ÁDÁM BETHLENFALVY

LIVING THROUGH EXTREMES IN PROCESS DRAMA

L'Harmattan Hongrie

Collection Károli

Collection dirigée par Enikő Sepsi

ISSN 2063-3297

ÁDÁM BETHLENFALVY

LIVING THROUGH EXTREMES IN PROCESS DRAMA

Károli Gáspár University of the Reformed Church in Hungary
L'Harmattan Publishing • Éditions L'Harmattan

Budapest • Paris
2020

Publishing Director: Géza Horváth, Ádám Gyenes, Xavier Pryen

Series Editor: Enikő Sepsi

Károli Gáspár University of the Reformed Church in Hungary
Kálvin tér 9.
H-1091 Budapest, Hungary
T: (+36-1) 455-9060

L'Harmattan Kiadó
Kossuth Lajos utca 14–16.
H-1053 Budapest, Hungary

L'Harmattan France
5-7 rue de l'Ecole Polytechnique
75005 Paris

© Ádám Bethlenfalvy, 2020
© Károli Gáspár University of the Reformed Church in Hungary, 2020
© L'Harmattan Publishing, 2020
© Éditions L'Harmattan, 2020

Cover illustration: A drawing by one of the participants of the lessons

ISBN 978-2-343-20662-2

Volumes may be ordered, at a discount, from

L'Harmattan Könyvesbolt
1053 Budapest, Kossuth L. u. 14–16.
Tel.: +36-1-267-5979
harmattan@harmattan.hu
webshop.harmattan.hu

www.amazon.fr

CONTENTS

Foreword 9

Introduction 15

Chapter One: Living Through Drama 19
- Living Through or living through? 21
- The Roots of Living Through Drama – Heathcote and Man in a Mess 26
  - The Crisis – What are the Participants Living Through? 27
  - Stepping into Fiction – Building Belief – Being in the Drama 30
  - The Self-Spectator 32
  - Heathcote's Living Through – A Short Summary 34
- Being in the Situation – Three Re-interpretations of LTD 35
  - Gavin Bolton 36
  - Cecily O'Neill 41
  - David Davis 48
  - Summary: Aspects of Different LTD Practices to Consider in the Research . 52
- The Contemporary Context and a Critique of Living Through Drama 54
  - Contemporary Context: Elements of the Different Drama Approaches in LTD 54
  - Criticisms of Living Through Drama 57
- Living Through Drama and Bondian drama 63
  - The Crisis Encountered in Living Through Drama and Drama Events 64
  - Connections Between Being in the Situation in LTD and Drama Events . . . 65
- Summary: Possible Further Developments of Living Through Drama 66
  - Drama and the Contemporary Context 66
  - What to Develop Within Living Through Drama? 67

Chapter Two: What is a Drama Event? 69
- Short Introduction to Bondian Theory and the Drama Event 70
- Further Examination of the Bondian Approach 74
  - Confusing Reality and Fiction – Ideology 75
  - Forming the Self and Radical Innocence 82
  - Bond and Brecht: the Role of the Audience in Drama 87
- Different Theoretical Analysis of DEs – Survey of Literature 93

My Analysis of DEs: Looking at Examples from Bond Plays 105
Two Examples of Drama Events 105
Creating DEs in Performance 114
Summary – Categorisation of Concepts and Structures Used to Create DEs . 116
Underlying Dramaturgical Structures 117
Using the Bondian Devices to Create Drama Events 119

Chapter Three: Bringing Together the Artistic and the Educational Praxis 121
An Example and the Questions It Raises 121
Child Abuse Drama 122
Davis's Comments on the Lesson 123
Cooper's Analysis of the Child Abuse Drama 124
Further Questions Raised by the Drama Lesson 125
To Make or to Excavate – the Role of the Actor/Participant 127
Understanding from within The Stream – Metaxis and Drama Event 129
Facilitating 'Being' in the Situation
– Structures Used in LTD and Bondian Drama 131
Story – the Framework of Fiction 132
Site – the Framework of Connecting Different Spheres 133
Situation 136
Extremes Encountered – Comparison of the Crises Engaged in LTD and Bond Plays 138
Concepts Used in Structuring Drama 140
Layers of Meaning – Enacting the Invisible Object and Cathexis 142
Summary 147

Chapter Four: Research Methodology 149
Research in Drama Education 149
Action Research 152
Research Questions and Their Implications for the Research Structure 155
Research Design 157
The Two Cycles: Aims and Implementation 158
Data Collection Tools Used 162
Data Analysis 166
Ethical Dimensions 167

