning and ownership. It is not unreasonable to predict that the results of the kind of surprise Graves describes would be similar to those linked with peak experiences. Although the changes Graves notes relate specifically to the writing experience, we can easily see that for the writer, they may result in changes of attitude and behaviour, or even a change in point of view about himself or the world around him. Graves agrees with Maslow that although surprises--peak experiences--are an important factor in the ownership process, they are often looked upon with disfavour, as they take time to deal with and appear to slow down the process. (We are reminded that Maslow suggests that schools do an exceptional job of squelching peak experiences.) Graves therefore counsels,

> But the craftsperson [teacher] is not in a hurry. Surprises are enemies of time constraints. Surprises are enemies of control. For when information or children present them with a surprise, the surprise has force and energy. They [teachers] want the child to control, take charge of information in his writing. Their craft is to help the child to maintain control for himself. That is the craft of teaching. They stand as far back as they can observing the child's way of working, seeking the best way to help the child realize his intentions.[41]

Thus Graves implies that surprises should not be avoided, or indeed prevented, because they seem temporarily to disrupt the process and to waste time. Rather, teachers need to look upon them as valuable experiences for the student, and should provide scaffolds which enable the student to regain control for himself. It is worth noting that, throughout the discussion of the writing process, emphasis has

been placed on the students' opportunities for reflection on their own thinking and writing. We recognize that these opportunities which also take time are essential to the meaning-making process, for they often lead to the surprises, moments of insight, and greater awareness, to which Graves and Maslow refer.

It seems apparent that the process which has been described cannot be imposed, for the emphasis is clearly on the student's own thinking and personal construction of meaning. It is not surprising that the authors who have already been cited identify and recognize the importance of many of the factors outlined in the summary of the previous section on educational theory.

Summary

We have seen that modern proponents of writing consider the finished product to be a concrete example of ownership, the result of a complex thinking and meaning-making process. The process of developing written ownership reflects the discursive, dialectical way in which language and learning are naturally acquired. Theorists imply that meaning is created by setting up a dialectic between an inner and outer frame of reference--in other words, relating what one already knows to what one is trying to understand. This constant interaction between the internal and external frames of reference shapes meaning. Language in all its forms--inner and outer dialogue, reading and writing--is the medium through which ownership develops. In recognition of its complex nature, modern proponents of writing make no attempt to simplify the process. Rather, they

encourage creating the conditions and building in the factors which support and provide structure for dealing with the complexity of the ownership process.

Of the conditions that are critical to the ownership of the final written product, a meaningful social context is most important. This is the *social frame* that encompasses the process, the context in which ownership happens and meaning has significance. We have noted that although the finished product belongs solely to the writer, it is shaped by the interaction, collaboration, and feedback of other students and the teacher. It is clear that ownership is developed as much through the collective social process as it is individually.

Although the factors which make the social context meaningful have not been clearly spelled out, they can nevertheless be inferred from what the writing experts have indicated. The emphasis on interaction and collaboration suggests that interdependence is an essential factor in giving the context meaning. The fact that it is a shared experience, in which the students together engage in exploration and discovery, is an important one. There is a sense of identity, of *being in this together*, of *belonging to the same club* which adds to the significance of the venture. The emphasis on students developing their own processes, reflecting on their own thinking, and making the final product their own, suggests that relevance is also a key factor. The implication appears to be that students should clearly be able to identify the purpose of their work, and that it should be based on their interests, or the fulfillment of some other personal need.

The emphasis on fulfilling personal needs highlights the importance of the psychological climate which accompanies the social context. It is this climate which affects how ownership develops. The writing experts imply that, in order to meet the needs of the students, the psychological climate must provide an atmosphere of security. This depends largely on the relationships which exist not only between the students themselves, but also between the students and the teacher. Their attitudes toward one another influence confidence and the willingness to take risks. These are important factors if the students are to use one another and the teacher as sounding boards or a test audience. The students must be able to communicate freely with the teacher and each other, trusting that the feedback they receive will be truthful. Intervention by the teacher must be consistent, predictable, and supportive of the students' growing understanding. With the teacher's guidance and support, the students are encouraged to reflect upon and evaluate their own thinking and writing, so that the finished product truly represents their ownership of meaning at the time of writing. The writing experts further imply that the students are in a sense *invited* to take responsibility, and to develop a sense of power and control over their learning by the way the teacher structures and facilitates their development. Their sense of power depends to a large extent on the teacher's ability to allow the students to take on the role of creators of their own meaning. In other words, they need to feel that they are making it happen and that it truly belongs to them. The teacher's attitude, attentiveness, expectations, and encouragement

therefore influence not only the students' perception of themselves, but their perception of the teacher and their peers. Together these factors can create an environment and psychological climate in which ownership can develop successfully.

Throughout the discussion on writing, the experts emphasize the importance of developing structures which not only reinforce the discursive nature of the writing process, but which also facilitate students in developing ownership. They imply that it is important to focus thinking within the limits or boundaries of an appropriate structure while maintaining the ability to operate flexibly, fluctuating among the different kinds of discourse. Structuring the process does not mean preplanning in a linear fashion. Rather, the intention is to provide structures which support the students' growing abilities and understandings as they are needed. This demands the constant attention and awareness of the teacher, who must be alert in reading the implications of the students' responses. In structuring the meaning-making process, the teacher employs two kinds of scaffolding structures. One of these is the kind of support that is naturally provided by collaboration and interaction; the other is deliberately designed or chosen by the teacher and/or the students themselves. Both kinds of support are essential in developing ownership. In order for the students to become self-directing, they must be encouraged to accept responsibility and control, to operate independently, and eventually to select the structures themselves. Therefore the principle of handover must accompany the scaffolding structures. As the students gain control of the process and

ownership develops, the teacher must step back and eventually allow the students to manage the process alone.

The emphasis in the modern educational practice of writing is clearly on the thinking process which leads to an ownership of knowledge and understanding. Glasser emphasizes that "there is no power in superficial knowledge."[42] We have noted the numerous opportunities which are offered for personal reflection during the writing process. Reflection goes on almost continuously during the various stages of the process. It occurs spontaneously during face-to-face collaboration and interaction, as well as deliberately during writing itself as the students strive to develop a sense of audience. These opportunities are a critical factor, not only in ensuring that ownership is well rooted, and is not of the superficial kind to which Glasser refers, but also in tendering occasions during which surprises or peak experiences may occur. The moments of insight and greater awareness that result from these events significantly affect ownership as it develops. We are reminded of Bruner's assertion that only by developing a sense of reflective intervention can students truly control and select knowledge as they need it.[43] We have seen that this kind of control appears to evolve most effectively in a meaningful social context in which the psychological climate protects and supports the individuals within it. The modern educational practice of writing therefore demonstrates that the agents which are critical to the development of ownership are an inherent part of the practice.

The agents which are critical to ownership in modern writing practice are also an inherent part of dramatic learning for this, too, is a *languaging process* in which ownership is embedded. The following chapters will demonstrate this point by outlining and analyzing an example of modern dramatic practice.

Notes

[1] Lev S. Vygotsky, Thought and Language (Cambridge: MIT P, 1962) 106-107.

[2] Vygotsky, Thought 107.

[3] Lev S. Vygotsky, Mind and Society: The Development of Higher Psychological Processes (London: Harvard UP,1978) 118-119.

[4] James Moffett, A Student-Centered Curriculum, Grades K-13: A Handbook for Teachers (Boston: Harvard U, 1968) 11.

[5] Donald Murray, Write to Learn (New York: Holt, 1987) 3.

[6] Ann E. Berthoff, The Making of Meaning (Montclair: Boynton/Cook, 1981) 36.

[7] Berthoff 69.

[8] Murray 266.

[9] James Britton, Tony Burgess, Nancy Martin, Alex McLeod and Harold Rosen, The Development of Writing Abilities (11-18) (Hong Kong: Macmillan Education, 1979) 28.

[10] Murray 3.

[11] Berthoff 12.

[12] Berthoff 38.

[13] Leslie A. Hart, Human Brain and Human Learning (London: Longman, 1983)

[14] James Moffett, Active Voice: A Writing Program Across the Curriculum (Montclair: Boynton/Cook, 1981) 18.

[15] Berthoff 39.

[16] Berthoff 77.

[17] Vygotsky, Thought 149.

[18] Britton 29-30.

[19] Britton 30.

[20] James Moffett, Teaching the Universe of Discourse (Boston: Harvard UP, 1968) 196.

[21] Donald H. Graves, Writing: Teachers and Children at Work (New Hampshire: U of New Hampshire, 1983) 245.

[22] Graves 9.

[23] Graves 9.

[24] Berthoff 33.

[25] Graves 271.

[26] Graves 271.

[27] Berthoff 83.

[28] Berthoff 38.

[29] Moffett, Active 26.

[30] Moffett, Active 64.

[31] Moffett, Active 141-142.

[32] Moffett, Active 146.

[33] Janet Emig, The Web of Meaning: Essays on Writing, Teaching, Learning and Thinking (Montclair: Boynton/Cook, 1983) 129.

[34] Jerome S. Bruner, Actual Minds, Possible Worlds (London, Harvard P, 1986) 127.

[35] Murray 184.

[36] Murray 183-184.

[37] Murray 183.

[38] Murray 184.

[39] Graves 227.

[40] Graves 6.

[41] Graves 6.

[42] William Glasser, Control Theory in the Classroom (New York: Harper, 1986) 72.

[43] Bruner 127.

Chapter Three

The Concept of Ownership in Dramatic Practice

The previous chapters have sought to find a definition for ownership and to identify the concept of ownership in educational theory and practice. The theoretical examination uncovered a number of critical agents which appear to be essential in developing ownership. Further investigation revealed that these agents are recognized and employed in the teaching practice of writing--a practice in which ownership is embedded. Many parallels can be found between the processes of writing and drama. We will now turn our attention to the concept of ownership in dramatic theory and practice. Of what importance is the concept of ownership in dramatic practice? Are the critical ownership agents also present in dramatic practice? In order to investigate these phenomena, we will examine a specific drama unit in which ownership is not only embedded, but is overtly identified as the intended objective. The unit will be described and explained, and a commentary will be included which traces the development of ownership. Where possible, the explanation is presented side by side with the description.

During 1988 and 1989, Gavin Bolton taught at the University of Victoria as a visiting professor. During his visit, he presented a unit entitled "The Totalitarian State." It was a unique experience, for Bolton not only overtly identified ownership as his intended objective but also followed the lessons with a detailed explanation of the process for the students who had experienced it. The university

students who participated in the unit had been working with Bolton for about six weeks. By the time the unit was introduced, they had an understanding of the technique of tableau and had developed skill in preparing, presenting and interpreting this type of illustrative work. In addition, they also had developed an awareness of various theatre forms. Bolton capitalized on these frames of reference in structuring the work. After each lesson, the students wrote extensively in their journals. These accounts provide useful insights into the students' ownership of the unit objective.

Bolton's lessons focus on the ownership of what it is like to be citizens of a state that makes all the decisions. As with most of Bolton's work, plot is a secondary consideration. For the reader's benefit, however, it seems important to describe the scenario on which the lessons are based.

Scenario

The story concerns a family who all appear to be good political party members, living in a country ruled by an extreme left or extreme right autocratic government; however, one, unknown to the rest, is in fact a dissident. On at least one occasion the dissident is nearly uncovered. One day, for no apparent reason, the dissident suddenly disappears. Inquiries and attempts to find him or her yield nothing. Some time later, the family receives a note informing them that the dissident is confined to a psychiatric hospital, but they are denied immediate visiting privileges. After a two week wait, the time for the visit finally arrives. As the family lives a long distance from the

Capital, they make a long, stressful journey. At the hospital they wait several anxious hours in unpleasant surroundings, restrained from communicating with one another. Finally they are ushered in to a consulting room and addressed by the austere doctor. After hearing brief but specific instructions and precautionary warnings, the family members, one by one, are permitted to visit the dissident who behaves strangely. During the closely supervised visit, the seemingly drugged dissident attempts to pass a message to a trustworthy relative without being detected or raising the suspicion of the watchful doctor. After a brief encounter, the doctor abruptly terminates the visit.

Lesson Development:

The unit is divided into two parts. Both parts are essential in developing the ownership objective. However, the first part lends itself to a more elaborate description; therefore it will be dealt with in the greatest detail. As the unit progresses, the techniques and strategies specifically used for the management of ownership will be identified and their function observed. The format is similar to that used in drama texts by authors such as O'Neill and Lambert,[1] Morgan and Saxton,[2] and Byron.[3] The parallel columns are a conflation of Bolton's workshop notes and my own. The boxed-in areas are an expanded commentary, based on my notes and the journals of six Drama in Education students.

PART I

Explanation:

Bolton presents the theme of the unit, outlining the ownership he intends to develop. As he narrates and the story unfolds, the students are given a series of activities. While each group discusses the assigned activity, Bolton feeds in a number of alternatives to stimulate their thinking.

Activity #1: Decision-making

Bolton's instructions:

1. Form a family group of four members.	This establishes a label for the group. (They draw on their own frames of reference.)
2. Decide who will be a dissident.	It is important that this decision is based only on who would enjoy playing a double life. Thus it precedes other decisions which may be influential.
3. Choose a career and socio-economic status.	Again, their own prior knowledge is useful.
4. Designate family roles and relationships. Consider possible ages. (No one under the age of sixteen or over seventy--no geriatrics or young children.)	These limitations prevent stereotyping. It gives freedom to function in the family relationship without unnecessary external factors.
5. Assign names (Keep own first names but use the dissident's surname for all.)	
Write the dissident's name on a large card.	The label is of importance later when the teacher role is used.

6. Decide the lines of affection within the family.

7. Specify the political stance of each member.

It is important to try to get a grade of representation from a stalwart supporter who would unhesitatingly report a family member to one who may support the party but who in his or her heart knows it isn't right.

The decision-making exercise has a game-like quality in which Bolton prescribes the structure and the students provide the content. Each task not only has a specific purpose, but also is deliberately ordered for the management for ownership. It is worth noting that these are mainly intellectual decisions, with little emotional content. However, there does appear to be some gradation, as #6 and #7 have some emotional overtones. (The nervous giggles of the students confirm this.) The order is therefore of significance. The additional task in #5 of making a name tag seems out of step with the rest of the decisions. It is not until later that we discover not only its function but also the reason for its inclusion at this particular time.

Activity #2: Tableau

Bolton's instructions:

8. Translate the decisions made in the first activity into a formal family photograph. Using this form, find a subtle way of portraying each of the characteristics.

For example, the affection lines can be shown by who is standing closest to whom; the dissident, by indicating that something is out of step with the rest.

9. (Bolton circulates, checking that all characteristics are clearly represented.) He stresses the importance of "doing it well."

The atmosphere begins to change as the importance of the task grows.

The photographs allow the students to re-examine and illustrate the decisions made in the first activity. The public viewing of the photographs reinforces the meaning and implication of what may have seemed to be merely a list of unrelated facts. Therefore it provides a concrete experience of the intellectual decisions.

10. The photographs are presented one by one.

This provides an opportunity to focus on the details as each tableau is presented. Viewing someone else's work reinforces one's own decisions.

11. A spokesperson describes his family while the tableau is maintained.

Speaking and listening are both important to this activity.

By making the intellectual decisions more concrete, the photographs advance the level of ownership. In this instance it is a public ownership. As the spokesperson publicly describes the family, it not only becomes more concrete for him or her but he or she also begins to own his or her role. In addition, the family members who hear the description also begin to own their roles. The realization that others recognize and accept their public illustration has a significant effect on how the performers feel about their original decisions. This adds an emotional dimension to what was previously mainly an intellectual game.

Activity #3: Preparation for Dramatic Playing

12. Bolton's instructions to dissidents:
I want you to step aside for the time being so I can talk to the rest of the family members about the next stage of the lesson.

Although the dissidents are seemingly "out of it," they are close enough to overhear. Thus they are in a position to keep track of what is happening.

A. Preparing the family members

13. Bolton's instructions to family members:
Bring chairs and sit in two rows in front of me.

This piece of administration seems inconsequential. Later we realize that the students have unknowingly reshaped the room into the hospital set for the dramatic playing which follows.

This subtle setting of the scene is important in preserving the flow and continuity of the work. It allows the students to experience uninterrupted the tension which is beginning to build and the atmosphere which is continuing to develop. Consequently, the explanation also becomes part of the experience.

(While the dissidents stand in the background, Bolton addresses the other family members narrating more of the story as if he were reminding them of what has recently taken place.)

Bolton's narration:

14. A month ago the dissident disappeared. You have made inquiries. It has been difficult; you live a long way from the capital; you have been unable to find out anything. Two weeks ago you received a note suggesting that you visit a relative who is a patient in the psychiatric hospital.	This marks the first time the students have been addressed directly in their role as family members. The background details are gradually fed in and the atmosphere begins to build.
15. When the dramatic playing starts it will be in the hospital.	This brief announcement introduces the setting which they later recognize as they enter the room.
16. You have had to travel and stay overnight, which may have caused hardship for some. You were told to arrive at 12:00 noon. When you arrive, you present your papers. You note the large number of guards around the hospital. You wait till one o'clock--not unusual; two o'clock--not unusual. Finally you are admitted to the doctor's office.	Each new revelation increases the tension and adds to the oppressive atmosphere.

Bolton explains:

17. To give the feeling of complete submission, you will wait outside the door. No talking. Look at the floor. Stand silently, encumbered by your luggage. Pick up your belongings, coats, briefcases etc. They will simulate your luggage. When you return you will be in role. It is important not to do anything that will undermine the feeling people are trying to establish! (Students leave to wait in adjoining hall.)

This lengthy explanation is necessary to reinforce the limits of behaviour and create an emotional experience. The constraints are essential in getting the feel of the roles.

This restrictive context is not only deliberate, but also necessary in order to advance ownership. At this point, characterization only exists from the feel of the photograph and the intellectual discussion. Therefore the possibility of any genuine interaction is still very minimal. If the drama is to have truth, the structure must accept that the roles can only exist under very strict circumstances. It is therefore necessary to select a context that prevents any interaction which might undermine the slender ownership that does exist. Waiting alone under the circumstances described gives a flavour of the character. This is the only authentic situation which prevents interaction in a family group. In addition, it gives another flavour of being in a totalitarian state.

B. Preparing the dissidents

Explanation:

Bolton speaks to the dissidents while the family members wait outside.

Bolton: (to dissidents)

18. Place a chair so that your back will be to the office area. Find your own space apart. The dissidents all have separate cells. Place your name card on the back of your chair.	Having the name cards already prepared is important to the continuity at this point.
19. You have all been heavily drugged. How will you play this? You can play it as a 'vegetable'--not advisable. Or you can play it as such a fighter that the drug has little effect but you have to keep up appearances.	These suggestions encourage the students not only to take responsibility for their roles, but also to avoid stereotypical portrayals.
20. You have been in the hospital for a long time when it dawns on you that back at home you have left some incriminating information. If the wrong person gets hold of it, someone will be in a lot of trouble. You must protect them. But whom can you trust?	
21. Use the visiting time to try to get a message across. You may have to manipulate your family while you are in a drugged state. The presence of the doctor complicates matters.	These added burdens reinforce both the atmosphere and the experience.

Like the family members, the dissidents are set in a restrictive context. It is important to note that the complex task which the dissidents are given not only discourages phony role-playing but also enhances the experience. While they seem to be absorbed superficially in complying with Bolton's guidelines, the tension causes them to experience at a much deeper level. Each additional burden reinforces the oppressiveness of the situation and adds to the ownership of the objective.

Activity #4: Dramatic playing

Explanation:

After a long wait outside the room, the family members are finally admitted to the 'hospital.' The dissidents remain in their chairs/cells with their backs to their families.

22. Bolton: (in role as the head doctor; uses an officious voice)	This marks the introduction of the students to the teacher role.
23. My office is down that corridor. (Points toward the two rows of chairs.) I think you'll find sufficient seats. You will probably prefer to sit with your family members.	The arrangement of the chairs at the beginning of Activity #3 now becomes clear. It was necessary to ensure continuity once the dramatic playing begins.

24. I am Dr. Bolton, the chief doctor and medical office in this hospital. Your family member is very ill. It happened very suddenly, but undoubtedly was caused by a gradual breakdown of which you were totally unaware. I haven't told the patients you are here. I did not want to excite them unnecessarily. Perhaps only the closest should go in first. The others can join when I feel the patient is ready.

As the doctor, Bolton signals his role using appropriate language and non-verbal cues. Logical reasons are presented which fill in background details.

25. This may be very upsetting to the patient. If so, I will ask you to return to my office at once.

This is a built-in safeguard in case the interaction is superficial or in case the drama needs to be stopped.

26. When you have gone, I will assess your visit. If it has been good, you may return in one month's time.
Any questions?

The tenor of the few questions that are asked provides an assessment of the effectiveness of the foregoing activities and explanation.

27. I will go to the ward now. While I am gone, you may like to decide who should go first.

Bolton hands over responsibility to the students, testing their commitment. This is their first time to interact as a family group and the first test of their ownership of the family relationships.

During the preceding discourse, the dissidents remain seated with their backs to the "office." As they can overhear all that is said, they are prepared for the scene when it begins. In addition, they have the security of knowing that their first encounter will be with only one person. This advance preparation relieves two obstacles from the path to ownership.

28. (Bolton goes to each patient)

Can you hear me? There's someone here to see you. (Repeats several times as though talking to a drugged person before returning to the 'office.')

This action initiates the dissidents to their 'drugged' state, priming them for the interaction which follows.

29. Bolton, addressing families:
They're really looking forward to seeing you. One of you may go in now.

It is important to make the first interaction as safe as possible for the dissident. One is enough to cope with the first time. It is a testing situation. If the dissident can read belief in his partners eyes, he or she will believe in him or herself. (The converse is also true.)

30. (Each relative is directed to a dissident by matching the surname of each visitor to the card on a dissident's chair.)

At this point we realize the significance of the name cards.

31. After a short visit, the rest of the family gathers around each dissident.

32. Bolton walks around 'assisting' each patient during the visit.

It is essential to monitor the interaction closely and to intervene occasionally; therefore Bolton keeps the pressure on, suspiciously watching for infractions.

33. Bolton announces: Your visiting time is over. You must leave now.

The students respond unquestioningly and leave quickly. They seem very subdued.

34. Out-of-role reflection:

After the dramatic playing, the students reflect on their experience in small groups. Their sense of relief at being released from the

constraints that had been placed upon them is evident. Later they share their feelings and perceptions with the whole group. However, they seem somewhat subdued and less talkative than usual. They find it hard to put into words what they have experienced.

As is the custom after each session, the students write about their experiences in their journals. It is interesting to note that in most of the six journals examined, the students expressed their thoughts in the role they have just been playing. This may indicate the depth of the experience they have just had. Most of the journal entries reflect the students' recognition that they have had a significant experience. For example: "This was truly a deeply emotional exercise;" "I felt like I had come in touch with something and left it." On the other hand, comments such as this one indicate that although the event has been a moving experience, it is difficult to describe: "I'm really wondering what Gavin thinks of my participation because he always observes us when I'm silent. I'm afraid he won't realize how very affected I am by these labs." It seems that they are unable at this time to find specific language to explain the experience. In other words, they have recognized at a cognitive level that it is important, but as yet don't understand it. It may in fact be a prime example of Claxton's *grasping* stage of ownership. The second lesson of the unit is important in helping the students find ownership.

Summary of Part I

In the first part of the unit Bolton has the students develop the fictitious content of the drama which he uses to bring to life one particular moment in the totalitarian state. As Wagner (1976) describes "[t]he class is caught in the tension of the moment; through this involvement they get a glimpse into what this time or place would be like."[4] Although the experience is brief, it is complex. At the end of the dramatic playing activity, the students have taken in the experience, but as the debriefing session suggests, they have not as yet shaped its meaning. Through the journals, the students begin to explain the experience to themselves but for the most part are still at a loss to do so. In order to reach Claxton's *getting* stage of ownership, the students need to build on the ownership they have acquired thus far. In the second part of the unit, Bolton presents an activity which exemplifies Heathcote's "code cracking."[5] It is purposely designed to advance ownership by requiring the students to reflect on the complexity of the original experience and at the same time to order it and to relate it to other knowing. If the activity is successful, the undecoded message of the dramatic playing experience should become clear.

PART II

Overview

The purpose of the second lesson is to demonstrate to the students their ownership of the objective--what it is like to be the citizen of a state that makes all the decisions--set out at the

beginning of the first lesson. In order to discover to what degree they own that objective, they are asked to present a flashback of an event which took place twelve months prior to the hospital event. The format follows that of Part I.

Activity #1: Discussion

At the beginning of the lesson Bolton announces that the next activity will be an elaborate theatre presentation. Bolton then lays out a detailed description of the content and sets out the expectations.

Bolton explains the activity:

Consideration must be given to the following:

35. **The plot**

The situation involves an event which took place twelve months before the hospital scene. Something happened that nearly exposed the dissident, and he was nearly discovered. However, he managed a last minute cover-up which allowed everything to return to normal.

To prepare this scene, the students must synthesize what they have owned from the previous scene.

Examples are suggested, others are elicited. For example, the dissident is seen by one of the family at a place and time when he claims he was elsewhere. He manages to cover himself with a plausible excuse.

By this, Bolton checks the students' understanding. It is in a sense like a practice session--a way of eliminating problems beforehand.

36. **The signals**

In the scene there must be specific signals that clearly indicate it can take place in no other place than a totalitarian state.

Thus they are required to find symbols which particularize and synthesize the concept.

37. **The audience**
The audience is to enjoy the presentation and understand as clearly as possible the relationships between the family members.

To accomplish this, the students will have to distance themselves from their own work by standing back and viewing it objectively.

38. **The form**
Use forms that clearly convey the message you are trying to get across.

(The students already have a frame of reference for this from their earlier work with Bolton.)

Combinations can be used as long
as the message remains clear. Examples are suggested and elicited--naturalism plus narration; dance and dialogue; tableau and soliloquy.

Next, Bolton explains how to go about it:

39. He reflects on their ownership:

You own more about your roles than you realize.

At this point the meaning of the last scene has no shape. It needs to be exercised--'chewed over'--to understand it.

40. Discuss what you felt at the end of the last scene.

They begin the struggle to find words to describe how they felt.

41. Try to harness your true feelings as you recall them. Build the theatre presentation on that luggage.

Bolton does not elaborate on this because any scene must be constructed on their authentic feelings. He gives them the 'key'--that it must be authentic and must come from inside.

42. Share and listen to each other in your groups.

They need to use each other as a sounding board in order to explain to themselves the meaning of the experience. The social dynamic of each group plays an important role.

43. The students work in their groups, discussing, planning and rehearsing their theatre presentations.

During this time they refine and particularize their ideas.

44. While they work, Bolton monitors each group and if necessary refocusses their attention on the objectives, offers suggestions, and challenges the logic of their ideas.

Much of Bolton's intervention involves assisting the social dynamic of each group, which is the foundation of this task.

45. When the scenes are ready, they are presented three times, twice for reflection and comment and once to analyze the forms used.

When the scenes are performed, they are very elaborate and reflect a wide range of forms and devices, such as tableau combined with selected symbolic movement; the use of costume and colour combined with dance and telegraphic, one-word dialogue; the use of music and dance combined with mime, tableau and costume. Most of the performances clearly indicate a higher degree of ownership than in the first lesson. Each scene captures in different ways the essence of what it means to live in a totalitarian state--for example, the tight security, the importance of the family unit and its various relationships and the subtle cover-up to avoid discovery and exposure. There is no doubt that they have found the language not only to explain the concept to themselves, but also to explain it to an audience.

We have seen in Bolton's unit that students are immersed in a dialectical, discursive languaging process for the purposes of making

meaning. The activities in which the students engage require interaction and collaboration, set up dialectics for making sense and finding meaning, and draw on personal as well as collective resources. The ownership agents which seem to be important to the practice of writing appear to be equally important in the drama that has been described. In an article entitled "Quality Learning: The Role of Process in the Arts and Mathematics," Felton and Stoessiger (1987) observe that the language process and the dramatic process have many parallels. In Bolton's drama "ongoing exchanges between [the] novice and expert that are meaning-centered and non-threatening, [and] the emphasis on the learner taking responsibility for his/her own learning...feature strongly."[6] Felton and Stoessiger emphasize that although these agents--which can readily be identified in the Bolton unit--are paralleled in the language process, there are three ways in which the articulation of the arts process differs.

> Two conditions that are stressed as fundamental to the arts process are not emphasized by those who write about the language process: the use of open-ended challenges to provoke and sustain interest and engagement in problem solving strategies and the refinement of knowledge through monitoring, reflecting, and planning. The third difference is in the articulation of the process itself...what the [students] do while engaged in the process and how they do it....[7]

The following chapter will analyze the *Totalitarian State* drama, with particular attention to the differences which have been noted here and to the articulation of the process in developing ownership.

Notes

[1] Cecily O'Neill and Alan Lambert, Drama Structures: A Practical Handbook for Teachers (London: Hutchinson, 1982).

[2] Norah Morgan and Juliana Saxton, Teaching Drama: A Mind of Many Wonders (London: Hutchinson, 1987).

[3] Ken Byron, Drama in the English Classroom (London: Methuen, 1986).

[4] Betty Jane Wagner, Dorothy Heathcote: Drama as a Learning Medium (Washington: National Education Association, 1976) 187.

[5] Wagner 186.

[6] Felton and Stoessiger, "Quality Learning: The Role of Process in the Arts and Mathematics" The NADIE Journal 12.1 (1987): 14.

[7] Felton and Stoessiger 14.

Chapter Four

Analysis of a Unit of Dramatic Learning Practice

In an unpublished paper written about the time the "Totalitarian State" was presented, Bolton presents the following definition of ownership:

> the acquisition of knowledge...involves a cumulative process...the gradual integration of the new with a person's own frame of reference and value system....[F]urther one could say that what is learnt becomes 'part of oneself:' something understood implies <u>ownership</u> of that knowledge.[1]

He goes on to state that "[i]t appears that drama can create the conditions whereby the process of ownership by the learner can be accelerated." Elaborating on this notion he says:

> The explanations for this seem to lie in the peculiar socio-psychological structure of the medium of drama. Firstly, the participants adopt an "as if" mental set, an imaginative frame of mind giving concrete expression to a hypothetical mode of thinking so that...instead of responding to the teacher's question[s]...the pupils...respond in context....Secondly, the learning is necessarily at a level of subsidiary awareness (Polanyi 1958). The teacher may intend to teach but the pupils do not intend to learn: the intention of the pupils is to create drama. Thirdly, both the drama and the activity are wrought out of group interaction. Fourthly, the activity is more independent than is normally possible from the 'hidden curriculum' of teacher power, although...teacher mediation is often of a special kind. Finally, the meanings of words and actions are open to symbolic interpretations. [2]

Bolton concludes that the combination of these five characteristics "gives drama its special dynamic which can release in the participants a high level of energy and motivation, and, more

importantly a capacity for taking themselves along the road of ownership of knowledge."

This chapter will analyze Bolton's unit in order to identify the agents of ownership in practice. The analysis will centre on three features of Bolton's work--the framework, the theatre agents, and the ownership agents. The format, which has been designed to illustrate these three dimensions, numbers the left-hand column to coincide with the activities in Chapter Three. The activities are Bolton's; the terminology used to describe the framework and theatre agents is from Bolton and Morgan and Saxton (1987). The description and analytical comments are from Bolton's workshop notes, my notes and student journals. The ownership agents are derived from the research in the foregoing chapters.

Analysis of Bolton's "Totalitarian State" Drama

PART I

Framework: Exposition	**Theatre Agents**	**Ownership Agents**
Outline lesson objectives	Focus: ownership objective	Psychological Climate: security, self-esteem, trust Anticipation of personal expectations and gratification

Framework: Exposition	Theatre Agents	Ownership Agents
1-7 Decision-making activities -choose dissident -career and status -roles and relationships -names and name tags -lines of affection	Focus: creating social context for the drama; creating a family with a dissident member Tension: challenge	Psychological Climate: self-esteem (order of decisions) Interaction: collaboration Scaffold: social dynamics of group; use personal frame of reference for content
8-11 Translate decisions into a tableau: present; spokesman describes family	Focus: implications of decisions; family relationships Tension: challenge; evaluation Contrast: stillness and silence Symbolization: ideas made concrete in image	Collaboration: interaction; cooperation Scaffold: prior knowledge of skill Handover: group responsible for task Relationships: peers as resources and audience Reflection: resulting from making decisions public
Framework: Rising Action		
12-13 Separate dissidents. Instruct family to set up chairs etc.	Focus: on separation Contrast: isolation/ inclusion Tension: altering space	Psychological Climate: overhearing (security of knowing what's going to happen) Needs: incidental building of set ensures later continuity of ownership process

Framework: Return to Exposition	Theatre Agents	Ownership Agents
14-16 Narrate more of the story for family (dissidents listen in background)	Focus: on family Contrast: overhearing/direct communication Tension: constraint-separation-anticipation	Psychological Climate: advanced notice of what happens next; Needs: security; trust
Framework: Return to Rising Action		
17 Waiting exercise: no talking; carry 'luggage;' stare at the floor	Focus: on family Tension: constraints--waiting; separation; anticipation; challenge; responsibility Contrast: stillness, silence; bearing burden Symbolization: space represents hospital waiting area	Gestalt experience: physically, mentally, emotionally involved Reflection: during and after experience, basis for next scene Handover: responsibility to follow rules

Framework: Return to Rising Action	Theatre Agents	Ownership Agents
18-21 Instruct dissidents to arrange 'cells' and name tags Prepare 'drugged' dissident roles Narrate more of the story including the dilemma to pass on message Alert dissidents to difficulty of manipulating families while drugged and being watched	Focus: on dissidents Tension: challenge; responsibility; anticipation Contrast: helplessness/ responsibility Symbolization: chairs represent patients' 'cells'	Psychological Climate: security Needs self-esteem--control of role Scaffold: new information, preparation for role-playing; awareness of difficulties Reflection
22-23 Assume role of doctor; admit family to hospital	Focus: on hospital conditions Tension: atmosphere; constraints--follow the rules; responsibility	Scaffold: Teacher-in-role, operates inside drama as support, keeps focus, reinforces roles, keeps pressure on Relationships: teacher and students, partners in drama Psychological Climate: recognize room set-up

Framework: Return to Rising Action	Theatre Agents	Ownership Agents
24-26 Provide details about dissidents' condition and visiting conditions Reinforce rules of visit, surveillance and post-visit assessment	Contrast: overhear/ direct communication; power/powerless	Scaffold: new information Needs: self-concept--notice of what to expect
27-28 Check the 'drugged' patients before family admitted	Focus: on dissidents' state Tension: anticipation; withholding; family--waiting; dissidents--responsibility to keep in role	Psychological Climate: security and preparation Needs: self-esteem--what to expect Scaffold: dissidents--trial run; family--what to expect
Framework: Climax		
29-30 Report to families; reinforce previous warnings; permit only one member at a time to visit	Tension: withholding; anticipation; responsibility to stay in role Contrast: overhearing direct instruction	Psychological Climate: security, need to make first step safe Scaffold: limited interaction--preparation for larger group Handover: limited--to test and reinforce roles Needs: self-esteem--ease into role-playing

Framework: Climax	Theatre Agents	Ownership Agents
31-32 Allow rest of family to join patient (dissident tries to pass on message) Keep pressure on: watch and 'assist' patients	Tension: responsibility to stay in role Contrast: following the rules/breaking the rules without being caught	Gestalt experience Interaction Reflection Relationships
33 Terminate the visit abruptly	Contrast: pressure/relief	
34 Out-of-role discussion		Reflection Needs: to understand the experience

Part II

Framework: Denouement	Theatre Agents	Ownership Agents
35 Announces the next objective--an elaborate theatre presentation	Focus: refocus on original objective	Needs: security of knowing expectations

Framework: Denouement	Theatre Agents	Ownership Agents
36-39 Outline content and expectations -plot, a flashback -signal it is a totalitarian state -relationships, clear to audience -form, suited to message Discuss ways of approaching task	Tension: challenge; anticipation; unknown	Scaffold: prior experience Reflection: during discussion
40-41 Reflect on their ownership--own more than they realize	Focus: self-knowledge Tension: the unknown; challenge Contrast: knowing but not understanding	Psychological Climate: reassurance, security, trust Needs: self-confidence, self-concept; self-awareness Scaffold: present ownership

Framework: Denouement	Theatre Agents	Ownership Agents
42-43 Discuss in groups feelings at end of last scene; emphasis on sharing and listening	Tension: challenge: responsibility; evaluation	Psychological Climate: Needs: reassurance, trust Relationships: peer partner-ship; teacher-facilitator Scaffold: students use each other Handover: students have complete responsibility
44 Discuss, plan, and rehearse theatre presentations	Tension: challenge; responsibility; constraints	Psychological Climate: trust, communication Relationships: peer partnership Collaboration: interaction Scaffold: ownership of previous experience; ownership of suitable forms; ownership of group process.

Framework: Denouement	Theatre Agents	Ownership Agents
45 Monitor, refocus, challenge, seek clarification	Focus: synthesis of experience Tension: evaluation; challenge; responsibility	Psychological Climate Needs: sense of control Relationships: reciprocal teaching-students teach the teacher and each other Reflection
46 Present the scenes Note various forms used after each presentation	Focus: ownership of what it means to live in a totalitarian state Tension: evaluation Contrast: within forms darkness/light: sound/ silence etc. Symbolization: used within forms to enhance meaning	Psychological Climate: trust; respect; acceptance Needs: self-concept Scaffold: rehearsal Handover: students-totally responsible Relationships: teacher and peers part of audience Gestalt experience Reflection, moments of insight and peak-experience

Commentary on Analysis

Structure

In this unit there are actually two focusses--a pedagogical focus and a metaphorical focus. The focus for the students is on the metaphorical world of the drama and on knowing from *the inside* what it is like to live in a totalitarian state where all the decisions are made for them. Bolton's focus is on the learning he hopes to impart, the process of managing for ownership, and ensuring that the metaphorical world of the drama is maintained for the students. Thus Bolton concerns himself with *how the drama is made* while the students concern themselves with *what the drama is about.* Morgan and Saxton call these notions *the play for the teacher* and *the play for the students.*[3] To accomplish these objectives Bolton works like a skillful playwright, using the tools of the theatre to ensure that the drama has meaning. In an anthology of his writing, Bolton comments on this phenomenon:

> As the playwright focusses the meaning for the audience, so the teacher helps to focus meaning for the children; as the playwright builds tension for the audience; the teacher builds tension for the children; as the playwright and the director and the actors highlight meaning for the audience by the use of contrast in sound, light and movement, so does the teacher--for the children; as the playwright chooses with great care the symbolic actions and objects that will operate at many levels of meaning for the audience, so will the teacher help the children find symbols in their work. The mode of the children's experience must continue as 'I am making it happen; it is happening to me'. I claim that when the teacher 'folds into' this mode a structure that would be valid for the playwright, then there is a greater chance of learning taking place.[4]

It seems no coincidence that in the analysis, we see Bolton employing the agents of focus, tension, contrast, and symbolization in shaping meaning during the drama, nor that the framework of Bolton's drama follows the stages of a well-constructed play. Each stage is clearly marked: the Exposition directs the students' attention toward creating the fictitious families, and hearing their story; Rising Action centres the students' attention on the separation and anxiety of the dissidents and the family members; the Climax concentrates the students' attention on a particular moment during which the families try to communicate under restrained and tense circumstances; the Denouement allows the students an opportunity to consider the experience which not only explains the meaning of the drama to their satisfaction, but which also allows them to demonstrate degrees of ownership.

It is evident from the carefully chosen techniques and strategies, and from the tightly knit structure, that Bolton regards management for ownership as his primary task. Throughout the unit, Bolton consistently applies the principles of scaffolding and 'handover,' both to support and to challenge the students. Each scaffold has two dimensions: a familiar structure which provides an opportunity for the students to use what they already know in a way of their choice, and an invitation to rely on each other. Bolton reinforces this notion in Towards a Theory of Drama in Education: "In order to create their drama participants can draw only on what they already know: unless some factor brings about a change the drama remains an unconscious reiteration of what is already

understood."[5] New ownership is always constructed on the ownership which is already firmly in place. Therefore, each activity is carefully ordered and orchestrated to create a cumulative effect which anticipates the students' needs at each level and which acts as a platform for the next stage of ownership. Measures are taken to ensure that they are protected from incidents which may destroy the small amount of ownership that they have already developed. That is not to say that Bolton discourages the students from assuming responsibility. On the contrary, the students are continually involved in collaborative activities in which they support and teach one another. However, Bolton does not transfer responsibility to the students until he knows that they are ready for it, when they have developed sufficient ownership of the skills, knowledge or emotions that may be involved. In Drama As Education, Bolton makes the following comment regarding *protecting students into drama* :

> I cannot stress enough how important it is for teachers to realise that because drama is such a powerful tool for helping people change, as teachers we need to be very sensitive to the emotional demands we make on our students. The notion of 'protection' is not necessarily concerned with protecting participants *from* emotion, for unless there is some kind of emotional engagement nothing can be learned, but rather to protect them *into* emotion. This requires a careful grading of structures toward an effective equilibrium so that self-esteem, personal dignity, personal defences and group security are never over-challenged.[6]

It seems evident from the approach which Bolton advocates that he views the management task as a delicate operation and ownership itself as a fragile entity. A discussion of the structures which Bolton

uses in the unit must therefore centre on his use of the principles of scaffolding and 'handover.'