Chapter Five: Data Analysis 169
First Cycle 170
The Three Series of Drama Lessons 170
Site as the Framework for Data Analysis 174
Evaluation of the First Cycle 199

Second Cycle 200
The Bondian Structures and Concepts Offered to Participants 201
Short Summary of the Drama Lessons 203
What is the Appropriate Framework for the Inclusion of Theatre Components in LTD? 205
Is Improvisation and the Conscious Use of Theatre Structures Compatible? 217
What Understanding or Questions are Opened? 224
Summary 227
Findings of the Two Cycles of Action Research 228
Possibilities for Further Research 230
Reflections on the Research Methodology 231

Chapter Six: Context and Further Use of the Findings of My Action Research 235
Summary of the Research Project Conducted 235
My Research Lessons in the Context of LTD Practices 237
Research Lessons in Relation to Criticism of LTD 239
My Lessons in Relation to Other Approaches 241
The Future Utilisation of the Outcomes of This Action Research 243

References 245

Appendices 255
Appendix A Full List of Research Data References 255
Appendix B Questionnaires Used for Data Collection in the First Cycle . 257
Appendix C Questionnaires Used for Data Collection in the Second Cycle 258
Appendix D Excerpts from an Interview with Michael Fleming 259
Appendix E Excerpts from an Interview with Cecily O'Neill 263
Appendix F Interview with Edward Bond 267
Appendix G Chris Cooper: The Levels of Meaning – a Bondian approach? 278

FOREWORD

by Prof David Davis

I am very pleased to be able to introduce this extremely useful account of Ádám Bethlenfalvy's research. It breaks new ground in the field of drama in education. To the best of my knowledge it is only the second example of research to investigate a relationship between school drama and the theatre forms of the playwright Edward Bond. Both this and the earlier research focus on the emphasis Bond places on the way the audience's imagination needs to be evoked by the content of the drama and the way the drama is performed and the resulting impetus to new ways of seeing resulting from this. The first research was by Kostas Amoiropoulos[1] who looked at how the UK theatre in education company, Big Brum, used Bond's theatre form in Theatre in Education and how what they were discovering might be used in classroom drama. Both this research and Ádám Bethlenfalvy's focus on the role and uses of imagination by the pupils in drama education but his is the first to look specifically at how the drama teacher might structure the drama lesson to enable the imagination to work in the way explored in Bond's plays. In his research Ádám Bethlenfalvy works through several examples of drama lessons which try different approaches with different age ranges of pupils and in the final examples he is reaching out to break entirely new ground in the field of drama teaching.

My intention here is not to pre-empt what is to come in the thesis but simply to indicate some of the areas that Ádám Bethlenfalvy covers. My aim will be to 'whet the appetite' of the reader as it were.

Living Through Drama and living through drama with Heathcote and Bolton

From its early days in the 1950s and 1960s much of the drama in education in UK schools was improvised drama rather than simply studying classic play

[1] Konstantinos Amoiropoulos: *BALANCING GAPS: An Investigation of Edward Bond's Theory and Practice for Drama* (Unpublished PhD Thesis), Birmingham, Birmingham City University, 2013.

texts. Peter Slade revolutionised the use of drama with his book Child Drama.[2] He placed the child's personal development above learning to act and studying plays and this changed the whole dynamic of drama teaching in UK schools. Rather than having to rely on reading skills and reading texts, children could bring themselves to the drama in a sort of living through approach. As Ádám Bethlenfalvy explains it in this research: "When used without capital letters living through drama refers to simple experiential improvisations that can be part of many different genres of drama with a variety of aims"[3] and when used with capital letters the drama "focuses on creating improvisation where participants are in role and experiencing and dealing with some sort of crisis within the fictional situation".[4]

Starting her teaching career at Newcastle University, at the same time as Peter Slade's work was becoming known, was a person who was to become a world leader in the field of drama in education, Dorothy Heathcote. Heathcote started running courses for experienced teachers who wanted to learn about teaching drama to young people. From the start she was concerned that young people should be involved with Living Through Drama as the main form of their engagement with and experience of drama. Heathcote developed her sophisticated thinking and theory primarily through her own practice. Her work developed over the years into what could in time be seen to be two distinct phases. One came to be called 'A man in a mess' drama and the other, which I think she would regard as her major contribution, the development of 'Mantle of the Expert' drama. This switch of focus to Mantle of the Expert was explained by Heathcote as her coming to see that education should be the focus of the work of drama teachers not drama itself. Ádám Bethlenfalvy usefully traces the development of her theorising and pinpoints clearly the major differences that mark out these two major forms of her drama teaching.