In the Exposition at the beginning of the unit, Bolton outlines the content of the drama, the objective and his expectations. This carefully presented overview is the first vestige of scaffolding, as it sets the tone and direction which initiates the first activity. In the initial activity (1-7), Bolton allows the students to use discussion to create the fictitious frame--the family--through which the drama will be played. This choice reflects Bolton's intention to begin from the students' frames of reference, and also his awareness and respect for the social dynamics of the group at this time. He provides a familiar, risk-free framework--discussion--which readily engages the students' attention and interest. In addition, Bolton reinforces their sense of security by making the task objective and intellectual. The challenge is therefore merely to make arbitrary decisions; nothing appears to be at stake or at risk, but everyone knows that what they decide they will have to live with later. The decisions are deliberately ordered to preserve their objectivity. For example, deciding who the dissident will be before determining the family roles and lines of affection ensures that these decisions remain objective and simple. In handing over the responsibility for making these decisions, Bolton invites the students to begin to invest their ideas in the drama. Although Bolton allows this collaborative input, he is still very much in control as the dispenser of information and instructions. Thus the structure provides a psychological climate of security and trust which

encourages investment, and which provides a platform from which to launch the drama.

The tableau strategy (8-11) challenges the students to combine their personal skills and individual frames of reference in order to create a concrete image of their decisions. The students' previous experience in using this strategy makes it a useful scaffold. Since they already own the necessary skills for this activity, Bolton is able to hand over responsibility to the students almost immediately, enabling the students to assume a degree of independence by taking charge of their own work, and by using each other as resources. Through side-coaching, supervising, and intervening frequently, Bolton acts as a support and resource, while at the same time helping the participants to maintain the focus and clarity of their ideas.

During the showing of the photographs (11), we can see the same kind of empowerment at work--the students independently depict their work, while Bolton guides and aids in the interpretation. As their depictions are viewed and appraised, the participants reach a new understanding of the families they have created. Hearing their decisions made public for the first time, and realizing that the characters they have created are received and accepted as though they are real, begins to give the students a feeling for their roles. Bolton recognizes that they still own very little, certainly not enough to sustain any meaningful interaction. In the words of Saxton and Verriour, "True ownership occurs when we see ourselves in the thing owned and recognize that it is an integral part of us."[7] By delaying any opportunity for interacting in these roles until the students are

more firmly grounded, Bolton not only guards the psychological climate protecting the students from possible failure and embarrassment, but also the integrity of the metaphoric world.

The structures which Bolton uses in forming a supportive scaffold for the dramatic playing are complex and interwoven. Returning to Exposition (14-16), Bolton employs a combination of narration and explanation to lay the ground work for interaction which builds volume[8] and gradually encourages the students into their roles. The new information which Bolton includes deepens the students' knowledge and understanding of the fictive world, broadening the base from which they can make emotional connections. The technique of giving semi-private instructions to the two separate groups, contributes to the rising action and effectively reinforces the roles of the dissidents and of the family members. Allowing each group to overhear such phrases as "been heavily drugged," "fight the effects of the drugs," "may be very upsetting to the patient," permits those who overhear to assimilate some of the information before they are directly addressed, and to pick up clues as to possible ways to interpret their roles. Knowing in advance what to expect not only provides security but also makes it easier to comply with what is to be done later. In addition, knowing that the other group has the same expectations reinforces commitment. In other words, because they have overheard, Bolton's instructions are mainly a review of what they already know and have begun to internalize. Thus, separating and overhearing act not only as a

platform in developing the ownership of the roles, but also address the psychological needs of the students.

Handover

Bolton's use of 'handover' in this part of the unit (17-21) is also less straightforward. At first, it appears that none has occurred because he uses instruction which is considered to be a teacher-owned technique. However, Bolton does in fact hand over power to each of the groups, although they are severely constrained by the limits of the structure. While waiting outside the performance area, the family members have the opportunity to accept responsibility for whatever takes place. In fact, it is a test of their commitment to remain silent and engaged in the drama at this point. So too the dissidents, although only indirectly involved, have an opportunity for attending to Bolton's words as he instructs the family members. Here again, the ability to overhear provides a support which later aids both groups in carrying out Bolton's instructions. The technique of semi-private instruction therefore enables the students to take as much or as little responsibility as they want at this time.

Focus

A word should be included here regarding the layering of tasks which Bolton suggests for each role--for example, burdening the family members with props such as the luggage while concentrating on remaining silent (17) and requiring the drugged dissidents to fight the effect of the drugs while passing a message without arousing

suspicion (18-21). Although these instructions may at first seem unnecessarily complicated, they in fact provide a support which gives the role-playing authenticity. The students' busy engagement in carrying out Bolton's instructions provides neither the opportunity for them to feel self-conscious nor the possibility of allowing themselves to get in the way of the task. The strategy which Bolton uses here appears to relate to Michael Polanyi's (1958) notion of *tacit learning* or *tacit understanding.* [9] He defines two different kinds of awarenesses: focal awareness and subsidiary awareness, using the example of hammering a nail as an illustration. During the actual act of hammering, attention is on both the the hammer and the nail, but they are attended to in different ways. The *focal* awareness is on the nail while the *subsidiary* awareness is on the sensations in the hand, and fingers as the nail is driven. Polanyi claims that these sensations "are not, like the nail, objects of our attention but instruments of it."[10] He points out that subsidiary awareness is necessary to the carrying out of the task; however, if the hammerer's attention shifts to focus on the sensation in the hand and fingers, he is apt to hammer his thumb--in other words, to lose sight of his primary objective, hammering the nail. In making the tasks multilayered, Bolton appears to have provided both levels of awareness. While the family member's focal awareness is on the situation and remaining silent, the baggage is instrumental in providing the sensation which reinforces the event at a subsidiary level. In a similar fashion, trying to pass a message *while drugged* and trying to pass the message without being detected also appear to provide levels of focal and

subsidiary awareness which enhance the meaning. In Drama as Education, Bolton explains

> [t]he participant, while focusing on the full context of the action and while subsidiarily manipulating his speech and gestures to carry out his actions, may also be giving his attention, at an inner feeling level as opposed to a level of sensation, to the implicit, "essential' meanings of the context....It is sensed subsidiarily, for it can only be integrated with the whole if his attention is focused on the context and the context in drama means situation, plot or problem to be resolved. If he attempts (or the teacher *requires* him to attempt!) to focus on the aesthetic dimension the enactment will now be paralyses for these rather different reasons.[11]

Thus multilayering may be regarded as yet another strategy for providing a supporting scaffold for ownership development. We can also conclude that it is an important element in providing a *gestalt* experience.

Role-taking

The main technique which Bolton employs during the dramatic playing structure (23-33) is role-taking. The meticulous preparation of the previous activity provides a firm scaffold for both the dramatic action and the dramatic activity in this part of the unit. Bernard Beckerman (1970), writing about actors and the theatre, explains both of these notions in Dynamics of Drama. He says:

> Activity is the basic medium of theater. It is the only channel through which presentational ideas can be projected, and so the art of the theater is the art of manipulating activity. To understand theater, one must focus attention on that activity: its texture its, nature, its symbolic power.[12]

Beckerman adds the following definition to amplify what he means:

> By definition dramatic activity is an activity of appearance, or illusion. On stage we see not an actor but a "character." The activity is not what it seems, but a surrogate for some other activity, either historical, mythical or fanciful. It is always representing an event, a state of being, an idea that is not or, more likely, cannot be revealed directly. Not imitation, but pretense is its heart--Stanislavski's "as if." Though earth-bound by the very presence of the performer, dramatic activity can liberate the spirit because it juxtaposes a human being in his total physical being with an imagined act to produce an illusion of actuality.[13]

Bolton operates like a skillful director selecting and manipulating the dramatic activities which focus the students' attention and lead toward his intended goal. Take, for example, the waiting-room activity (17) which has been commented on previously. Bolton is concerned with more than the surface appearance of this event. He is also concerned with the inner dynamics of the activity--the psychological motivation that drives it--that make the bridge between the real and fictive world. In order to make the event more than one in which the students stand and wait, he adds physical and psychological constraints which connect the activity to reality. He also gives the students a *prop*, symbolic of their journey and life possessions, which makes a bridge between the real world and the metaphoric world. It is the dramatic action which helps the student to make the feeling-connections which shape the meaning of the experience. Beckerman explains that

> action is a result not a tool. The actors fulfilling their projects generate the activity that, in turn, produces the theatrical tension. The sequence, or path, of theatrical tension is the action, the flow of which creates the illusion of inner life. The configuration of the activity thus contains the action so that activity and action can never be truly separated except for analytic purposes.

> But just as an audience cannot receive the sensation of the action except through the activity, so the performers cannot create the action except through the activity.[14]

Beckerman refers here to the audience as recipients of the action through the activity. In the case of the students in Bolton's drama, they are an audience to themselves. Bolton works at structuring the drama in such a way as to ensure that the students have a satisfactory experience. Sometimes Bolton works outside the drama as narrator, instructor or facilitator to adjust the elements which shape that experience. At other times, he uses a role-playing strategy such as *teacher-in-role* to manipulate the dramatic activity and dramatic action from the inside. (More will be said about this strategy later.)

Bolton's preparation for the dramatic playing is parallel to the theatrical technique of rehearsal, although it is somewhat disguised. Just as a director rehearses movement and dialogue with actors in preparation for the performance, so too does Bolton with the students in steps 12 to 21. The dissidents and family members are well briefed through Bolton's combination of narration, explanation, and instruction. The fact that nothing in the dramatic playing activity comes as a surprise does not affect the result. In fact, the students feel freer to invest and commit themselves to the work because they have the security of knowing what will transpire. The immediate recognition, for example, that they have unwittingly been instrumental in making the hospital set, is reassuring. Thus Bolton, in an unorthodox manner, rehearses the students and, having 'rehearsed' what is to follow, they are free to play through the dramatic playing and to experience the event. Morgan and Saxton

(1987) provide a definition for dramatic playing which affirms Bolton's careful rehearsal and preparation for the activity.

> In dramatic playing the student is involved in activities which do not necessarily require him to be anyone other than himself. These activities are designed to place the student in a make-believe situation in which he can explore his reactions and actions in a spontaneous way. This strategy is non-threatening to both teacher and students because it is so open. The student can react using his own experience and is free from the constraints of worrying about how to put someone else's words in his own mouth.[15]

Thus we can see that Bolton's preparation for the role-playing in the dramatic playing activity provides the security and safety for allowing the students to participate spontaneously, and the freedom to react unencumbered by fear of the unknown.

The dramatic playing begins with Bolton introducing himself as the doctor. Having introduced the students to this notion beforehand, he is accepted in this role without reservation. In addition, the students are prepared to believe in each other's roles because they have some idea of what to expect. It is clear, though, that Bolton leaves nothing to chance. Although he hands over power to the students during the dramatic playing and allows them to interact spontaneously, he does not entirely withdraw his support. In the role of the doctor, he keeps close tabs on the interaction, intervening when necessary to strengthen or shore up the roles by reinforcing the oppressive limits that he has imposed on the hospital visitors. In this activity the scaffold is provided not only by Bolton himself, but also by the students, as they interact in role and support one another's belief.

Form

The final activity, a theatrical presentation of flashback scenes (35-45), has already been discussed to some degree in Chapter Three and been recognized for its importance in internalizing the objectives of the unit. The scaffold for this activity is composed of everything that has previously been invested in, beginning with the intellectual decisions and continuing through to the affective response in the role-taking activity. Bolton hands over power for decision-making almost completely to the students during this part of the unit, asking them not only to choose the content but also the form for their scenes. During this very complex activity, the students are engaged in a search for meaning comparable to that in the writing process. Like the final written product, the theatrical presentation also represents a concrete demonstration of ownership; like the writing process, the success of this venture depends to a great extent on the groundwork that has been laid in attending to the psychological climate and the students' needs. The students must have not only the confidence to share and expose their inner feelings and perceptions in their family groups, but also to illustrate them to an audience of their peers. Coming to terms with what they have owned and shaping its meaning, depends to a large extent on the social dynamics within each group, their ability to listen and to give feedback and reflection, and their willingness to give and receive critical judgment. Thus collaboration plays a significant role in working out the meaning and making sense of the experience they have just had. The students seemed to sense the importance of

completing this final exploration in order to explain the experience to themselves and to reach a resolution.

Bolton's instruction to the students regarding choosing a form for their presentation is an important one. In Learning Through Drama, McGregor, Tate and Robinson (1980) define form as "the overall shape or pattern of the expressive act as it emerges from the interchange of ideas." They go on to say that "the search for form begins with the search for meaning itself" and that "the meaning actually becomes clear as the form of the expression takes shape."[16] Hence we recognize the wisdom of Bolton's instruction in leaving the decision for choosing the form entirely up to the students--only they know and can find a meaning for what it is that they have owned, therefore only they can choose the form in which to express it. Adding to this notion, Neelands (1984) points out that theatre, as an art form,

> employs a wider system of meaning-making in order to evoke and communicate with an audience. This wider system includes *signs* given by register, spatial relationships, costume, properties, pace, tension, non-verbal signals, etc. Together, these different forms of sign combine to create composite images that hold and resonate the meanings of the play. The image then becomes a focus for the audience's thinking and responding.[17]

We can infer from these statements that a theatrical presentation which combines the form and signals that fit the meaning represents a high degree of ownership. We again recognize in this a parallel to the writing process. A writer carefully selects the words, phrases, metaphors, and other verbal cues that signal his or her meaning, and

presents them in an expressive literary form--poem, essay etc.; so must the performer. In clarifying for an audience, the writer comes to own more of it for him or herself. The ability of the audience to *read* the meaning clearly is directly related to the author's personal ownership of the meaning. As the students rehearse, they struggle to negotiate the meaning of the experience they have had by finding the form, signs, and signals that reflect their understanding and ownership. Collaboratively they discuss their feelings, and collectively they attempt to interpret and make sense of the experience they have had. The complexity is one of changing subjective meaning to objective meaning. In other words, each participant has an ownership of subjective meaning through being involved in his or her own way in the dramatic playing experience. The students are now required to take that individual subjective meaning and build it into a coherent collective meaning which enables them to look at the experience objectively. This implies that they must engage in a process of group ownership. Excerpts from the journals of some of the students indicate how difficult this task is. Thompson, for example, notes the following: "For some reason this class was difficult--whether it was because we had all had an emotional time in the last event and didn't feel up to it, I don't know."[18] Stein makes this observation: "I found this class to build up frustration and tension as the time progressed....I found myself noticing, a real frustration in the group in terms of their ability to communicate."[19] Thus they struggle to find the words to talk about

the experience which they must then translate into theatrical symbols.

When the scenes had been prepared and polished, Bolton provided at least three opportunities for the students to view one another's work. The first and second viewings were followed by reflection and comments on the clarity of the message and its implications. Stewart's journal contains the following comment:

> Our group finished rehearsing today and we performed it for the rest of the class. Because we did not explain J's card (and her dissident-confidant relationship) to the class, the class was confused. They also found it hard to concentrate as we had so much movement and really no clear focus--that could be seen by the audience.[20]

It would appear from Stewart's remarks that his group had not as yet reached a secure collective ownership as they were unable to clarify their meaning by the form, signs and signals they selected. During the second viewing, subtle changes appeared in some of the scenes. Some of these were accidental, some were intentional, and others were due to equipment failure and the like. Christensen makes these comments about the first and second viewings of his scene: "Our scene was by far the most naturalistic....We used narration, music and lighting, which made ours seem somewhat different as well." After the second viewing he recorded: "We did our performance today without music; we were unprepared, I felt....The class commented that they liked our scene better without the music which surprised us. We flowed more smoothly this time, which was good."[21] It would appear from the reaction of the audience that the changed form of the second performance resulted in a more pleasing

aesthetic experience. This would suggest that the meaning was clearer, and that there was more synchronicity between the form, the signs and symbols and the meaning. Christensen's choice of words indicates that he recognizes that the meaning was coming through.

During the final viewing, the kinds of forms which were used varied widely from naturalistic to very abstract. One particular scene stood out as an example of meaning clearly expressed through the forms that were used. Following Bolton's instructions (36-39), the five participants combined a number of contrasting forms: music, movement, stillness, darkness and light, black and red colour, silence and speech, to create a scene that was simple, direct, and clear. It began and ended with a 'photograph' (tableau) of the family--mother seated, two daughters standing on either side and the son in the centre behind the mother. The position and arrangement of the four figures in the tableau clearly indicated their relationship to one another before and after the event. They all dressed alike in black attire, the dissident distinguished by his black trench coat. The dialogue involved only one word, "Alec," which was repeated in different ways to indicate the feelings of the character who voiced it. A large red envelope was the only prop used. Throughout the scene a symphonic sound track, arranged to augment the action, was deftly controlled. The scene developed so that the intended focus was always clear. Only one or two figures moved at a time, while the others remained in the tableau or froze in position. The plot was simple. While the initial 'photograph' was held frozen in position, a

hidden figure steps out of the shadows. The dissident's head turns; he leaves the 'photo' moving slowly toward the 'messenger' who questions "Alec?" He takes the red envelope from the messenger. The messenger 'freezes.' The dissident moves away. One of the daughters in the tableau turns her head toward the dissident (who has 'frozen'). She glides in slow motion toward him, confronts him, and slowly takes the letter. Brandishing the envelope, she pounds her fists into the dissident's upraised palms, a gesture that signals alarm, frustration, disappointment, and submission. At the same time she says, "Alec!" in a tone which clearly supports her feelings. At this instant, the family members who are still in the tableau, the mother and other sister, stand and turn to face the direction of the voice. Both groups remain motionless as they eye one another and the tension builds. The moment resolves when the mother calls "Alec!" in a voice that summons him back to the fold, signalling that all will continue as before. The figures again take up their positions in the 'photograph.' The final photograph is nearly the same as the first, but now depicts a different relationship between the dissident-son and the daughters. The space between the figures and their position in relationship to one another clearly shows that there is a new bond between one of the sisters and her brother while the other sister appears to be more distant from the two. The mother on the other hand remains unchanged, stalwart and resolute. While the description presented here may sound as though the performance may have looked contrived, the effect on the student audience indicates that it was not. The message that the performers wanted

to communicate was very clear to everyone through the forms they had chosen. The medium and the message appeared to synchronize completely. This scene was very simple, and yet, highly sophisticated. We could possibly draw the conclusion that the degree of individual ownership had to be very strong and secure to allow this level of sophisticated collective ownership to occur.

Bolton seems to have had two ownership objectives in mind. In doing and redoing the scenes, the students had an opportunity to absorb more of the meaning, to experience new insights and awareness, and to reach new levels of individual and collective understanding. In viewing and reviewing the scenes, the audience reacted and provided feedback after each scene that was an important factor in reinforcing and increasing the ownership of the performers at an individual and collective performance level. The critiquing process tested the level of ownership. If the students are secure in their understanding, an outside critique becomes more "grist for the mill;" however, if insecure, it may leave them confused and unable to make use of the response.