By one of those interplays between necessity and chance the second most important teacher in this field, Gavin Bolton, was appointed to teach drama in education courses at Durham University. This university is only some 20 kilometres distant from Newcastle University where Heathcote was teaching. This began a life-long sharing of experience and influence between these two fine teachers of teachers and children. This proximity, developing into a personal and professional sharing, had a particular influence on Bolton's theory and practice. The 'necessity' part of the dialectic was the extraordinary progressive period of education that was taking place in the UK in the 1960s,

[2] Peter Slade: *Child drama*, London, University of London Press, 1954.
[3] Ádám Bethlenfalvy: *Living through extremes in process drama,* Budapest, Károli Könyvek, 2020, 22.
[4] Bethlenfalvy: *Living through extremes,* 22.

where drama courses were springing up all over the place, and the 'chance' part was that they were within commuting distance from each other. In fact they both lived in the same city.

In time Bolton forged his own separate path and developed a key part of his approach which was to build into the Living Through experience a dual experiencing of the fictional and the actual which he called the *metaxis* effect. Ádám Bethlenfalvy gives a sharp analysis of all this interweaving in the history of drama in education (DiE). He also investigates and explores the separate but related development of that other great drama teacher, Cecily O'Neill.

Other teachers took aspect of the work of Heathcote and Bolton and offered their own approach to classroom drama. A key practitioner here is Jonathan Neelands. He took the word convention from Heathcote and developed it in his own way into a whole method of drama teaching (see for example *Structuring Drama Work* by Neelands and Goode[5]). Ádám Bethlenfalvy explains this was his own starting point in drama teaching in Hungary and he soon began to realise its limitations and again he usefully explores this as part of his own journey in drama teaching.

The work of Heathcote and Bolton, focusing as it does on the personal experiences of the pupils in the drama, opening a window onto their lives and the values they held, was not universally applauded. Voices were raised in criticism. Hornbrook[6] was particularly forceful in condemning the approaches of Heathcote and Bolton. He saw them as devaluing the role of theatre as an art form in children's education. Heathcote had invented teacher in role and joined in the drama and some saw this as a danger of too much teacher influence over the child's creativity. There was a danger that the teacher would get all the best parts in the drama. Ádám Bethlenfalvy does not shy away from these criticisms but usefully examines six of them in detail.

Living Through Drama and the Playwright Edward Bond

There has always been discussion about the relationship of drama in education to theatre. In its early post-World War II phase it was more closely related to child play particularly under Slade's influence. Bolton[7] finds connections between Stanislavski and Peter Slade and Brian Way. Heathcote[8]

[5] Jonothan Neelands and Tony Goode: *Structuring Drama Work* (2nd edn), Cambridge, Cambridge University Press, 2000.

[6] David Hornbrook: *Education and Dramatic Art*, Oxford, Blackwell, 1989.

[7] Gavin Bolton: *Acting in Classroom Drama*, Stoke on Trent, Trentham, 1998, 126-–150.

[8] Alistair Muir: *New Beginnings: Knowledge and form in the drama of Bertolt Brecht and Dorothy Heathcote,* Stoke on Trent, Trentham Books, 1996.

acknowledges the influence of Brecht's distancing on her later work. More clearly Neelands writes in numerous places of the influence of Brecht on his conventions approach.[9] Put baldly and basically the difference could be seen to be immersive, lived at 'life rate' (Stanislavskian) and understanding, reason, reflection predominating (Brechtian). As Heathcote and Fiala express it "One of her [Heathcote's] main purposes is to influence people to develop reflective power"[10] and earlier on the same page they quote Brecht approvingly: "The essential point of the Epic Theatre is perhaps that it appeals less to the feelings than to the spectator's reason". And immediately following this quote from Brecht they write: "This is the key to the system that Dorothy Heathcote uses in teaching." Ádám Bethlenfalvy usefully opens up these areas and relates them to his research.

What is entirely new here is the theatre theory that the author brings to structuring his drama teaching: the rich new theatre/drama theory and practice that the British contemporary playwright Edward Bond brings to the table. (The author incorporates and works with the earlier excellent work done by Amoiropoulos referred to above). How can Bond's approach to drama be used to enrich LTD drama? Ádám Bethlenfalvy worked directly with Edward Bond as an actor in the theatre in education company Big Brum. Bond was acting as a consultant to the company who were producing one of his plays *The Under Room.* This gave the author a unique insight into Bond's approach to theatre. What he achieves in his description of Bond's work is one of the clearest and most useful introductions to the area that I know of. He focuses on Bond's development of Theatre Events and takes this as his focus. As he describes it: "The question providing a framework for my research aiming to use Bond's theory in LTD is: how can DEs be created in LTD lessons?"[11]

Central to Bond's theory is his notion of Radical Innocence and the very early development (minutes, hours, weeks) that every neonate human being endures. The new-born child immediately is involved in a life and death struggle to be at home in the world. The child's first predominant feelings are of the need to survive: to be fed; to be warm; to be comfortable; not to feel pain. Then there begins a psychological, social self. The social environment places demands on the child. The child is forced to relate its radical innocence to society's demands (primarily through the family). Bond argues that

[9] Peter O'Connor: *Creating Democratic Citizenship Through Drama Education: the writings of Jonothan Neelands,* Stoke on Trent, Trentham Books, 2010, xviii.

[10] Dorothy Heathcote and Oliver Fiala: Preparing Teachers to Use Drama: The Caucasian Chalk Circle, in Myra Barrs (ed.): *Drama as Context. Dorothy Heathcote*, Aberdeen, NATE Papers in Education/Aberdeen University Press, 1980, 52.

[11] Bethlenfalvy: *Living through extremes,* 70.

this is the role of the child's imagination. A gap is opened up where this understanding is created: where a human or less human self is created. As Ádám Bethlenfalvy explains it most usefully:

> It is the conflict between what he calls the radical innocence and encultured layers of the palimpsest self.[12] Bond sees this as an unresolvable conflict which does not have a right solution, but creates a problem, a hiatus in understanding to which each person needs to respond individually. Bond conceptualises this conflict within the self as the "human paradox"[13]. "The paradox is the sudden, dramatic assertion of radical innocence when it is confronted by a conflict between itself and social teaching, which social teaching cannot reconcile or conjure away"[14] states Bond. Responding to these unresolvable conflicts are acts of creating the self, according to Bond,[15] as the responder creates her stance in relation to the questions arising from the conflict. He states that drama's subject is "society in people".[16] [17]

As the author explains, it is a Drama Event (to use Bond's terminology) that creates this gap for the audience which, if they enter it, they must use their imagination to resolve the conflict. Again, as Ádám Bethlenfalvy explains it: "The central concept of my research, the Drama Event is linked strongly to the human paradox discussed above. *It is the dramatic expression of the clash produced within the self between our human need for justice and the elements of the culture we live in that become ingrained in our selves*".[18]

The author identifies eight underlying dramaturgical structures used by Bond in his plays and the main part of this research consists of exploring the possibility of using these structures in a series of drama lessons he creates and teaches. These lessons, again, usefully cover a range of ages and abilities which provides scope and depth for the research. He explores how "ownership and control of the fiction creates engagement in the drama but the loss of control over the narrative can create extreme moments and a motivation to understand and build the story further".[19] The key development he makes, however, in the final series of lessons, is to arm the young people with some of the drama devices used by Bond in his own plays and to co-opt them as fellow researchers. He describes the two dimensions of this approach as follows:

[12] Edward Bond: Freedom and Drama, in *Plays: 8,* London, Methuen Drama, 2006, 212.
[13] Ibid.
[14] Edward Bond: Commentary on The War Plays, in *The War Plays,* Revised edn., London, Methuen, 1991, 258.
[15] Bond: Freedom and Drama, 210.
[16] Ibid., 212.
[17] Bethlenfalvy: *Living through extremes,* 86–87.
[18] Ibid., 87.
[19] Ibid., 230.

> One was [...] the three components of the Bondian approach I offered participants explicitly: the aim of creating gaps in meaning, the use of the Centre of the narrative and the dramaturgical structures, provided a complex net of reference points that make conscious creation of art possible. The second element was that of framing participants as co-researchers and developers of dramatic form.[20]

While not claiming to have solved all the problems encountered in forging this new approach, in the real spirit of the best research Ádám Bethlenfalvy charts important paths into new territory in drama education and the structuring of drama work with young people.

Enjoy the read!

[20] Bethlenfalvy: *Living through extremes,* 238.