Bolton also wanted to reinforce the connection between using theatre form and expressing meaning. Stewart reflects his ownership of this concept in his journal, saying that

> It was interesting in our discussion of the use of form to realize just how important it is when working on a piece to keep consistent form. Mixing forms can result in poor theatre and a sense of imbalance. We learned in our group that perhaps the letter (being such a naturalistic prop) should not have been used as the agent by which he was accused--a movement or mime could have worked

better and been in keeping with the abstract form we used.[22]

Internal Summary

In summarizing this part of the analysis, let us refer once again to the metaphor of owning a house. By the end of the dramatic playing experience, the students have what might be considered *legal* ownership. They have invested in the drama by developing the fictitious content, have been drawn into the *fictitious* context through Bolton's narration and have committed themselves to *buying* the experience by participating in the dramatic playing activity. Like the home buyer who has just bought a new house, the students have a kind of legal possession. They know that they have had a significant experience; they are also capable of retelling the story and what happened to their particular families. Like the realtor who has just finalized a sale, Bolton appears to have accomplished what he intended; however, at this point the students only own the story--they have not as yet had a chance to explain the meaning of the experience. Like the doctor's wife, they need to "rearrange the room and furniture" to find out how it fits. Many lessons in regular and drama classrooms stop at this point. Bolton, on the other hand, takes the work to another stage, one which helps the students to internalize the meaning--the students make the experience their own by wrestling with what it is that they know. The final part of the unit provides the students with the opportunity to identify their own personal insights by objectifying what they know in a form that can be identified by an audience. In doing so, they become both the

creators and observers of their work, and reach a recognition and ownership of the 'hospital' experience as a particular experience that represents what it means to live in a totalitarian state.

The impact of the audience is an important factor in developing ownership. It is comparable to the impact of a visitor to the new house. Showing the visitor around the house and taking pride in answering his or her questions allows the home owner an opportunity to view what is owned in a new way. The visitor's comments and suggestions give the opportunity to see what is owned through someone else's eyes. Both of these experiences lead to new awareness and insights that increase ownership. Thus we recognize the necessity of sharing what is owned in some public forum.

While it is important to examine the sequence of strategies and techniques which Bolton employs in structuring the unit for the students, it is equally important to examine what underlies the unit as a whole--Bolton's use of tension as a cumulative device for building the psychological climate of the metaphoric world. One might also add that attention to these essentials is what separates this unit from being like any regular classroom activity--in other words, what makes it drama.

The Psychological Climate of the Metaphoric World

Tension

Bolton's treatment of tension in this drama is a crucial aspect in the management for ownership. Indeed, since tension and atmosphere are the essence of a totalitarian state, without these the

drama would have little meaning. Bolton approaches this aspect of the unit with great sensitivity realizing that ownership of the whole depends upon acceptance of these inherent elements. In an article entitled "Drama as Art," Bolton outlines his rationale and approach to creating tension in the drama.

> All art is concerned with the exposure of truths about ourselves and the world we live in. Now drama operates paradoxically: it seeks to expose truth by withholding it. The more the exposure is delayed the more effective is our understanding of it when it is finally expressed, and when it is revealed, the drama or that part of the drama, is over.[23]

In the same article Bolton points out that students and teachers often associate drama with conflict, supposing that what is dramatic has to do with "fictitious opposition, hostility or disagreement."[24] To clarify this notion he states:

> I maintain that this view of drama as conflict is misleading, that although conflict is usually present in drama, that is not what makes it dramatic: in fact the opposite applies. What is dramatic is the constraint on the expression of conflict, or indeed on any unqualified expression of raw emotion.[25]

Elaborating this last point, Bolton goes on to explain that constraints may be of a psychological, social, political or formal nature. Referring to the theatre for support of his argument, he states:

> On stage we never see an act of pure expression of love, anger, hate or grief that is not qualified in some way either by the actors themselves or by the extra knowledge of the audience. There is always a withholding, a deceiving, a dreading, a restraining, a ritualising, a hierarchical ordering.[26]

Thus in the "Totalitarian State" drama, we see Bolton gradually create an atmosphere of oppression by deliberately choosing strategies and

applying techniques that provide the constraints which subtly build and reinforce tension. Although he allows the students to collaborate freely during the initial decision-making activity of the Exposition, Bolton constantly emphasizes the seriousness of the work and the importance of doing it well. These initial constraints serve to focus the students' attention and to mark the beginnings of the tense atmosphere which builds during the drama. By its very nature, the contrasting tableau strategy which follows adds another degree of tension, as the constraints of stillness and silence force the students to work within very strict limits. In addition, Bolton demands that the students narrowly focus on specific details while they work. Although the students are given freedom to depict their decisions creatively, paradoxically the rigidity of the structure reinforces and adds to the tense atmosphere.

The meticulous preparation of the dissidents and family members (14-21) slows down the drama, and withholds the action creating a sense of anticipation. Bolton's explanation is actually part of the experience. He continues to talk until he is sure that the students understand and are prepared to accept the constraints that are required. This, too, reinforces the atmosphere and tension that is growing. The indirectness of communication imposed by merely being able to overhear also adds to the tension. During the role playing (23-33), Bolton forces the students to adopt a number of role constraints which in turn reinforce the oppression and tension. In addition, he himself uses the technique of teacher-in-role to apply pressure while the students interact.

Administration

It is also important to mention an aspect of Bolton's unit which is often overlooked when considering the management for ownership and which would not generally be considered as part of tension. His attention to administrative details highlights one of the ways in which tension can be maintained. Setting up the chairs for the hospital scene (12-13) in advance can, for example, be compared to the forethought required in showing a film for class viewing. The film and projector need to be in place and ready at the flick of a switch following the teacher's preamble and introduction. If this is overlooked, or, as often happens, the equipment fails to respond, causing an interruption, the students must put 'on hold' their motivation and expectations until the necessary administrative details are attended to. During the interval there is a loss of intensity as the students' attention and focus drifts. When the film is finally ready, the students must try to readjust by refocussing, regaining interest, motivation and intensity and reviving their thwarted expectations. Thus a momentary lapse due to lack of continuity seriously affects the outcome and quality of ownership for the students. As has been previously noted, Bolton anticipates well in advance any administrative details which may interrupt the continuity of the drama. These decisions are an important factor in preserving the atmosphere of tension which gradually develops during the drama. Not only are these details anticipated well in advance, but they are also included at a time when they logically fit into the context of the drama. For example, the name cards (5) are

logically included along with the rest of the objective, cognitive tasks; the set is unobtrusively prearranged (12-13) as an area for instruction to be given. The name tags, in particular, provided an important support and resource (18-21) for both the students and teacher, which ensures the role playing remains strong and that ownership is unaffected by lapses of memory or missed cues. Thus the inclusion and the timing of these details is crucial to the success of the work, since each of these techniques and strategies provides a cumulative effect which supports the meaning of the drama. It is also important to note that, in contrast to setting up the film, it is the students who carry out the task of the administrative arrangements; their involvement adds to the recognition of the significance and meaning of these details when they are encountered during the dramatic playing activity. They are in effect the scaffold which underlies the entire drama, without the support of which it would be almost entirely ineffectual.

Relationships

During the unit, Bolton uses a number of different teaching stances which affect the relationship and status of the participants both in and out of the fictional world. In the activities which precede the dramatic playing Bolton operates outside the drama. He uses the traditional instructive stance in directing the decision-making and tableau activities; during the periods of student collaboration, he uses a facilitating stance. The structures he initiates invite the students to use their expertise within the framework he suggests. Thus the

relationship and status of teacher and students vary according to the stance Bolton employs.

During the dramatic playing activity, Bolton uses the device of teacher-in-role. Commenting on this strategy and its effectiveness, Neelands (1988) says:

> This device of appearing to be involved in the dramatic context in the same way as the [students], whilst actually being involved as teacher, is a particularly effective one for allowing the teacher to stand out of the [students'] way in order to give them a more direct view of the learning material through the lens of the dramatic context they are all involved in....[27]

In Drama as Education, Bolton claims that the device of teacher-in-role is "[t]he most subtle strategy available to a teacher...because of its flexibility." He goes on to point out that this strategy "can take the [students'] attention *off* themselves by allowing them passively or actively to use the teacher's role as a projection, or it can be non-projective and challenge the [students] to interact."[28] The doctor role thus becomes a non-projective device, as the students are required to interact not because of, but in spite of, the surveillance by the doctor. We have already noted Bolton's use of this technique as a scaffolding mechanism. In Drama Guidelines, O'Neill and Lambert (1976) support Bolton's approach, noting that teacher-in-role is an effective technique for controlling, guiding and shaping the lesson from the inside.[29] For the students in this drama it was their first experience with this technique. Like many of the other features in the dramatic playing activity, Bolton introduced the notion well in advance so that his new role came as no surprise. O'Neill and

Lambert (1983) concur that preparation is important in order for the students to accept the altered status brought about by the teacher adopting a role within the drama. They point out that "[it] may be useful to tell the [students] in advance what you intend to do, and even the kind of role you are going to adopt."[30] Bolton's careful preparation and the signals he uses in defining the 'doctor' role ensure that the students' attention remains fixed on the context of the drama. His manner, speech and language are consistent and appropriate to those of an authoritarian doctor. Reflecting on Bolton's role, Stewart says this in his journal: "He turned his teacher's instructions into strict state commands, speaking louder, harsher and finally assuming the role completely. It was interesting how the whole mood of the class changed--one could feel the tension and concern in the air."[31] Bolton clearly signifies that he has become a partner in the drama, that he is no longer Bolton, the professor, and that the student-teacher relationship and status have changed. Bolton's use of the device is reinforced by Neeland's explanation:

> The purpose of this device is also of course to alter the normative power relationship in learning. The teacher's purpose is to place the group in an active relationship with the learning material so that she may help them to make sense for themselves rather than remain in a position where she will be expected by convention to 'give sense' to her group.[32]

By altering the power structure, Bolton puts the students into an immediate position of having to use their combined resources to think, talk, respond, decision-make, and problem-solve on their own. The role of the doctor thus allows Bolton to hand over power to the

students, and at the same time elevates their status to partners in the drama. The ease with which this change is accepted again reflects Bolton's attention to the psychological climate and needs of the students. They feel safe in the fictional context, and confident in allowing Bolton to lead them into an experience which they perceive will be rewarding and satisfying.

Conclusion

In this analysis, we have seen through the examination of Bolton's unit that management for ownership in the dramatic process involves creating a framework within which the agents of the theatre and the agents of ownership are in harmony.

We have noted that the dramatic process and the writing process described earlier share many similarities. Bolton's unit demonstrates that a fundamental difference lies in the instruments which are used in making meaning and in the range of modalities which each process addresses. In the writing process, the instruments are the pen, the mind, and symbolized thought in words; in the dramatic process, they are in fact the whole self--the body in action and stillness, the mind in reflection and response, and the emotions in feeling and identifying. The range of modalities which drama addresses outreaches writing. In Bolton's unit, for example, we have observed talking, silence, movement, stillness, symbolizing, shaping, feeling, reading and writing. We have observed in the students' journals that writing is in fact subsumed in the dramatic process through writing-in-role and writing about or as a

result of the drama. We can see in Bolton's unit that the agents of ownership which are important to writing--a meaningful social context, interaction and collaboration, a sense of power and control, scaffolding, reflection and insight, and gestalt experiences--are also important to drama. Thus we can conclude that the concept of ownership which is embedded in modern writing practice must be understood and applied to drama practice if students are to reap the full benefit of that medium of learning. It now seems important to examine how this concept fits into the larger frame of reference--the world of theatre--of which drama is an integral part. This will be the subject of the next chapter.

Notes

[1] Gavin Bolton, "Drama" unpublished, (Victoria: U of Victoria, 1988) 7.

[2] Bolton 7.

[3] Norah Morgan and Juliana Saxton, Teaching Drama: A Mind of Many Wonders (London: Hutchinson, 1987) 164-169.

[4] Gavin Bolton, Gavin Bolton: Selected Writings, eds. David Davis and Chris Lawrence (London: Longman, 1986) 166.

[5] Gavin Bolton, Towards a Theory of Drama in Education (Burnt Hill, Eng.: Longman, 1979) 44-45.

[6] Gavin Bolton, Drama as Education: An Argument for Placing Drama at the Centre of the Curriculum (London: Longman, 1984) 128.

[7] Saxton, Juliana and Verriour, Patrick. "A Sense Of Ownership." National Association for Drama in Education. March 1988: 9.

[8] Building volume is a technique which supports interaction by providing details and information that fill in the meaning frame of the drama. It is sometimes referred to as deepening the drama.

[9] Michael Polanyi, Personal Knowledge Towards a Post-Critical Philosophy (London: Routlege and Kegan Paul, 1958) 55-57.

[10] Polanyi 55.

[11] Bolton, Drama as Education 156-157.

[12] Bernard Beckerman, Dynamics of Drama: Theory and Method of Analysis (New York: Knopf, 1970) 13.

[13] Beckerman 22.

[14] Beckerman 50.

[15] Morgan and Saxton 118.

[16] Lynn McGregor, Maggie Tate and Ken Robinson, Learning Through Drama (London: Heinemann, 1980) 90-91.

[17] Jonothan Neelands, Making Sense of Drama (Oxford: Heinemann, 1988) 65.

[18] Bryon Thompson, "Journal Notebook," U of Victoria, Oct. 18, 1988.

[19] Anna Stein, "Journal Notebook," U of Victoria, Oct. 19, 1988.

[20] Duncan Stewart, "Journal Notebook," U of Victoria, Oct. 20, 1988.

[21] Rod Christensen, "Journal Notebook," U of Victoria, Oct. 20 & 25, 1988.

[22] Stewart, Oct. 25, 1988.

[23] Gavin Bolton, "Drama as Art" Drama Broadsheet Autumn 1988: 19.

[24] Bolton, "Art" 18.

[25] Bolton, "Art" 18.

[26] Bolton, "Art" 18.

[27] Neelands 47.

[28] Bolton, Drama as Education 135.

[29] Cecily O'Neill, Alan Lambert, Rosemary Linnell, and Janet Warr-Wood, Drama Guidelines (London: Heinemann, 1976) 63.

[30] Cecily O'Neill and Alan Lambert, Drama Structures (London: Hutchinson, 1983) 139.

[31] Stewart, Oct. 13, 1988.

[32] Neelands 46-47.

Chapter Five

The Concept of Ownership in the Theatre

Both theatre and drama involve the taking on of roles to create an event. It is this aspect of the theatre that will be examined in this chapter. The believability of a character depends to a large extent on the degree to which the role has a life of its own. Richard Schechner (1985), using the terms of the psychologist Winnecott, describes the blueprinted role in the script as the *not-me* and the realized role of the performance as the *not-not-me*,[1] suggesting that they are different entities. The latter is in fact an integration of the script and the actor to make a character which is unique in itself. In creating the role, the actor endeavours to portray attitudes and motivations which give the role life. It is the ability to play the *not-not-me* role convincingly, and also the actor's ability to become the *not-not-me* to the extent that he feels it is happening to him and that he is actually experiencing the 'life of the play,' which concerns us here. As we observed in the Bolton unit, while coming to a dramatic ownership of the role in the fictive world, during the process the student also comes to a new understanding of concepts, ideas and happenings in the real world.

While there are a number of sources which refer to the acting process itself, there are few if any in which dramatic artists explain their roles in terms of ownership. In view of this, I have gathered data from both actors and directors through interviews and the examination of personal journals. First, I will describe the three interviews and two personal journals, highlighting the aspects which

pertain to ownership. Secondly, I will analyze the sources in order to identify similarities and differences. Finally, I will highlight the support provided in the sources which reinforces the critical nature of ownership in dramatic learning.

Interviews/Journals

Interview strategies

Each of the three interviews that follow was tape-recorded at the University of Victoria in a one hour session. Although the questions addressed to the interviewees were not identical, they covered the same range. Because foreknowledge of the research topic might bias the results, the object of the research was not identified, and as much as possible the term "ownership of role" was avoided. Although the focus of the thesis was not divulged, it is important to note that the terms "own" and "owning" do appear in the transcribed portions of some of the interviews. Each candidate was asked to describe his background of theatre experience, and to reflect on why a particular performance experience was either successful or unsuccessful. The quotations included in each description have been transcribed directly from the tape and represent the actual words of the interviewee. (Please note the question schedule documented in the appendix.)

1. Interview with Paul Batten

Introduction

Paul Batten is a professional actor with a wide background of experience in the field. His career includes acting for both stage and

screen, and ranges from touring Canada as a youth, giving performances from a self-made script, to a five-year stint at the Stratford Festival Theatre in Ontario. He has performed extensively in the Victoria-Vancouver area, and at the time of the interview was instructing first-year acting students at the University of Victoria. His performance in *Phoenix and the Turtle*, an M. F. A. directing project, prompted me to interview him. His portrayal of a mentally deranged man driven to rape his daughter was shockingly convincing and I was curious to know how he had gone about developing this role and to what extent he had been able to own it.

Description

We began by discussing role development in general. In response to my asking him if he regarded developing a role as being similar to putting a puzzle together, Batten replied that to him it was more like making a soup. Using this metaphor to describe his process, he explained that it was "like a broth that gathers taste and consistency." Batten explained that everything he receives from the other actors "resonates inside and cooks," and has an effect on him. Describing his process in developing a role, Batten explained that initially it involves getting past what he calls "the audience stage"--picking out the information from the script, reacting to the play as if he were seeing it--basically going through both the enjoyment and criticism, like reading a novel. He emphasized the undesirability of acting what you initially see in the role, as it leads only to superficiality and perhaps even fakery. He stressed the importance

of continuing to explore the script to find out the author's subtext or focus before applying oneself to the role. Although the script provides factual information about how a particular character feels, the way in which he feels toward another person cannot be determined until the play readings begin with the rest of the cast. In other words, the picture cannot be filled out until you have some stimulation. During the readings, he explained, "you're listening to everything. Some things you take in that you never use and other things that you take in affect you but you don't know how." Batten sees this receptivity as a key to his acting process. He emphasized the necessity to be open and responsive to the other characters, for as the characters interact, they influence each other. Continuing with the metaphor, Batten clarified that the soup is a bonding not only of the scripted role (Schechner's *not-not-me*) and himself (the *me*) but also a bonding with the roles of the other actors.

We discussed at length Batten's role in *Phoenix and the Turtle.* He began by admitting that he had been apprehensive about doing the role. "One never likes to confront the possibility of one's own violence or making a decision on something that causes hurt and pain to others. But the truth is that not to the degree of destroying your life, marriage and ending up raping your daughter...we do often rape our dreams. We often destroy that which is most precious to us out of fear, out of hopelessness and a sense of utter loss....And I think that was the anchor I had to find for this role." He explained that he knew he should not play the role as a Ted Bundy manipulator or as a Clifford Olsen stereotype. He wanted the audience to identify with

the character. Because people often look upon such characters as being so far removed from themselves that they can find nothing in them that is even remotely similar, Batten realized that he had to find a common denominator for his role with which both he and the audience could identify. Therefore he began to search within himself to find the identity for the role, the touchstones from his own experience that would assist him in making the character live. "You have to find where the...possibilities of violence, of loss, of utter desperation at not being understood, at not being able to share, at losing someone are in your own life that would literally tear you apart." "You also have to acknowledge that if the 'soup' works, people will be disturbed by their own reaction to your connection with who they are because you have made it so real." Although he had initially been apprehensive about the nature of the role, Batten enjoyed the challenge of becoming a character "that went through some sort of journey." As he explained, "I think that journey is the key. It's finding the way without stepping back and saying that this isn't me, it's someone else."

Batten commented on the uniqueness of the presentation. The audience became as integral a part of the performance as the class to whom he was lecturing. He went on to say that "the power and owning of the role and the owning of the life of the play happens on stage and happens between the people." In this case, not only the giving and receiving between the actors, but also the interaction with the audience influenced the ownership of the roles. I inquired about the quality of the performances (there had been three), and if in fact

there had been noticeable changes between them. Batten indicated that although there had been differences, he felt satisfied with the plasticity of each presentation. He referred to the changes which had enriched the performance rather than detracted from it. He added, "When it has that plastic quality that changes but still retains the essence, that is part of knowing that you own it. When changes occur to which you respond spontaneously and intuitively, as a character or the characters to each other, then you know that you're in the world of the play, the 'as if' and you have totally given yourself to it."

Summary

Batten's description seems to indicate that there are specific stages in the ownership of role. The first stage appears to be mainly intellectual, concerned with the acquisition of the factual information that makes up the outer world of the character. The second stage involves discovering the inner world of the character, his feelings and attitudes, through interaction with the other actors. A third stage involves identifying personally with the discoveries of the previous stage. The fourth stage involves bonding the scripted role with the actor himself and responding spontaneously and intuitively to both the situation and other actors. The fifth stage involves bonding with the audience as they identify with the characters and, in a sense, join the actors in the fictive world. Throughout his description, Batten emphasizes the necessity to be open and receptive, continually taking in and responding to surrounding

stimuli, thus emphasizing the intuitive nature of the process. (We note Batten does use the term "own" much in the same way that it has come into common use.)

2. Interview with Ted Little

Introduction

Ted Little was a University of Victoria B. F. A. student at the time of the interview.[2] His production of Fierstein's *Fugue in a Nursery* had been challenging both from the point of view of subject matter and of setting as it dealt with homosexual relationships and took place entirely in an oversized bed. I was impressed by the directing challenges which this forty-five minute production represented. For example, although there were only four characters, a drag queen, a bi-sexual, a young homosexual hustler and a heterosexual female, there were actually twelve different relationships when all the various combinations were considered. I was intrigued not only by these complexities, but also by the challenges presented by the subject matter and the coordination of the action in such a restricted area. I decided to interview Little to find out about his particular directing process and to discover how he had gone about developing role ownership.

Description

Little began by discussing how his experience as an actor had influenced his process as a director. "I feel from my experience as an actor that my job as a director is to provide everything I possibly can to make a creative atmosphere for actors." That, he explained,

meant providing actors with, among other things, a setting that provoked movement and evoked excitement. We reflected on the set design, a large platform-bed upon which the entire performance took place, which seemed to me to be rather stark and unexciting. In defence of this restricted setting, he admitted that part of the reason for his choice was to "remove (from the actors) some of the sense of relying on trained and learned techniques...They would only be able to move from the waist up, so it would remove a lot of movement about the stage and technique just wouldn't come into it." When asked what he wanted from the actors instead of their reliance on trained and learned techniques, he admitted that he didn't know. He remarked that it would have been a mistake if he had tried to impose his view on them, because what he wanted was to put some pressure on the actors to create something novel. In other words, he wanted the actors to explore this restricted environment together in order to discover how they could live' in it.

We discussed the complexity of the relationships and the challenge it had presented. Little admitted that this had been the weakest area of the performance, due to time constraints, and felt he had had to sacrifice character development in order to take care of production business. He explained the multifaceted nature of the character development. "We needed several layers of character development...the initial layer where you have a firmly grounded character. I saw the relationships as a series of social or courtship dances. There were interactions that were very social, depending on the level of intimacy of the particular relationship, whether it was

with a mate, whether it was with someone they were meeting for the first time or with someone that they had known before. For each there would be a different dynamic. Each of these dances needed a firmly grounded character in order to manifest the social veneer that they would use. And that's where the real charm and punch of the script is: where we recognize ourselves. However that's the area I think we were least able to accomplish in the rehearsal period."

Little expanded on how he had approached the development of individual characters. He worked mainly from the script, explaining that time constraints allowed little opportunity for improvisational work. In addition he used film and video to provide insight into the world of the gay couple (the drag queen and hustler), for example, the Andy Warhol film, *Flesh*, a startlingly realistic portrayal of a young male hustler, and William Hurt's portrayal of an effeminate homosexual man in *Kiss of the Spider Woman.*

Recognizing that personal experience is an important reference point for an actor, Little discovered through informal discussion and during the rehearsal process that the actors had very limited experience with homosexuality and had a somewhat stereotypical perspective. In fact, there were many things they had to unlearn. In dealing with this aspect of the role development, Little explained, "if I saw something in their portrayal that suggested an attitude, misconception or stereotype that was being loaded into the show, we would stop and discuss it....It seemed to be a matter of breaking the resistance of the actors themselves in feeling that these people were somehow foreign to them. They didn't understand

these people nor understand how they felt." The difficulty was not in having the actors become homosexuals from a homosexual point of view, but in having the actors realize and accept that the characters in the script were going through the same things that everybody goes through in relationships. One of the most difficult aspects for the actors was developing a gay sense of humor that fitted the characters. Little admitted that it would have been to his advantage to have had homosexuals playing the male roles. In fact, several had auditioned, but unfortunately they didn't have the necessary stage experience. So for the sake of a strong performance, Little chose the most experienced actors for the roles. He conceded that casting even one homosexual in the role of the bi-sexual would have added an important dynamic, since each of the couples would then have been going on corresponding journeys, one to find a homosexual perspective and the other to find a heterosexual perspective. It would have provided a real dynamic that would have helped the world of the play. As it was, the female character was left on her own in a male dominated cast.

Little went on to emphasize the necessity of avoiding a stereotypical interpretation of the homosexual characters. He conceded, however, that the transvestite was somewhat stereotypical. He explained, "It's inevitable that a drag queen be stereotyped. Their whole identity is based on the stereotype which comes from Hollywood." In developing this role, Little encouraged the actor to create a style of expression that came from the actor himself. For example, since the actor's hands were particularly

attractive, they became the focal point for developing a repertoire of gesture that suited the character.

Little explained that he views the development of a role as a collaborative effort. To facilitate this process, early in the rehearsal stage he shares only those parts of his total vision of the play that are relevant to what the actor is portraying at the time. He went on to say that he believes that when an actor approaches a role, initially he is intellectually standing outside the role. He feels that that is the time to plant the intellectual seed of what the character is trying to do in relation to the whole and how the character is designed, in terms of the overall structure of the play, towards a certain task. "And then I hope they almost forget about what I've said and subconsciously remember it and go about developing their role in their own way. Otherwise the vision becomes too strictly the director's, rather than a collaborative experience."

Little spoke frankly and objectively about the three performances that were presented and the security he felt the actors had in their role. He admitted that he thought they were apprehensive about the material. He also conceded that he hadn't recognized the fact that the audience reaction might have an effect on their performance. "Some things were lost and others were toned down." He thought that the actors needed more time for in-depth improvisation in character development and for looking at the minute details of the relationships between each of the couples. The lack of time, and the actors' insecurity and anxiety, resulted in inconsistent performances that did not seem to have a solid base.

In spite of Little's disappointment, he believed that the play did achieve a measure of success. Many people approached him after the performances to discuss both positively and negatively the idea embraced by the play.

Summary

Little's description suggests that there are several layers of character development leading toward role ownership. The initial layer involves the actor intellectually standing outside the role, absorbing the information from outside sources which adds to his knowledge of the character. Through collaboration, additional layers are added as the actors discover the social veneer their characters will use to interact. Little's comments seem to indicate that role ownership is, to a large degree, dependent on progressing through the layers of development, while closely attending to details which may inhibit the process. He implies, for example, that time constraints, the director's attitude, failure to assess the actors' background and experience, and the absence of improvisation are factors that may affect character development leading to insecure role ownership. Thus there is the implication that role ownership is sometimes very fragile and easily shaken if time has not been taken to develop and strengthen it.

3. Interview with Morgan Gadd

Introduction

Morgan Gadd is equally experienced in both acting and directing, having worked in the theatre for twenty years. He is

currently teaching in the Theatre Department at the University of Victoria. As he is skilled in both acting and directing, I was interested in exploring how one might affect the other.

Description:

Gadd began by explaining his particular philosophy of the theatre. "It's the expression of human experience from one group to another...the only art form that appeals to the group mind and requires a group to do it." He described a triangular process, identifying the three components as the actor himself, the script he is working on, and the person(s) who see(s) him do it. These elements come together to make a 'live event.' He stressed that since the purpose of the event is to communicate, the audience is an essential part of the event. Commenting on the different perspectives he holds as an actor and as a director, Gadd clarified that as a director, he reflects to a larger degree the audience side of the triangle, and that as an actor he reflects the experience side of the event. "When groups come together to share this live event, there's a unifying experience, a sense of stepping outside yourself and looking at something larger than yourself, a sense of humanity. The sense of awe and wonderment that comes with what in a good piece is the real reward of theatre. So as an actor I strive for that."

Gadd explained that there are three aspects which affect role development as he sees it. Firstly, the theatre is a collaborative art form which demands that everyone express themselves by working together in harmony. Secondly, characters don't just happen, but

rather, they evolve as a response to a situation. He emphasized the importance of immediate response as opposed to anticipated response. "Anticipation kills the creative spark that drives the scene because what usually happens is that you're acting alone...If you're preplanned it won't work." Thirdly, Gadd impressed upon me that everything happens in the present. "A good actor forgets his role until it happens and lives right in that moment."

Gadd believes that acting is a form of possession. To clarify what he meant by this, he added, "rather than playing the role, you try to find ways of letting the role play you," by opening yourself intuitively with your own true emotions and responses, to the material with which you are engaged. He explained that the actor's medium is belief. So he, as an actor, tries to work entirely from his own belief patterns and belief systems. Therefore when he creates a role he looks for the believability in the situation, how he can lend his own belief to a situation and bring it to life. "So I work with my own humanity as an actor and I try to share that with other people." He disagrees with those who say that acting is purely imitation, commenting that there is a difference between that and identification. He sees an important part of the director's job as ensuring that there is identification and not imitation.

Gadd went on to describe a role that had been particularly challenging for him. As a young actor he had played the role of Orestes in Euripides' version of Oresteia. Unfortunately he could not identify with the form of extreme dementia from which Oresteia suffered. Instead, he decided that Oresteia' super-objective was to

survive. Consequently, he missed the role completely and that for which Oresteia was striving. He went on to say that because he could not identify with Oresteia, he was unable to find what Oresteia' motivation was. "All I could do was identify with my own situation when I felt backed into a corner and desperate." From this example, Gadd went on to particularize his acting process. Initially, one must understand intellectually the desire and objective of the character. Secondly, one must identify personally with the desire and invest one's own emotions in it. He emphasized that "it's desire that drives the passion wheel." A good director keeps recalling an actor to play his objective as if it were a felt personal need. After that, it becomes a matter of responding intuitively, using whatever meaning will evoke the emotional response that is needed. "So an actor needs to have a great imagination, a great empathy and the ability to feel deeply for the scene to come to life....It's looking beneath the surface of ordinary life to discover larger principles and truths."

Elaborating on his personal directing style and philosophy, Gadd feels that the director's primary duty is to ensure that a work of art is created through an experience of unity. He rejects the idea of imposing his own personal vision on the play. Although a director will have a chart of the play which includes the central idea, the mood and emotional tone, the setting for the physical world of the play, and the actors' objectives and super-objectives, he cannot foresee what the play will be like because it involves a particular mix of people and a live event. The play that emerges will be unique, depending on how this particular group of actors is able to bring that

particular world to life. He feels a director should step back and allow the collaborative process to shape the play, and he compares that process to meiosis or cell division. "There's a cross-fertilization of ideas and creative power. If it's truly collaborative and unites, then the director has done his business."

To assist actors in developing their roles, Gadd uses Socratic questioning to help actors make their own decisions and trust their own intuition. He recognizes the importance of empathizing with them, finding out what works for them and talking their language. "You have to find out what works best. A director has to sense that through his own intuition....So a director has to work really well with people."

Gadd again took up the notion of possession. He stated that the director's job is to help the actor to become possessed by feeding the possibilities for believability to the actor. When an actor has possession of a role, he begins to relax and begins to respond intuitively and effortlessly. There is a sense of truth about both his action and words. "And the director becomes fascinated and begins to step outside himself the way an audience will." When the actors have truly owned their roles, "an audience will identify with the world of the play. The more they identify, the more they imagine themselves in the situation. The play itself is a metaphor for something else--for life...If the metaphor is alive and living, you experience that 'Oh, my G__!' that 'Aha!' When that happens everyone feels that they have had a 'theatrical experience.'" Then, as Gadd went on to say, everyone has a sense of ownership: actor, director,

and audience. "Love isn't love until you give it away. You don't know what it is until it comes back to you. And I think acting is the same way."

Summary

Gadd's description suggests that there are three integrated stages leading toward role ownership which involve intellectual understanding, personal identification, and intuitive response. To progress beyond the intellectual stage, an actor must internalize what he understands from the script, find a personal identity, and respond with his own feelings and emotions. Ownership of role appears to evolve through interaction and in response to a situation, rather than just to happen. When an actor allows himself to become the medium through which the script is played and to create a character that is outside himself and has a 'life of its own,' he begins to own the role. The action of the director apparently has a significant affect on the outcome of ownership. Gadd's comments imply that the actors' autonomy needs to be respected in order for the process to be successful.

4. Journal of Antony Sher

Introduction

Antony Sher is a member of the Royal Shakespeare Company. His book, Year of the King,[3] documents in journal form the development of his role as Richard III, for which he won several awards. It provides an inside look into the unique process used by

this actor to develop role ownership. The quotations included in the account are excerpts from his book.

Description:

Sher's journal details the year in which he developed, rehearsed and played the coveted role of Richard III for the Royal Shakespeare Company. It is a unique account. which uses both words and sketches to describe the intuitive process involved in developing a role. It is impossible to recount details of the whole process. The intention here is to highlight only some of the events which helped to shape the role as he eventually played it.

The journal begins in August 1983, when Sher first hears that the role of Richard III may be offered to him. The uncertainty of whether or not he will be given the part undoubtedly affects his initial approach to the role, as he resists reading the play until he is certain that the role is his. Even so, he begins to think about the part. He recalls performances he has seen, and the traditional ways other actors have played Richard.[4] He reflects that he has "never seen anyone play Richard's pain, anger and bitterness, all of which is abundant in the text."[5] In addition, he concludes that Richard's personality has to have been deeply affected by his deformity and that that connection has to be shown in the character. In speculating on the physical problems that might arise from playing a deformed body for prolonged periods, Sher muses that crutches might be an answer. However, he sets these initial thoughts aside in favour of keeping an

open mind, and begins his search to find a mental image of Richard. At first he envisions only a large, shapeless mass.

Throughout the journal, one is impressed by Sher's ability to use verbal imagery in describing the mental pictures that he conjures up in searching for an image of Richard. Even more impressive is his ability to translate these into sketches, to make a visual representation of his changing mental image. An early attempt of this exercise leads him to recognize that the process cannot be hurried. "This morning as I shave the sun throws a strange shadow on my face. Instantly Richard III. I stare at him for a moment, then quickly fetch a sketchbook to put down what I've just seen."[6] This first attempt to formulate an image leads to the realization that attempting to describe Richard at such an early stage will lead only to cliche and imitation, as the face that he draws clearly resembles Olivier.

Sher finds stimulation from many sources, which feed the image as it takes shape. He develops a heightened sense awareness that is attuned to the sights, sounds and experiences around him. A BBC documentary, in which a reporter interviews a youth in Belfast, gives a clue to Richard's possible attitude toward the violence of the society he lived in.[7] In addition, Sher's heightened awareness of the disabled causes him to notice them everywhere--"a dwarf dodging through the traffic, one shoe massively built up like a clanging black anchor on his leg...a black man with one thin, very withered leg hobbling along on the tip of that foot...a man who has his pelvis so

twisted that his feet point away at ninety degrees from his torso who walks with a stick."[8]

In December a trip to South Africa to visit his parents, leads to a flood of experiences which greatly affect his image-making. Lion's Head, a rocky outcropping near Cape Town, becomes a fascination; its shape and strength beckon. As he sketches, he begins to identify Richard-like characteristics: "More and more alive. Massive shoulders with a terrible growth (hump?) on one of them. That growth, a rock formation with great slabs and chunks, is so like animal or human muscle; the surface has a smoothness, a silkiness, the folds are very soft--but within there's this enormous hard power. Feminine and masculine."[9] "It is so compulsive...the brute force, the thickness. My acting is often accused of being ratty or rodenty. Richard must be a thicker, heavier animal if there is to be a tragic dimension."[10] Sher draws the first human-like figure in his quest to find Richard, a faceless lump perched on a wall, legs dangling. Thus the original shapeless, mass begins to have form. A few days later he contemplates the face. "It seems to me that his face should look quite monstrous. Build a massive forehead and a flat nose. To look at him should almost fill you with pity and horror...Is there a way of making his head appear too big for his body? Also Margaret calls him a 'bottled' spider-- a striking image, whatever it means. The crutches could help to create the spider image."[11] From this he draws a grossly misshapen face. It is worth noting at this point that in the end, the face he uses is his own, with only a little make-up and

that although this aspect of the image fades, the bottled spider on crutches remains.

Back in England, Sher continues to encounter stimuli which alter or strengthen his image of Richard. A television programme about bullfighting harks back to the South African sketches. "Watching the fighting bulls today, I realize they have many of the qualities that I've been thinking about for Richard. Sketching them is a similar sensation to sketching Lion's Head; the folds are silky smooth but inside there is a rock-hard power. Like sharks, they have the appearance of a 'nightmare creature'...The massive hump is full and hard, a pack of muscle."[12] The documentary of PC Olds, a policeman shot in the line of duty, adds another dimension to the ever-changing shape. Sher describes him: "spine severed, crippled from the waist down. Dead eyes on a handsome face. Athletic body going to seed in a wheelchair, which he calls 'the pram' or 'prison.' You can see his pain clearly; he's a man turned inside out, every breeze hurts."[13] At this point Sher reflects that he is becoming confused by all the sensory input. "Round and round I go, mountains and sharks and bulls and P.C. Olds. It starts to confuse. Must remember that it felt the same finding Lear's Fool. Different ingredients cooking together."[14]

At the beginning of February, Sher begins to research and study the physiology of the disabled. He visits a spastics' work centre and a disabled games group. Both provide insight into the physical capabilities and limitations that Richard might have which would affect his movement. In particular, Sher directs his attention to

hunchbacks, investigating the conditions which cause this deformity. "There are two types: scoliosis, and kyphosis. I instantly decide on the latter. It's what I've been drawing. The bottled spider, the bull. And it's different from Olivier."[15]

By the time Sher begins the reading and rehearsal of the play in April, his bottled-spider-on-crutches image of Richard is clear in his mind. This pre-conceived notion becomes the concept around which the rest of the play develops. During the early rehearsals, Sher temporarily sets aside these exterior qualities and becomes more interested in Richard's mind, his intelligence and cunning. However, he discovers that many of these mental qualities are in fact tied to the outward appearance, and through interacting with the other characters, he begins to bring them to life. As new aspects of Richard's character begin to surface, Sher discusses them with the director. Some are retained and others rejected; many compromises are made. Through this collaborative process the internal aspects of Richard's character evolve. In May, shortly before opening the show, Sher takes stock of the changes. "Almost all of the original plans for the character have changed. That's all right, that's healthy. Only by putting him on his feet (all four of them) could we really find out what works and what doesn't. The monster to strike pity and terror has gone; the new man has become funny and even a bit sexy!"[16]

The journal ends with a description of opening night, the acid test. He is apprehensive about how his portrayal will be received, if in fact the audience will connect with the role. In ending the journal, Sher recognizes his success, but indicates that work on the

role will continue as he performs it on the stage. "It must keep changing as you do, growing with you, improving as you learn more....So it must never stand still." [17]

In concluding this account of Sher's journal, I would like to extract a few of the personal comments which illustrate the stages of developing the ownership of a role. On the initial stages of the process Sher reflects, "The major problem at the moment is a commonplace one--the *effort* of learning. It's the same when you approach any new skill or technique, from a dance step to driving a car. The effort of learning stops you, at first, from doing it well."[18] On connecting the inner world of the character with his own, he comments: "I try the whole speech internalizing the feelings, making the sections less distinct; in other words, *acting* less. Immediately I feel the character coming through the lines unexpectedly, freshly, not being illustrated on top of them."[19] Thus Sher recognizes distinct phases in the development of the character. The first seems purely academic and intellectual, followed by a period of experimentation, until finally connections are made internally. When those connections start to form, he feels as though he is beginning to become Richard.

Summary

Sher's journal provides valuable insight into both the intuitive process which accompanies role development, and the stages of ownership. His account highlights not only the random nature of the process, but also how the internalization takes place. Identity grows

as experiences find a point of reference within the actor. In most cases, the points of reference have an emotional attachment. In addition, he implies that an actor brings a wealth of personal frames of reference to a role, which provides the raw material from which the role develops. As the account suggests, these reference points may not all be useful. In fact, some may be extraneous and need to be discarded; some may even be based on misconceptions that need to be unlearned. This example illustrates the importance of tapping into the actor's personal resources in building role ownership. It also emphasizes the delicate nature of the director's task in drawing out and integrating these reference points with his own vision of the world of the play.

Sher's account acknowledges the stages of role ownership as previously identified in the other sources. The first, the learning phase, restrains the actor and inhibits progress, as he is wholly dependent on the script. During the next phase the actor understands the role and begins to find an identity with it. Sher implies that there is an impatience to get on with the business of acting which can also inhibit ownership of the role. Once these initial phases are over, the actor needs to find internal reference points which allow the role to come through. Sher's remarks suggest that without identification and internalization, the role would be mainly mimesis, an illustration on top of the lines.