INTRODUCTION

This book captures the journey of a practice-based PhD action research[21] conducted in the field of drama in education born out of the need to develop my own understanding and work in the field of drama. The process builds on the theoretical and practical exploration of two different fields: the 'Living Through' approach to drama in education and the work of the dramatist and theatre theoretician Edward Bond. Rather than offering lesson plans that can be implemented directly I decided to offer detailed analysis and share a process of coming to understanding about my own practice and how to incorporate the work of some pioneers in the field of drama education and theatre. As many other journeys this also started out from my frustration with myself.

After working for a few years in Hungarian drama in education I realised that my drama lessons had become somewhat mechanical. My lessons usually built on the same dramaturgy and a limited number of conventions from the Neelands and Goode book *Structuring Drama Work*.[22] I would construct a fairly happy community with context building conventions, then bring in a problem from inside or outside the group which participants would try to solve in some way or the other, and finally reflect on the story, mostly by rationalising our learning in some form. I and my colleagues fought against the dullness of our lessons by finding more vivid contexts, or inventing new conventions, new forms of representation. Participating in a drama lesson writing contest where we had three hours to hammer together a lesson based on a piece of news pulled out of a hat brought me to a turning point. I began to suspect that my lessons lacked depth, they seemed quite mechanical.

My personal story echoes what David Davis[23] writes about after conducting a wide survey of recently published literature on drama education. He argues that the conventions-based approach is being used formulaically, and reflects on the lack of new directions, stimulating theories in the field of drama education.

[21] The PhD research was conducted at Birmingham City University (UK) under the supervision of Prof. David Davis and Prof. Richard Hatcher.

[22] Jonothan Neelands – Tony Goode: *Structuring drama work*, Cambridge, Cambridge University Press, 1990.

[23] David Davis*: Imagining the Real*, Stoke on Trent, Trentham Books, 2014.

The conventions offered in *Structuring Drama Work* are based on forms derived from theatre practices, but these forms are decontextualized and made independent from the complex theories they were rooted in. Their instrumentalisation in practice had made me feel that the interconnection of content, underlying structures and form that creates good drama was missing from the school of drama in education I was educated in. Finding new possibilities of creating drama lessons more complexly connected to the art form could offer important avenues for the whole field of drama education.

It took some time and new impulses for me to realise that even though I had learnt drama in education from the best teacher in Hungary at the time, there were many other ways of engaging in this exceptional artistic-educational form; and that a theoretical rather than a methodological approach would help in experimenting with drama and making it mean more both to myself and the participants.

I remember being surprised by the complexity of the practice of Neelands when I attended his full day workshops in Austria; I went back next day when he was devising a process drama on his feet and that was even better. Then meeting and working with Big Brum Theatre in Education Company and understanding the work they had done with Edward Bond was decisive in determining the direction I was interested in exploring further. The seriousness of the problems presented to young people and the forms offered to let them engage with those dilemmas through situations fascinated me. The two fundamental elements of this research – Living Through Drama and the Bondian approach – were and are constantly referred to and experimented with in Big Brum's theatre in education work. However, it was Davis's[24] proposal and experiment to connect the two fields that led me to develop my own action research.

I see the uniqueness of the Bondian approach in how it opens gaps for the audience in which culturally set explanations need to be questioned. As Bond's theory and practice is created for theatre, adapting it to participatory drama lessons is an exciting task. I see the power of Living Through Drama in the extent it takes the participants seriously, not only in the problems, events it engages in, but also the responsibility shared with the group in creating the drama.

I wanted to explore the possibility of incorporating Bond's theory and practice into drama lessons based on a living through approach. The links between the two have been highlighted by many[25] and there has been important

[24] David Davis: Edward Bond and Drama in Education, in David Davis (ed.): *Edward Bond and the Dramatic Child,* Stoke on Trent, Trentham Books, 2005.

[25] Konstantinos Amoiropoulos: *BALANCING GAPS: An investigation of Edward Bond's theory and practice for drama,* Ph.D. Thesis, Birmingham City University, 2013; Chris Cooper: The Imagination in Action: Theatre in Education and its relationship to Drama in Education

research in both territories that I greatly rely on, but I believe it will bring useful new insights if the existing theoretical understandings are tested out in practice through an action research and details of further connections and new theoretical understanding is created. Within the vast field of integrating Bondian drama into Living Through Drama I chose the concept of Drama Events and have set off to explore *if Drama Events can be created in Living Through Drama*. This would mean that participants of drama lessons would create gaps in meaning that challenge dominant social narratives on their own from within the improvisations in the fiction.