5. Journal of Carol Malczewski

Introduction:

I am not a director or an actor; I am a teacher. Therefore, I thought it would be fitting to include a description of my own directing work as part of this paper. Recently I directed a scene from *Of Mice And Men* by John Steinbeck. In casting the scene, I deliberately chose individuals who were not acting students, in order to approximate for me what would constitute a normal teaching situation. During the time the scene was in rehearsal I recorded my thoughts on the ownership process that I perceived to be taking place. The quotations included in the following description are extracted from that account.

Description

As I embarked on this project, I was struck by the complexity of the task that lay before me. My main concern was in presenting a believable performance, one in which the actors owned their roles as much as possible in the time allotted. In defining my objectives, I state: "Developing ownership of the roles entails: understanding intellectually the 'givens' in the script; finding touchstones within each actor which provide a basis of identification; discovering the essence of the characters. In addition, the actors must come to own both the set and properties in order to signify the intended meaning." As I had completed a thorough analysis of the script, part of this objective represented a known, while the other represented an unknown.

The first two sessions involved reading the entire script to get an overall picture, and finding out what the actors knew about the world of the play and the kind of people they were about to portray. We discussed all the characters mentioned in the script. In reference to Lennie and George, the characters they would play, the actors had no hesitation in identifying Lennie as a mentally disabled adult and George as his idol and caretaker. I inquired about their knowledge and personal experiences which might relate to these two characters. Neither had had any direct contact with mentally handicapped persons. However, Bryon, who played Lennie, had worked as an orderly in an Extended Care Unit, giving him some insight into Lennie's dependency and George's responsibility. This discussion indicated to me where the starting point had to be in developing the roles.

I devoted part of the next three sessions to activities which built an understanding of both handicap and responsibility. We agreed that we were not looking for a stereotype for Lennie's character, so we concentrated on finding the essence of being handicapped. We began with simple games and exercises which required both actors to attempt various tasks with the hand and arm they least preferred to use. They commented not only on the concentration that was required but also on how inept and inadequate they felt. Then Alec (George) tried to teach Bryon (Lennie) to play a simple game while Bryon used his "wrong" hand. In addition, two improvised scenes, applying for a job and a custody

hearing, based on inferences in the script, provided opportunities to reinforce and strengthen the roles.

During the early sessions, as we concentrated on reading and rereading the scene, I was struck with both actors' comprehension of the script. Their reading reflected intellectual understanding, not only through the intonation and dynamics they used but also through their sense of rhythm and intensity. During the first rehearsal, they spent a lot of time just sitting opposite one another as they read, but I noted that they were beginning to look at and respond to one another. For example, "Lennie stood up and moved away from George as a ploy. There was an immediate reaction from George who tried to attract Lennie back again." At the fourth session, I introduced a simplified set, consisting of three levels which represented the river bank. At first they seemed rooted to the set because of their dependence on the script, but eventually they began to lay down their scripts and look for actions that supported the dialogue. At this stage, I also noted that they interacted in-role at certain times when we were not engaged in reading or practicing. At first I attributed this to a sense of fun, which I think it initially was, but I later concluded that it was also a type of spontaneous improvisation that contributed to owning their roles.

By the sixth session they were using the set well and were able to abandon their scripts completely in order to concentrate on responding to one another and to attend to the blocking. "I did little to interfere with the process as they worked out their moves. I felt secure in doing so because intuitively I sensed their control of the

material. They seem to recognize immediately what is right and what feels awkward." (In retrospect, this was very interesting to watch. As they experimented they would stop, and I could almost see them turn their eyes inward as they evaluated how a particular action or response felt inside.) "My main function at this point seems to be as an 'audience.' I'm looking at the sight lines, the images, and still pictures from the audience perspective. I offer suggestions occasionally but generally encourage the actors to trust their instincts."

Up to this point the actors had not used any props, so during the seventh rehearsal I introduced the firewood and blankets. These added a new dimension of believability to the roles. The firewood became the object of George's frustration as he snapped and cracked it across his knee. During the next rehearsal I presented the cans of beans. "I point out that the cans of beans will become the 'business' through which much of their inner world will be conveyed. They experiment with holding the spoons in a Lennie or George-like manner and eating in different ways. Bryon decides that Lennie has to have a firm grip on the spoon so wraps all fingers around the handle and clenches his fist." I recognized from this and other things that Lennie did with the spoon that Bryon had reached an important stage in the ownership of his role. Many of his responses were intuitive and spontaneous and seemed completely congruent. "We discuss the effect of the beans and firewood on our work. Both feel very positive about their effect and comment on the way they enhance and reinforce what they are doing and how it makes what

they are doing even more believable to them. I sense a confidence and relaxation in this rehearsal that was not evident before."

The dress rehearsal was relaxed, and they felt ready for an audience. "The performance was very much like the dress rehearsal. In spite of the fact that they were being watched, their communication was consistent and honest. When I talked about it afterward with Alec and Bryon, they both felt it had gone well. Comments from the audience and adjudicator were very positive. Several of the audience said how real Lennie had seemed. A psychiatric nurse commented that Lennie's behaviour, in particular grasping the spoon and holding it for extended periods with beans on it while he talked, was in fact the kind of behaviour brain damaged and mentally disabled people exhibit."

In looking back over the project, I feel that aside from the analysis of the play and the set design, I did very little of the work, other than to provide encouragement and focus. For this scene it was a definite boon to work with individuals who already knew one another, and who respected and liked one another. Many of the preliminaries were therefore eliminated, and we settled into the work quickly. I have mentioned before that from the beginning, both actors displayed an understanding of many elements of the script. Due to this initial response, I felt confident in allowing them to explore the scene with relative freedom to choose how they would develop their roles. I acted mainly as a catalyst or stimulator. What evolved was a combination of the actors' internal understanding of the characters and their response to one another as they worked. To

what extent did they develop ownership of their roles? I can only say that their communication was believable and that some members of the audience indicated that they had at times felt drawn into the world of the play.

Summary

My experience in directing this scene confirms many of the observations which have been noted in the foregoing summaries. Although I observed the actors progressing through various stages of ownership, the stages were not clearly distinguishable. There seemed to be an overlapping and moving back and forth between the stages. For example, I noticed that as the actors were working their way through the script and absorbing the factual data, they were already beginning to identify and internalize their roles to some degree. However, it was not until they abandoned the script and began to interact that significant progress was made toward building the inner world of their characters. Improvisation was an important element at this stage of the development. It released the actors from the restraints resident in the script, so that they could concentrate on particular aspects of the role that gave insight into the inner life of the character. It appeared to establish important connections within each actor's personal frame of reference. Each time improvisation was included, there was a noticeable change in the believability of the role. This part of the experience leads me to conclude that improvisation can have a significant effect on role ownership.

The ability of the actors to respond to one another has been stressed in most of the sources. However, the ability to signify meaning outwardly through objects has not been mentioned. This aspect of role development seems to be an important element of the internalization stage. In searching to find an outward sign--holding the spoon, for example--it was necessary first to internalize the feelings of the character and to translate those into an external form. As the action was carried out, the inner world of the character was revealed in a concrete form which reinforced the emotion it conveyed. It seems significant that from this point, both of the actors appeared to reach a new stage of owning their roles and began to release tension through their actions. I have concluded from observing this experience that publicizing the emotions and feelings in such a concrete manner brings together the inner and outer worlds of the character. Thus it brings the actor even closer to believing 'it is happening to him,' and therefore, closer to role ownership.

Comprehensive Summary of Sources

The experiences described above provide valuable insight into many aspects of role ownership. Although they use different terms of reference, each source shares similar views about the nature of the concept, and each adds a dimension which serves to clarify what role ownership involves, how it happens, and how it can be recognized. The unanimity of support for the multi-level process leading to role

ownership suggests that there may indeed be a 'blueprint' for ownership.

Analysis of Sources

A *blueprint for ownership* not only would illustrate how ownership is achieved, but also the approaches which facilitate it. In analyzing the preceding sources, we will examine and compare the following aspects of role ownership:

1. The nature of role ownership
   a. What does it involve?
   b. How does it happen?
   c. How is it recognized (as it happens; when it happens)
2. The approaches to role ownership
   How is it facilitated?

1. The Nature of Role Ownership

a. What does it involve?

All the sources imply that role ownership is in fact a multi-level learning process, intended to unite the actor and the script. However, only the Sher account actually uses the word 'learning.' Gadd identifies the stages of ownership as understanding intellectually, identifying personally and responding intuitively. Although the terms of references are different, each of the other sources agrees with this perception. Batten, for example, distinguishes the first level as the audience stage and the second as finding a common denominator; Sher's reference to internalizing fits Gadd's second and third levels. Little does not differentiate the

stages in the same manner as Gadd. Instead he refers to "layers of character development," which depend on the level of intimacy. He emphasizes that a firmly grounded character must underlie all levels of development. Each of the sources also describes the ultimate goal of the process in different terms; nevertheless, the intended meaning is the same. Batten uses the term "bonding the script role and the actor;" Malczewski, "a life of his own;" Gadd, "letting the role play you;" Little, "own their roles;" In addition, Batten, in stating "it's finding the way without stepping back and saying this isn't me," and Gadd, by saying "stepping outside yourself and looking at something larger than yourself," imply that while the product is an unique role that is distinct from the actor, it is also part of the actor. Thus Gadd and Batten identify the paradox to which Schechner refers in the term *not-not-me* . The actor can say of the role that he is both 'of it' and that it is 'of him.'

b. How does it happen?

All of the sources are in agreement as to how ownership of role is developed. Each seems to suggest that it is an intuitive process, but Sher is the only one to give specific examples of how it actually takes place. His description of the process supports Batten's claim that "receptivity is the key." In addition, Gadd's notion of "opening yourself intuitively to the material you are engaged in" reinforces that idea. Coincidentally, Batten and Sher both use the metaphor of cooking to describe the process. Although most of the Sher account reflects his personal search for an image, it includes references to the changes brought about by collaborating with both the director

and other actors. This concurs with the emphasis that is placed on that aspect in the other sources. Batten, for example, states that "as the characters interact, they influence one another....Everything received from the other actors resonates and has an effect." Gadd indicates that roles develop "in response to a situation." Little refers specifically to developing role ownership as a "collaborative effort."

c. How can it be recognized?

All the sources indicate that ownership is recognizable when the following factors are evident: the actors are able to respond intuitively and spontaneously in the role; the communication is believable; and the audience is drawn into the life of the play. In addition, each stresses different aspects which add to the total picture. Malczewski outlines as indicators the actor's growing independence as he intellectually understands the "givens" in the script, commits them to memory and begins to interact with the other actors. All of the sources indicate that the interaction of the actors not only develops role, but also indicates the extent of the ownership. Batten and Gadd agree that role ownership is demonstrated by the ability to respond to changes in a way which enriches, rather than detracts from, the performance. Both Gadd and Malczewski identify relaxation in the role as an important indicator, and Little and Gadd imply that discomfort and anxiety may be an indication of lack of ownership. Batten and Gadd stress that identification, rather than imitation and stereotypical representation, is also an indicator. Little further highlights the importance of

establishing the common ground between the actor and the role, commenting that "actors must realize and accept that the characters in the script are going through the same things that everybody goes through." Gadd emphasizes that there must be a "sense of truth about both the actions and words," and that the actors must "live right in the moment."

2. Approaches to Role Ownership

How is it facilitated?

Each of the sources provides insight into how ownership of role is facilitated. The style and emphasis of each director is slightly different. Gadd recognizes the director's role as one of ensuring unity; Little views directorship as providing a creative atmosphere; Malczewski sees the director as a catalyst or stimulator. They all favour a collective approach which encourages the actors' independence while retaining the integrity of the script. In addition, they all appear to reject the notion of imposing their vision on the actors, preferring instead to develop the experience collaboratively. Gadd and Malczewski both stress the importance of encouraging actors to trust their instincts and intuition in developing role ownership. Little and Malczewski mention the necessity of identifying, through discussion, the actors' knowledge and experience related to the role. In support of this idea, Gadd stresses finding out what works for actors and the necessity of being empathic and aware of their needs. Only Little includes the use of outside references, such as films and videos, to build background and

identification. In addition, he is the only director to mention the necessity of assisting actors to unlearn stereotypical attitudes and responses which can inhibit and affect role ownership. Although Little mentions the desirability of including improvisation to strengthen relationships and role identity, Malczewski is the only director who speaks of employing it. In addition, from the actor's point of view, Batten stresses the importance of understanding the subtext of the script. Little's creative approach to role development seems to be a contradiction to Batten and Gadd's emphasis on using good acting skills. Little's deliberately designed set inhibited the actors from relying on their previous training and technique. His approach does, however, support the importance of encouraging intuitive responses and spontaneity. Both Malczewski and Little mention time as an important factor in role ownership, with Little noting that role insecurity may be due in part to time constraints.

Summary of Analysis

The foregoing analysis adds further support for the notion of a 'blueprint' for role ownership. It would, however, be a mistake to over-simplify the multi-level process which has been described. It is, in fact, a complex inductive process, founded on an approach to acting which views the actor as having unique personal resources that are a necessary component not only of the rehearsal process, but also of the final performance. It is equally important to recognize the kind of thinking and response which accompanies the process. We see in Sher's diary the same kind of dialectical, discursive thinking

that is involved in developing the ownership of writing.[20] It graphically reinforces the cumulative nature of the ownership process as the role is shaped and reshaped. It illustrates an unique way of looking at the 'given'--the script--which represents an external reference point that the actors must internalize. They must find a personal identity with each script and infuse it into their own frames of reference before the product can be absorbed and claimed to be owned. We recognize that the Bolton unit was structured with this progression in mind. The implication appears to be that all stages of the process are equally important, and that short-changing the process in any way leads to shallow role development, often based on stereotype and imitation.

Implications

The preceding analysis would seem to support the claim that the quality of the product, in this case the performance, is dependent to a large extent on the quality of the role ownership. It also seems to reinforce the claim that ownership is a reflection not only of the process that is used in its development, but also of the environment and agents that are used to foster it. While it is possible to identify many of these agents directly, it is necessary to discover others by inference. The sources suggest that a number of factors must be in place and working together in order for ownership to develop successfully. We will examine this issue from the following perspectives: the social environment, the psychological environment, and the creative environment.

Social and Psychological Environment

In examining the intricacies which surround the process of ownership, it will be useful once again to resort to a metaphor. Batten and Sher refer to the ownership process as "cooking." In order to appreciate the complexities which affect and facilitate ownership, we will take up this metaphor as an illustration of the director's task, comparing it to cooking a stew. A recipe for a beef stew includes as its main ingredients broth, spices, seasoning, and meat all of which simmer together in a pot until ready to serve. The meat, which we will compare to the script that the actors must absorb or ingest, is the main feature of the stew. It needs to be tenderized through the cooking process, so that when it is finally served it is easily chewed and digested by the recipients. The seasonings, herbs, and spices that are used in the cooking process are similar to the ownership agents. They enhance the flavour, make the meat more palatable, and can be varied according to taste. As the meat simmers, the savour from the spices and seasoning penetrates the meat making it flavourful and palatable. Omitting these essentials results in a dish that is tasteless, unpalatable, and unservable. On the other hand, the wrong combination of spices, and too much or too little seasoning, can spoil the broth and ruin the stew. Selecting the right combination, and achieving the appropriate balance, marks the artistry of a good cook. Good broth is essential for good stew.

The broth which surrounds the meat, blending the spices and seasoning, is comparable to the environment which encompasses the

ownership process. It is composed of a number of agents which work together to form the social and psychological environment. Just as it is difficult to separate the broth into its separate components once the ingredients are combined, it is difficult to discuss the social and psychological environs separately, as they too are closely intertwined. Together these two components provide the foundation and medium in which successful ownership develops. Although we intend to discuss each agent separately, a hierarchical structure is in no way suggested. Like the spices suspended in the broth, the agents combine and surround the ownership process. Each agent is therefore equally important and influential.

Social context

The social context is created by the particular mix of individuals who come together to make the play. Each brings with him or her a personal frame of reference and a social dynamic which affects the working relationship of the group. We note that the sources make no mention of having to build the relationship of the actors before beginning rehearsals, so we may assume that the social context did not have to start from scratch. The actors with whom Little, Gadd, and Malczewski worked were mainly university students who knew one another beforehand. Malczewski notes that it was a bonus to work with individuals who were already well acquainted, and who respected and liked one another, since many of the social preliminaries were therefore eliminated. Batten emphasizes that bonding with the other actors is important to role ownership. This

implies that the social context should be such that the actors accept and trust one another, in order for this kind of accord and union to occur. There is also the inference that the actors are interdependent because they are in pursuit of the same goal. The ability to work with people, as Batten points out, is essential for a director; therefore assessing the strengths and weakness of the social context are important. As Gadd remarks, "the play that emerges will be unique depending on how this particular group of actors is able to bring that particular world to life." The success of the venture depends upon the social environment, of which the social context is an important component. It is this social frame within which the play is shaped.

Interaction and Collaboration

The particular mix of individuals, their ease with one another, and their ability to work cooperatively and collaboratively affects the ownership of the roles and ultimately the quality of the final performance. Little emphasizes that the process must be a "collaborative experience," which, Gadd states, ultimately "shapes the play." Batten stresses that "as the characters interact they influence each other." There is the implication in all of the sources that interaction and collaboration are essential in developing the inner world of a character. As the actors react and respond to one another, they come to understand their roles in greater depth. Sher, for example, notes that through the collaborative process, the internal aspects of his role began to evolve. Thus interaction and

collaboration are necessary in exploring and discovering the feelings and emotions which underlie the script. Little emphasizes the importance of providing a creative environment which stimulates interaction and collaboration. Thus we note that the sources recognize and reinforce interaction and collaboration as one of the key agents of ownership.

Relationships

A good broth contains a combination of herbs and spices which blend well and complement each other. In a similar fashion, the actors and the director must develop relationships which work effectively together. Gadd emphasizes that "the theatre is a collaborative art form which demands that everyone express themselves by working together in harmony." Thus he implies that there must be a supportive working relationship among the actors. As we note in the Malczewski journal, the actors do in fact learn from each other. Developing the meaning of the play and the ownership of the roles is a collective endeavour which demands that the actors work in a partnership of equal status.

Malczewski's journal also reinforces the kind of director-actor relationship which promotes role ownership. We note that this relationship is one of a facilitator-manager, rather than an instructor-controller. Although Malczewski has the goal firmly in mind during the rehearsals, she appears to take her lead from the actors as role ownership strengthens. We also note that Malczewski gradually shifts control to the actors, allowing them to assume more

responsibility. By the end of the rehearsal period, there appears to be a marked change in the director's relationship to the actors, for she no longer appears to be at the forefront, and is instead in the role of an audience member. Thus there is evidence in the sources that relationships are an important agent in the ownership process.

Handover

The director is aware that as rehearsals continue, the actors must rely more on themselves and on each other, and that he or she must gradually withdraw his or her expertise. Although it was not specifically stated by any of the directors in the study, there is the implication that as the rehearsals progressed, each director's status changed from one of high profile to one of low profile. By the time the plays were presented, the actors were completely on their own. It appears from this that the directors' intentions were to make themselves obsolete by turning over responsibility completely to their actors. Closer examination, however, reveals that although the directors appeared to be merely shadows in the background, their influence was nevertheless still apparent and that even though their status was reduced, they continue to maintain responsibility for their various productions. This change of status is similar to the cook's relationship to the stew. Once the stew begins to simmer, the cook must stand by to watch and check the stew as it cooks, and stir the pot occasionally.

We see in the Malczewski journal a clear example of handover and changing status. Using the script as a point of reference,

Malczewski encourages the actors to assume increasing levels of responsibility by turning the focus of attention toward the interaction between the actors themselves. As role ownership grows and the actors assume more responsibility, her leadership status appears to decline. In contrast, as the power gradually shifts from Malczewski to the actors, the status of the actors begins to increase. This inverse relationship appears to be an important factor in developing the independence which empowers the actors to identify and internalize their roles. As a side-coach, Malczewski monitors the quality of the interaction encouraging the actors to move toward an ever-increasing level of complexity which deepens their roles. Although the journal suggests that the director's status is diminished, Malczewski's influence in fact continues to be exercised in the challenges she provides the actors. This gradual handover of power from the director to the actors appears to be an important element in providing the creative freedom necessary for role ownership to develop. Thus the study reinforces 'handover' as a critical agent in the "blueprint' for role ownership.

Scaffolding

Each of the three directors described in the study uses scaffolding in working with their actors. Of the three, the Malczewski journal provides the most detailed example. From it we can clearly identify, for example, how each new addition depends on the ownership of a previous stage. After initially assessing the actors' backgrounds and understanding, Malczewski leads the actors

through a series of exercises which provide additional insight into the problems of the handicapped. Next, she has the actors improvise scenes which add further dimensions to their roles. In order to provoke interaction and movement without the script, she introduces a simplified set. When the actors have memorized their lines and can move freely on the set, they are presented with the props that they must incorporate into the scene. Each new addition presents a challenge that builds on the ownership of the previous stage. We note that the scaffolding described in Malczewski's journal is closely linked to the handover process described earlier. The actors become increasingly more independent of Malczewski's leadership, but at the same time more interdependent with each other.

Gadd and Little use scaffolding in a similar fashion. Little assesses the needs of his actors and leads them through a series of scaffolded stages, each of which provides a platform for the ownership of the next stage. We note that Gadd's description also implies a scaffolding that is based on his conscious awareness of his actors' needs. He makes a clear distinction between the responsibility of the director and the autonomy of the actors. The scaffolding that he employs assists the actors in developing and maintaining the independence, and interdependence, that successful ownership requires. Thus the study reinforces scaffolding as another important agent of ownership essential to the 'blueprint.'

Needs

The director must constantly assess the social and psychological environments in order to ensure that the needs of the actors are being met. We realize from the directors' comments that it is not a matter of following a pre-determined plan or linear pattern, but of adjusting the environment to the actors' needs individually and as a group when the situation demands. The study provides a number of important insights into the kinds of needs that must be addressed. We note that Batten and Gadd place particular emphasis on finding connections between their own personal frames of reference and the roles in the script. Batten emphasizes the importance of finding a touchstone from his own experience for developing the role. Reinforcing this notion, Little emphasizes that "personal experience is an important reference point for an actor." We note that Malczewski uses discussion to find out about the actors' background of experience and to discover what they already own in order to determine a starting point for developing the roles. As well, we see that Little and Malczewski assess both the intellectual and emotional needs of their actors and take steps to address these. Little uses outside sources to supply data and perspective; Malczewski uses improvisation to broaden understanding and add volume to the roles.

Each of the sources provides additional insight into the psychological needs which must be addressed by directors. Gadd and Batten emphasize the need for an open and responsive relationship between the participants. This suggests that an

atmosphere of trust, acceptance and security is necessary. Gadd also underlines the need to be able to use one's own belief patterns and systems in order to "lend one's own belief to a situation and bring it to life." He also stresses the need to be able to invest emotions in the role being created. Both of these notions present risks for the actors, as they must expose their own 'inner world,' making themselves vulnerable if otherwise unprotected. Since these kinds of risks are essential for role ownership, the actors' self-esteem and self-image must be guarded. Once again the need for a safe, secure psychological environment is reinforced. Therefore, like the cook, the director must occasionally take a spoonful of 'stew'"and 'taste' it. This means that he or she must be cognizant of the group dynamics, interaction, and individual responses in order to make adjustments when necessary. Depending on the 'taste,' agents can be varied to improve the flavour, texture and consistency of the 'stew.' If necessary the director can also 'turn down the heat' if the 'cooking' is proceeding too quickly.

Satisfaction; a sense of power and control

The comments of the directors and the actors clearly indicate that satisfaction ultimately comes from the audience's response to their work especially the recognition that the audience has been drawn into the world of the play. The sources also provide some insight into the kind of satisfaction that actors seek as they develop ownership. Batten indicates the following: "When changes occur to which you respond spontaneously and intuitively, as a character or

the characters to each other, then you know that you're in the world of the play--the 'as if'--and you have totally given yourself to it." Gadd expresses the same idea, explaining that when an actor forgets himself, begins to respond intuitively and effortlessly, and lives right in the moment, there is a sense of truth about both his actions and words. This appears to be what Schechner means by becoming the *not-not-me*. The satisfaction suggested in these examples comes from the actor's recognition that the role has a life of its own ("It is happening to me!") because he or she has an ownership of the role ("I am making it happen!"). Bolton identifies the *it is happening to me, I am making it happen* phenomenon as the existential imperative of the dramatic process.[21] When the play is finally performed, and the audience recognizes this ownership because they too can believe in it, be drawn into it and be affected by it, the actors' satisfaction is reinforced. It goes without saying that it is doubly satisfying for the director when a performance has this quality.

Reflection, insight, greater awareness

We recognize from the Sher account that his image of the Richard III role is in a constant state of evolution, as he adds new information drawn from the experiences he has had. He allows us to 'look into the mind' of an actor and actually observe and appreciate the process of change. We note that the process is one of continual reflection, changing insight, and increased awareness. Sher carries on a dialectic between the image he holds and the new images which enlarge his frame of reference and bring fresh insight. We can

generalize from Sher's description that as actors interact with the printed script and the roles of others, they, too, experience new connections, new insights into past experience, and an enlarged frame of reference. Many of these events undoubtedly involve peak experiences (Maslow's term) which lead the actors to a new awareness of themselves. We can also infer that *the self* with which the actor begins the process is, in a sense, changed during the process. Just as the *not-not-me* role which Schechner describes is different from the actor himself, yet remains part of the actor, so, too, does the *new self* of the individual. We can associate this kind of change with Maslow's concept of self-actualization, recalling Maslow's definition cited in Chapter One--"it [self-actualization] may be described loosely as the full use and exploitation of talents, capacities, potentialities, etc." The actors' changed perspective and awareness leads to the discovery of a new dimension of their being and a new level of self-actualization.

Creative Environment, Gestalt

The creative environment depends on the director's ability to manage the agents which affect the social and psychological environment of the actors. In managing these, he provides an holistic atmosphere which supports ownership as it develops. It is this kind of environment which Sher's journal suggests is important to the actor's mental process as ownership develops. Sher implies that a free flowing exchange of ideas and images, the opportunity to respond to them intuitively, and the freedom to evaluate, to accept or

reject them, are all important in the ownership process. Thus Sher reinforces the need for the kind of discursive, dialectical interaction which occurs in *gestalt* experiences. We also note Little's awareness of providing a gestalt experience for his actors when he emphasizes the need to "provide everything...to make a creative atmosphere." His recognition that a director must provide structures which focus the actors' thinking and attention without restricting the flow of ideas or inhibiting the complexity of the experience is reflected in the set he uses. The restrictive environment of the oversized bed required the actors to find creative ways to use the space and interact within it.

The psycho-social environment affects not only the atmosphere which supports ownership as it develops, but also supplies the raw material from which it is made. Batten's reference to the development of role ownership as making a 'soup' which "resonates and cooks inside you," recognizes the experience as a complex whole, or *gestalt*. Although he rejects the notion of of a puzzle, when we analyze the development of role ownership we discover that it is, in fact, much like assembling the pieces of puzzle which fit together to make a picture. Some of the pieces are already part of the actor's frame of reference, some come from the script, others come from the interaction and collaboration among the actors, and still others from the comments of the audience after the play. Thus the actors appear to be surrounded by a complex psycho-social environment or *gestalt* (the 'soup'), from which they can extract meaning.

Comparison of the Director and the Drama Teacher

When we compare Bolton's drama unit and the theatre sources, we noted that although the director and drama teacher may use the same process in developing ownership, their objectives for so doing were quite different. Neelands (1984) declares that the drama teacher is "more concerned with the quality of the experience of a role...rather than with the quality of the *presentation* of the role."[22] [italics, added] For the director, role ownership is an essential part of creating a believable performance for an audience; but, as Saxton and Verriour (1988) point out, for the drama teacher, role ownership promotes "a shift in the student's understanding of his real world."[23] The intention of dramatic learning is to provide a learning structure in which the audience is, in fact, the students themselves.

Although the use of changing status is also an important strategy in drama, the nature of its use is different from that which occurs between the director and actor in theatre. In the "Totalitarian State" drama that both the teacher and students are free from the restrictions provided by a printed script, and that Bolton is not relegated to the side-lines but becomes a partner in the drama. He is therefore able to be of greater influence throughout the process than he would be as a director.

Educational researchers have for some time been aware that when teachers are constantly seen as the source of authority, students tend to lose some of their own self-motivated desire to learn. Carroll (1983) maintains that "pupils tend to enter the instructional world of the teacher by accepting the frame of

reference that is provided for them. This establishes a dependency relationship that works against the independent behaviour the teacher is attempting to establish."[24] The implications of this kind of research have led to a change of perception about the teacher's stance in drama. In contrast to the director, who must, of necessity, exert influence from the outside, the drama teacher has become a co-player or partner in drama, able to exert influence from within. In order to foster the independence essential for role ownership, "...the traditional role of giver of information is relinquished in favor of becoming a member of the group and sharing in the construction of knowledge...."[25] The teacher joins the students as a fellow artist equally sharing the drama.[26] Byròn (1986) highlights the increased flexibility which this new relationship of the student and teacher provides. He emphasizes particularly the new avenues of communication and interaction that become available when the teacher adopts a role along with the students.[27] Neelands, commenting on the use of teacher-in-role, claims that "the purpose of this device is...to alter the negotiative power relationship in learning."[28] Morgan and Saxton point out that in becoming a partner in the drama, the teacher has three stances from which to choose that can be used in or out of role: the manipulator, the facilitator, and the enabler:

> Each stance carries with it implications of status: the teacher's position on the ladder of power in relation to her students. A role of high status, for example, implies a high degree of threat for those who wield the power. Middle status allows the teacher to hand over some responsibility and to draw it back if the students are

> eager only for the privileges of leadership and not the responsibilities. Low status, on the other hand, puts the teacher at risk, unless...she is, through her role, monitoring and helping the class to be aware of the implications of their decisions and actions. When used skilfully, a low status role can provide an excellent means of injecting tension without intervening in the student's work.[29]

Wagner, (1976), commenting on Dorothy Heathcote, one of the pioneers of the teacher-in-role technique, explains that Heathcote prefers middle-status positions because they give her the most maneuverability. They provide not only a position from which to communicate freely with higher and lower ranks, but also allow the students to develop a sense of their own power.[30]

The "ladder of power," to which Saxton and Morgan refer, provides a flexible system of support for the students as they assume greater responsibility for what they are learning. In addition, it allows the teacher to take a stance that releases power to the students, elevating them in status and moving them toward role ownership. Thus, using the principle of 'reciprocal-teaching,'[31] the teacher develops independence by shifting power to the students. This does not imply, however, that the teacher's power and influence is dissipated. In Chapter One we cited Bruner's description of what a mother (as teacher) does to facilitate a young child's growing language ability to clarify how the teacher's influence and power is maintained as her status decreases.[32] This example parallels the teacher's use of status in drama. From inside the drama the teacher uses status roles to provide constraint, to focus attention, and to model behaviour and language in situations which extend the

student's responsibility. Each change of status is intended to move the student to a new level of independence until role ownership is attained.

Conclusion

The theatre sources which have been described in this study reinforce the critical nature of ownership in dramatic learning. Although the term is not used overtly, but rather as a metaphor, without regard for its implications, each source clearly recognizes that ownership is an inherent part of the art form and stresses the need for ownership in creating performances that are satisfying both to the performers and to the recipients. Many of the aspects of ownership revealed in the foregoing chapters are further clarified and reinforced in the theatre study. In fact, the theatre sources serve to clarify the nature of the multi-level process through which ownership develops. We also note that the theatre sources reinforce the importance of the ownership agents which the educational theorists, Vygotsky, Bruner, Glasser, Rogers, and Maslow and the writing experts indicate must encompass the ownership process.

In searching for a 'blueprint' for role ownership, this study has concentrated on the role ownership which actors develop from a scripted work. It is perhaps the most commonly recognized area in which this phenomenon takes place. However, as we have noted in the "Totalitarian State" drama, role ownership also has a place in areas of the curriculum in which the intention is to gain insight into areas of human concern. In this instance, it becomes a medium for

learning. By using the process, students absorb information, identify with it and make it their own, if given the psychological and social support which they need. Therefore the 'blueprint' identified in this study has broader implications and wider application than have been identified here. These implications will be the focus of the concluding chapter.

Notes

[1] Richard Schechner, Between Theatre and Anthropology (Philadelphia: U of Pennsylvania P, 1985) 111-113.

[2] Ted Little graduated in 1989 from the Facutly of Fine Arts with the Victoria Medal.

[3] Antony Sher, Year of the King (London: Methuen, 1985).

[4] Sher 30.

[5] Sher 30.

[6] Sher 38.

[7] Sher 41.

[8] Sher 46-47.

[9] Sher 61-62.

[10] Sher 65-66.

[11] Sher 75.

[12] Sher 98.

[13] Sher 100.

[14] Sher 100.

[15] Sher 114.

[16] Sher 212.

[17] Sher 192.

[18] Sher 203.

[19] Sher 196.

[20] Ann E. Berthoff, The Making of Meaning (Montclair: Boynton/Cook, 1981) 12 & 88.

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[21] Gavin Bolton, Towards a Theory of Drama in Education (Burnt Hill, Eng.: Longman, 1979) 53 and 158.

[22] Jonothan Neelands, Making Sense of Drama: A Guide to Classroom Practice (London: Heinemann, 1984) 74.

[23] Juliana Saxton and Patrick Verriour, "A Sense of Ownership," National Association for Drama in Education March 1988: 9-12.

[24] J. Carroll, "Growing Language-Drama and Language in Special Schools," Drama Broadsheet 2.1 (1983): 9.

[25] Dorothy Heathcote and Phyl Herberts, "A Drama of Learning: Mantle of the Expert." Theory into Practice 24.3 (1985): 174.

[26] Gavin Bolton, address, " The Power of Drama ," Association of BC Drama Educators, Victoria., 27 Jan. 1989.

[27] Ken Byron, Drama in the English Classroom (London: Methuen, 1986) 113.

[28] Neelands 47.

[29] Morgan and Saxton 40-41.

[30] Betty Jane Wagner, Dorothy Heathcote: Drama as a Learning Medium (Washington: National Education Association, 1976) 128-129.

[31] Ann L. Brown and Joseph C. Campione, "Psychological Theory and the Study of Learning Disabilities," American Psychologist 41.10 (1986) 1064.

[32] Jerome S. Bruner, "The Role of Dialogue in Language Acquisition," eds. R. J. Sinclair, et al., The Child's Concept of Language (New York: Springer-Verlag, 1978) 254.

Chapter Six

The Blueprint for Ownership in Dramatic Learning

In the concluding chapter of this investigation, we will review the concept of ownership revealed in the foregoing chapters, reflect upon some of the issues which have been identified, and consider the implications for general and dramatic practice.

Summary of the Investigation

The intention of this thesis has been to begin to develop a theory of ownership in the dramatic process, by investigating what is meant by the term 'ownership' and how dramatic learning plays a critical role in its development. In order to answer these two questions, the approach has been to examine the concept of ownership through a series of lenses: general twentieth century educational theory, specific theory and practice in a particular subject area, dramatic practice, and finally practice in the art form of Theatre. Paradoxically, as the lenses became more specific, our frames of reference grew broader.

In order to accommodate the general educator and the drama educator, we chose to substantiate the pursuit of this topic by first looking for evidence and support in general educational theory and practice. We noted that although general educational theorists do not identify ownership overtly, they imply that ownership is a meaning-making process which involves internalizing knowledge in such a way that it becomes integrated into a personal frame of reference and thereby becomes the personal possession of the

learner. They also imply that ownership develops collectively and must be supported by specific conditions and facilitative agents. The evidence found in the theories of Vygotsky, Bruner, Glasser, Maslow and Rogers lends validity and credibility to the concept of ownership as it has been presented in this thesis.

In the second chapter, we focussed on a specific educational practice, the teaching of writing, in which ownership seems to be embedded. We examined writing particularly to find out if the process and agents identified by the general educational theorists were critical factors in developing ownership. The proponents of writing, Graves, Britton, Berthoff, Moffett, Murray and Emig, indicate that *taking in* or internalizing knowledge is only one part of the ownership process. They, in fact, emphasize the importance of reconstructing and reshaping meaning in order to be able to *give it out* in forms which make sense not only to the meaning-maker, but also to those with whom meaning will be shared. We noted that the final written product represents a kind of concrete demonstration of ownership, the degree of which depends very much on how the student is guided through the process toward that end. We concluded that the conditions and agents which support and facilitate the practice of writing are indeed the same as those identified by the general educational theorists.

In focussing on the second question of the thesis--how dramatic learning plays a critical role in the development of ownership--we presented and analyzed a specific example in order to discover if the process, conditions, and agents identified in

educational theory and practice could also be identified in dramatic practice. We noted in the Bolton unit that these were readily identifiable. In addition, the theatre agents, tension focus, contrast and symbolization also played a crucial part. When allied to ownership agents and condition identified in the first two chapters, they appear to enhance the learning experience and make it more powerful. Like the writing experience, dramatic learning provides the students with the opportunity to make sense of the experience by *giving out* what they have *taken in.* However, drama provides a greater variety of ways--writing being only one of them--in which to *give out* what has been *taken in.* All of these forms of dramatic 'expression' provide a multitude of opportunities for students to reflect and 'chew' on the meaning of a particular experience or body of knowledge in order to derive sense from it. We also noted that in addition to opportunities for personal reflection, audience feedback is integral to the dramatic process as a clarifier of meaning.

Finally, we focussed on the theatre itself to find out if the same ownership process and agents which we identified in general and dramatic educational practice are also at work in the art form. Again the sources that were examined did not overtly identify ownership, but they nevertheless supported the notion of a multi-level process involving *taking in* knowledge, reconstructing and reshaping it through interaction and collaboration and *giving it out.* The actors and directors in the study recognized that the *giving out'* is of particular importance in developing role ownership and that the feedback from an audience provides an additional dimension to

ownership. If, for example, the audience response indicates that they have been drawn into the world of the play, the actors' sense of ownership is even more strongly affirmed. By the end of this chapter we ventured that there appears to be a 'blueprint' for ownership in general and dramatic learning.

The Blueprint for Ownership

During the investigation, we have come to see that the term 'ownership' is both an *outcome* and a *process*. The *process* involves the freedom to manipulate meanings as they are explored, followed by a growing sense of control and a growing sense of responsibility to that which is being controlled. Ownership as *product* refers to the ownership of the 'new thing created' or 'learning outcome.'

The 'blueprint' for ownership acknowledges that students do not enter the teaching/learning situation as 'empty vessels.' Rather, it affirms the principle that each student has a unique frame of reference made up of his or her background of past and present experiences, and a sense of self that provides the raw material from which ownership can develop. In a learning situation, the intention is to enlarge the students' frames of reference about themselves and the world by introducing new information from external sources, such as an experience or a particular body of knowledge. Thus the learning objective is focussed on the creation of a new frame of reference. Internalizing the external reference points is only part of the task. The meaning of new information, once it is integrated into the old frame of reference, must make sense, be wholly understood

and belong to the student. Once in place this new frame of reference becomes the foundation for new learning and a new stage in the continuum of life experience. Ownership should not, however, be perceived as a finite product, but must be seen as reflexive in terms of the new frame of reference and the new state of being of the student.

Ownership as a Process

Ownership of the new frame of reference, or 'new thing created,' is the result of a continuous meaning-making process that involves the shaping and reshaping of images, mental constructions, and concepts that students already use to understand themselves and to explain the world. This process, which is personal and which involves all the domains of learning--mental, emotional and physical--is in fact "Whole Person Learning."[1] Every student has his or her own dialectical, discursive way of making meaning, but each follows basically the same pattern. Information is taken in, the old frames of reference are renegotiated in terms of that information, and the new meanings that emerge are tested out and, in the testing, implication and significance are discovered. As meaning is shaped, the student has flashes of awareness and insight that can be called moments of ownership. It is the cumulative effect of these moments which leads to full ownership.

Ownership and Responsibility

Once the new frame of reference is established *and can be communicated,* students are said to 'have' ownership. This does not

happen to each student in isolation, but is reached through a collective process in which the students use one another and the teacher as a sounding board for communicating, testing, and reflecting on their understanding. Through collaboration and feedback, they gradually clarify and gain control of what they mean and begin to manage it themselves. The classroom, like the rehearsal space, can be a powerful environment for collective negotiation when the teacher understands that ownership only happens if students are gradually handed control and are allowed to assume responsibility for the meaning they are creating. In this sense ownership, control, and responsibility imply the same thing--that students have the ability and the permission to manage for themselves the new frames of reference they are creating.

What activates and sustains the ownership process?

The 'blueprint' identifies the particular conditions that must accompany and facilitate the process. Ownership is a personal venture of change and discovery that cannot be activated if imposed or enforced by external forces. It can only be successfully activated and sustained if the student is motivated internally and feels secure and comfortable enough to become wholly engaged and committed. The freedom to respond mentally, emotionally, and physically in an environment that is fear-free and that invites willing, active participation is essential. For this to occur,the social and psychological agents which affect conditions in the classroom must provide an atmosphere that supports the needs of each student.

These agents affect the students' security, self-esteem, trust, and willingness to risk, as well as their freedom to communicate and the truthfulness of their feedback.

Ownership Agents

Social context and relationships: The relationship of the individuals and groups within the classroom and their attitudes to one another are important activating and sustaining agents. How well the students relate socially defines how effectively they are able to work together, who can work with whom, and how they can be grouped or regrouped. It also defines the space within which they can work, and the kind of work that is possible.

Social interaction and collaboration: If the social context and relationships of the individuals in the classroom are healthy and working, the students can use one another to test their understanding, to shape and refine their thinking and to discover the relationship of their thinking to the world around them.

Satisfaction/Pay-off: The students' personal engagement and commitment is a critical factor in ownership. This depends largely on how the students' needs are satisfied during the process and as a result of the learning. In other words, the students need to know that they can expect some sort of satisfaction, or that there may be a 'pay-off' that will be of some relevance to them. These qualifications are important motivational agents that must be an inherent part of the learning task if ownership is the goal.

Power and control: Due to the personal nature of ownership, learning cannot be viewed as a leader-follower relationship but must be seen as a partnership in which teacher and students are co-learners. This kind of relationship invites and activates personal engagement and participation. Increased opportunities for students to manage and control their developing frames of reference ensure that they will continue to be actively involved. In order for the students to become self-directing, the teacher must be sensitive to their need for power and control by reading the signs that indicate the students' readiness. When they are ready, it becomes a matter of judging how much control they are able to handle.

The conditions and agents which have been outlined above support and encompass ownership as it develops, and are the result of the ongoing social and communication practices that are an integral part of the classroom environment.

Time: Time is an important agent of the ownership process. Although it was not cited directly by any of the sources during the thesis investigation, it was, nevertheless, implied. We note, for example, that Maslow implies that time is an important element of peak experiences. Graves also indicates that teachers should not be in a hurry. He implies that taking time to deal with 'surprises' and unexpected revelations that arise during the writing process are important. We are also reminded of director Little's lament that his actors needed more time to explore their roles through improvisation. We can see from these references that ownership does not necessarily fit a time schedule, nor can it be bound by time

constraints. The last part of Bolton's drama unit demonstrates the importance of providing enough time for students to work out the meaning of an experience in order to communicate their understanding clearly to others. Timetable constraints, shortcuts, and not understanding the importance of taking time are enemies of ownership, leaving the students with only a partially formed understanding and frame of reference. Students need time to explore meaning, to experiment through trial and error, and to reflect on their discoveries. The personal nature of the process, and the individual character of the new frames of reference, require time to develop. Time is a critical sustaining agent in the 'blueprint' for ownership.

Theatre agents

The theatre agents of tension, focus, contrast, and symbolization which are imperatives for engaging an audience can effectively be used in the service of ownership in a classroom situation.

Tension: Tension provides the mental excitement that "...is fundamental to intellectual and emotional engagement not only as a stimulus but as the bonding agent that sustains involvement."[2] It sets up expectations and challenges that become the underlying activating force of ownership.

Focus: Focus refers to the way in which attention is narrowed and concentrated. In the theatre, focus is created by the way in which a particular aspect of life is singled out with specific

representative actions and events. If the events and actions in dramatic learning are well chosen, they resonate with multiple meanings from which each student can draw inference. These focussed events become a metaphor for a particular aspect of human experience through which the students can illuminate their understanding and widen their perspectives.

Contrast: Contrast refers to the elements that are introduced deliberately to set up a dialectic for meaning. In other words, something takes on new meaning when it is viewed in terms of its opposite; for example, black against white, movement out of stillness, relief after confinement. The 'switch' in perspective that contrast provides is a powerful element in sustaining and elaborating the meaning-making process.

Symbolization: Symbolization refers to the embodiment of meaning in an action, object or word. Symbols are simple signs upon which a student can construct complex personal meanings for him or herself. At the same time they serve as resonators of collective meaning for the whole class.

Bolton, Heathcote and others recognize that the above agents of the theatre are imperatives in dramatic learning for engaging and sustaining the students' attention.[3] We will refer to these agents later, as they hold implications for the generalist teacher.

Focus on the Work

The 'blueprint' conditions and agents that have been described above set the stage for the involvement that leads to ownership,

whether general or dramatic. Now let us look at the work or task in which the students actually engage.

1. The work is structured so that it taps into the students' personal frames of reference. In other words, what the students already know is used as a resource and foundation for new ownership.

2. The work is structured to bring the students into a personal relationship with the material or body of knowledge which is to be absorbed.

3. The work is structured so that students have to rely on one another. They pool their resources, share their expertise, and use one another as scaffolding in order to solve a problem or meet a challenge. In a sense, it is "sink or swim together."

4. The work is structured so that the students take responsibility as they are ready. This means that the work is structured to encourage increasingly higher levels of personal engagement. As ownership develops, the scaffolding provided by the teacher's support and expertise is gradually withdrawn, as control and responsibility are handed over to the students.

5. The work is constantly restructured so that each new task builds on what has been previously owned.

6. The work is more than a vehicle through which the students absorb new material into their frames of reference. When the work is appropriately structured, it dictates the kinds of boundaries and constraints that are required to focus attention and sustain activity. The discipline lies *inside the work*, rather than with the teacher.

Drama, a medium for ownership

The example which forms the focal point of this thesis applies the 'blueprint' for ownership in dramatic practice. As a curriculum model, it is designed for the development of ownership and identifies ownership as the overt learning objective. In the description and analysis we noted the careful management of the process, conditions and agents in order to provide the students with optimum situations and maximum opportunities to develop new frames of reference. Although the research into the effect of dramatic process on lifelong learning is still at a formative stage, the work of Australian researchers, Felton and Stoessiger, and Schaffner, suggests that drama significantly affects the development of language and mathematics.[4, 5, & 6] There is also the implication that drama enhances learning in general practice. When drama is connected to the 'blueprint', the medium for developing ownership is greatly strengthened. Let us consider the characteristics of dramatic learning that augment the 'blueprint' for ownership.

The symbolic world of drama adds to the security of students by providing a 'safe' environment in which they can experiment with their ideas without fear of suffering the consequences. Neelands explains that "[a]lthough the [students]...explor[e] themes and issues which are familiar, they [are] within a context that is 'removed' either in time or space from their actual situation and self. In this way the participants' actual selves are protected by the safe middle-ground of the fiction."[7] The world of imagination protects the students, and at the same time invites them to become personally involved. Because

drama has the feeling of being 'real,' students can experience real emotions and real reactions to the fictional events. This kind of engagement--where they are making it happen and it is happening to them--puts the students in direct relationship with what they are learning. The content of drama calls upon students to combine not only their affective and cognitive senses, but also to use the much maligned tool of imagination in the service of their learning.

The structure of the well-made play, as used in Bolton's model, also augments the 'blueprint'. To demonstrate this point, we will refer to Kieran Egan's book, Teaching as Story Telling in which he develops an argument for using the structure of stories as a model for general curriculum planning that is in tune with how children take in, process information, and learn. (Note that although he is not talking about drama curricula, what he says is readily transferable.) He emphasizes that "[t]here is...at the simplest level a rhythm in stories. They set up an expectation at the beginning, this is elaborated or complicated in the middle, and is satisfied in the end. Stories are tied beginning to end by their satisfying the expectation set up in the beginning."[8] The rhythm Egan describes corresponds to the stages of the well-made play --exposition, rising action, climax and denouement. We note how this structure also addresses the students' need for satisfaction and gratification, while simultaneously motivating attention and engagement. In the following quotation, Egan singles out a principle of the story form which we recognize as a theatre agent:

> A model for teaching that draws on the power of the story, then, will ensure that we set up a conflict or sense of dramatic tension at the beginning of our lessons and units. Thus we create some expectation that we will satisfy at the end. It is this rhythm of expectation and satisfaction that will give us a principle for precisely selecting content.[9]

Egan recognizes that tension is a driving force in stories. Like the story form, the well-made play structure uses tension to stimulate mental and emotional involvement. We have noted that Egan also implies that content should be deliberately focussed in terms of its potential to evoke and stimulate mental and emotional responses. "We need, then, to be more conscious of the importance of beginning with a conflict or problem whose resolution at the end can set such a rhythm in motion. Our choice of that opening conflict, then, becomes crucial."[10] Egan implies that it is the choice and structure of the material and not the teacher that stimulates the internal motivation of the students. Interesting, involving and committing students to the work is the task of the teacher.

Dramatic learning augments the ownership 'blueprint' by using the relationships of the students and teacher in a flexible way. We have noted the importance of the partnership relationship which makes the teacher and students, in a sense, co-equals. Dramatic learning adds another dimension to this relationship because the possibilities exist for creating situations in which the teacher and the students can take on roles of any rank or status. This kind of flexibility modifies the regular patterns of communication in favour of new ones, and greatly adds to the negotiating power of the students. The technique of teacher-in-role, for example, can be used as a

fulcrum for elevating or lowering the status of the students as ownership grows so that they can develop a sense of their own power. It offers the opportunity for the teacher to challenge the students, or to step back and let them manage the meaning-making process themselves. Thus the teacher's role in-role can become a scaffold for implementing the handover process.

Let us summarize the ways in which dramatic learning augments the 'blueprint' and fosters ownership.

1. It brings the students into a personal relationship with what they are learning.

2. The symbolic world of the drama provides security.

3. The story framework of drama organizes learning to suit the dialectical, discursive way in which meaning is made.

4. Theatre agents activate, focus and sustain involvement.

5. The flexible use of relationships, status and rank creates a scaffold for the handover of responsibility and management of ownership.

6. Drama invites the use of a wide variety of modalities for concretizing meaning for reflection.

7. The number of possible dramatic forms for *giving out* meaning extends the opportunities for clarifying meaning.

8. The performance aspect of dramatic learning aids the clarification of meaning through active reflection.

Implications

In concluding this investigation it is important to reflect on what we have discovered in order to consider how it can be applied to education, both now and in the future. What are the implications which arise both from the use of drama as a medium for developing the ownership of knowledge and from the 'blueprint' for ownership itself?

General

While the intention of this thesis has been to highlight the critical nature of ownership in the dramatic process, we have, we believe demonstrated its importance to all education. It may, at first, seem to the reader that ownership is merely another metaphor for learning. But as a metaphor for learning, ownership enables us not only to visualize more concretely what takes place when we teach students, but also to focus our attention more succinctly on the objectives of learning. If, for example, we explain learning by saying that we want children to 'internalize' knowledge, the emphasis may be on the *intake* process alone. Our teaching may therefore be directed toward *putting in* knowledge and assessing how much has been retained. If we describe learning as 'integration,' we imply taking in and fitting together. The objective of our teaching may then focus on the *putting in* of knowledge and on the provision of a series of activities in which students manipulate what has *gone in.* When we describe learning in terms of ownership, and declare that we want students to 'own' knowledge, we clarify that our teaching objective is to assist students in making learning a *personal*

possession. We then recognize that learning must go beyond merely taking in and manipulating knowledge. We understand that students must have opportunities to make sense and meaning by demonstrating to *themselves and others* what is understood and how it fits into their frames of reference. Students are often 'short-changed' because this essential part of the learning process is overlooked.

In this thesis, I have demonstrated that dramatic learning fosters the development for ownership. We have seen that dramatic learning not only reinforces but augments the 'blueprint' for ownership. It provides a medium in which students do not merely learn *about* something, but experience it in a personal way. When we reflect on the way in which dramatic learning fosters ownership, we must conclude that it is a powerful learning medium that should be considered of equal importance with other teaching and learning strategies that are presently part of effective educational practice.

Implications for Drama Practice

The 'blueprint' for ownership points out the importance of carrying through the ownership process to its completion. This principle has implication for both drama and theatre practice in an educational setting. It suggests that students need activities such as dramatic playing to *take in* and integrate knowledge, and performance activities to *give out* and interpret their understanding. Drama programmes which neglect either of these aspects 'short-change' students. Examples of balanced drama curricula directed

toward the development of ownership can be found in the work of O'Neill and Lambert,[11] Neelands,[12] and Burke and Malczewski.[13]

Implications for General Practice

The theatre agents of tension, focus, contrast and symbolization have been highlighted as important components of the 'blueprint' for ownership. Although these elements are not usually considered in regular classroom instruction, we have seen that what they provide can be used to satisfy the students' needs for expectation and gratification. They are natural motivational forces to which students respond. The implication, then, is that ways can and should be found to employ them in regular classroom practice in order to encourage and foster ownership. There are at present, however, only a few examples of curriculum theory and practice which incorporate these agents, such as Teaching as Story Telling by Egan,[14] and Reaching for Higher Thought by Brownlie, Close and Wingren.[15]

Implications for Educational Reform

The Royal Commission on Education and "The Year 2000" report specifically identify lifelong learning as the intended goal of education. We must infer from the phrase 'lifelong learning' that the authors are referring to learning which the students own for themselves and which they can ultimately use independent of the classroom and the teacher. This implies that ownership is the objective for each student. The theory and methodology for implementing these goals, however, are unclear. Educational reform does appear to be 'on the right track'--there are references to

cooperative learning, collaboration and interaction, and structures that stimulate critical thinking--but there is no clear definition of the process or the procedures for achieving these desired ends. A 'blueprint' for ownership therefore has important implications for educational reform because it defines the focus and clarifies the bases for directing the planning and implementation of curricula.

We have also noted the importance of providing a variety of forms for *giving out* meaning. In general educational practice, there appear to be few, other than written forms for giving out meaning. The introduction of theatre forms as they are used in dramatic practice could provide alternatives that would foster the development of ownership.

The Land of Seven

To conclude I return to the 'Land of Seven.' I can now look back on my son's learning experience in the preschool with a new appreciation of how he and his friends created their own stories and used the symbolic world of imagination and metaphor to make connections between what they already knew and what they were learning. If I were to return to the classroom I had as a young teacher, I would see things differently. I would teach not in terms of the academics that the children had forgotten over the summer, but in terms of the new learning that they had experienced, and were bringing to me and their peers. Together we would use dramatic learning to find the links between their summer experience and the academic curriculum.

A sower went forth to sow
and the seed
and the ground
and the sower became one
and grew together
and brought forth fruit.

Notes

[1] Carl Rogers, Freedom to Learn in the 80s (Toronto: Charles I. Merrill, 1983) 20.

[2] Norah Morgan and Juliana Saxton, Teaching Drama; 'A Mind of Many Wonders' (London: Hutchinson, 1987) 3.

[3] Morgan and Saxton 2.

[4] Felton and Stoessiger, "Quality Learning: The Role of Process in the Arts and Mathematics," The NADIE Journal 12.1 (1987): 14-22.

[5] Megan Schaffner, Graham Little and Heather Felton, "Drama, Language and Learning," NADIE Paper No. 1 (Australia: National Association for Drama in Education, 1984).

[6] Megan Schaffner, The Power of Drama: a Case Study of Drama in a Primary School (Hobart: Speech and Drama Centre, 1983).

[7] Jonothan Neelands, Making Sense of Drama: A Guide to Classroom Practice (Oxford: Heinemann, 1984) 83.

[8] Kieran Egan, Teaching as Story Telling (Chicago: U of Chicago, 1986) 24.

[9] Egan 25.

[10] Egan 26.

[11] Cecily O'Neill and Alan Lambert, Drama Structures: A Practical Handbook for Teachers (London: Hutchinson, 1983).

[12] Neelands.

[13] Margaret R. Burke and Carol L. Malczewski, Social Studies through Drama Series (Victoria: Learning through Drama, 1987).

[14] Kieran Egan, (Chicago: U of Chicago, 1986).

[15] Faye Brownlie, Susan Close and Linda Wingren, Reaching for Higher Thought (Edmonton: Arnold, 1988).

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APPENDICES

Schedule of Interview Questions

The questions and statements which follow were those used to interview Batten, Little and Gadd. The interviews did not follow a pre-arranged question schedule as the intention was to encourage the artists to talk about their work and their experience, and their individual processes. Only two questions were predetermined and used to initiate the interviews; they have been highlighted in bold print. The questions and statements which follow thereafter take their lead from each interviewee's remarks but maintain a focus on the acting/directing process.

Interview with Paul Batten

1. **What is your background in theatre?**
2. **Do you have a process that you use when you act a role? Can you describe it to me?**
3. Would you say it is like trying to put together the pieces of a puzzle?
4. Have you ever had a role that you really felt you belonged to you?
5. So what are you 'plugged into?'
6. What is the 'soup', the inner you?
7. Did you use the same process to develop your role in "Phoenix and the Turtle?"
8. So, owning the role involves keeping your personal 'luggage' open and receptive to everything that's going on not only while preparing the play but during the performance?

9. How did you know when the role truly belonged to you?
10. How do you get the best out of an actor?
11. Autonomy is important then? Giving the actor power to the actor and trusting that they can do that?
12. What part does play have in making the role belong to you?
13. If you're afraid then you are protecting your personal 'luggage' so it is no longer open and receptive?

<u>Interview with Ted Little</u>

1. **Tell me about your background in theatre.**
2. **Can you describe your process or does it in fact depend upon the script you are working on?**
3. How did you provide a fertile environment for the actors in the play you directed?
4. How did you develop the individual characters?
5. So you were working directly out of the script rather than using improvisational scenes?
6. Did you share with your actors what you wanted the play to say?
7. They're not working toward your vision, but you were exploring it together.
8. So that was one of the techniques that you used as you went along to freeze those images, those pictures.
9. Now it was really complex. There were only four characters in it. But when I worked it out, there were actually twelve relationships. Now that in itself is mind boggling when you are

thinking about character development. So how did you work on that?

10. What sort of video?
11. So you were working directly out of the script rather than using improvisational scenes?
12. You've talked about using films as a point of reference that they've gradually got to identify with. Another reference source is in themselves. I'm thinking particularly about the ones who had to be homosexuals. Did you at any time ask them to be explicit about their own experience with homosexuality?
13. Were there things you had to get them to unlearn?
14. Would it have been to your advantage to have homosexuals playing the roles?
15. So you wanted to create a real dynamic.
16. Now when you actually got to the performance and you felt they were secure in their roles, and you thought that they really had it, did you see any differences in their performances?
17. So, they didn't actually get to the point where they really felt like the roles belonged to them?
18. Are you saying then that Monday's performance was good but there-after they were affected by audience reaction?
19. What was the general reaction of the audience?

<u>Interview with Morgan Gadd</u>

1. **I'd like to talk generally about acting and directing. First of all about you personally.**

2. **What is your process as a director and your process as an actor? Do you see an overlap? Do you see one growing out of the other?**
3. So you can act or direct the scene but until you have an audience you don't have that added ingredient.
4. When you say "let the material play you," what is the *you* you are talking about?
5. So when an audience sees you playing a part they see a lot of *you*?
6. So you can have a perspective on a character but until you begin to interact with the other actors, there is a dimension that hasn't been totally shaped yet.
7. Can you describe a role that was particularly challenging for you that you've done?
8. When you were preparing for that role you were first involved in the intellectual process of trying to glean from the script what it told you about the character. Was there any other process that you used to get in touch with the character?
9. As a director, do you have a process or does it vary according to the material you are working on?
10. In working with actors to develop their roles do you have any techniques that are uniquely yours?
11. You said that acting was a form of possession. The director's job then is to assist the actor to get possession.
12. How do you know when the actor has possessed the role?
13. Let's go back to you as an actor. What's the feeling? How do you know?

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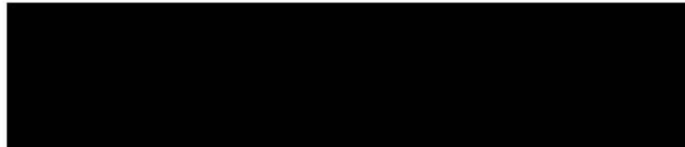
Author 

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