I am aware that the question I chose for research covers vast and complex territories, so I will point out possibilities but not offer recipes for creating Drama Events. I do aim to explore and find connections between the fields and investigate new avenues for those who are able to carry the research further.

As a drama teacher who knew about Living Through Drama from a five-minute excerpt from the film *Three Looms Waiting*[26] it was a useful exploration to understand what this approach means by looking at specific drama lessons, this is described in the first chapter. The second chapter offers an overview of Edward Bond's theory and then looks at the practice to see what can be used in the drama work. The third chapter aims at bringing the two practices together. I describe the research methodology in the fourth chapter and analyse the data collected in two cycles of research in the fifth. Finally, I define the new understanding of the connection of the two fields in the final chapter of my thesis.

today, in Anthony Jackson – Chris Vine (eds.): *Learning Through Theatre: New Perspectives on Theatre in Education,* 3rd edn., London, Routledge, 2013, 41–59; John Doona: Why Bond Matters, *The Journal for Drama in Education,* 26, 2010/1, 84–92.

[26] A BBC documentary about Dorothy Heathcote that became the source of much admiration and many misconceptions about her work. To be discussed in chapter one.

CHAPTER ONE: LIVING THROUGH DRAMA

The phrase 'Living Through Drama' does not have a Hungarian translation. One reason for this is that it has not been part of the most accepted Hungarian drama teacher training course,[27] founded by Laszló Kaposi. This course and its founder defined the established practice of drama in education and offered the model for other courses that prepared drama teachers in Hungary. The approach represented by Kaposi was reinforced through publications[28] of volumes of lesson plans for different age-groups and more importantly the 'Drámapedagógiai olvasókönyv'[29] [Dramapedagogy Reader] which remains the most concise collection of writings published in Hungarian. The spine of my copy of this book is broken due to overuse at the collection of Jonothan Neelands' conventions, the forms that the drama teacher can use to structure lessons. Though the first English language publication[30] of the conventions is accompanied by almost thirty pages of theory to help structuring lessons, the Hungarian Reader does not contain this. The predominantly methodological line of Kaposi's drama approach is the most conspicuously visible in how Dorothy Heathcote's seminal writing titled *Signs and Portents*[31] is published in the Reader; while the list of 33 forms she offers are there, the theoretical grounding and analysis of the use of sign in theatre and drama, Heathcote's definition of the three major components of drama was never published in Hungarian.

[27] I am referring to most recognised Hungarian 120 hour 'Drámapedagógiai tanfolyam' led by László Kaposi. The Hungarian course description: http://www.drama.hu/sites/default/files/tanfolyami_tematika_2017.pdf, (accessed 25 June 2017).

[28] Kaposi László (ed.): *A Dráma Tanítása: segédlet a 3–4. osztályban tanítók számára*, Gödöllő, Kerekasztal Színházi Nevelési Központ, 1997; Kaposi, László (ed.): *A Dráma Tanítása: segédlet a 5–6. osztályban tanítók számára*, Gödöllő, Kerekasztal Színházi Nevelési Központ, 1997; Kaposi László (ed.): *A Dráma Tanítása: segédlet a 7–8. osztályban tanítók számára*, Gödöllő, Kerekasztal Színházi Nevelési Központ, 1999.

[29] Kaposi László (ed.): *Drámapedagógiai Olvasókönyv*, Budapest, Magyar Drámapedagógiai Társaság, 1995.

[30] Neelands – Goode: *Structuring Drama Work*.

[31] Dorothy Heathcote: Signs and portents, in Cecily O'Neill – Liz Johnson (eds.): *Collected Writings on Education and Drama*, Evanston, Northwestern University Press, 1984, 160–169.

I am describing this context because it strongly connects with the professional dissatisfaction that led me to pursue this PhD research and the choice of territories to explore in it. As someone working mostly in theatre in education I really missed the creative excitement of making theatre in the lessons I did with children, but because the forms, the conventions were at the centre of attention I felt I did not have appropriate tools at hand. The logic of the conventions also dictated some rational learning coming out of the drama lessons through the reflective conventions that aid the articulation of the understanding created through engaging with the story.

I recognised some of my problems as a drama teacher in David Davis's analysis when he states that the conventions are not used "as part of the overall complex structure of the drama work. Instead they lend themselves to becoming the total method of work employed in a drama lesson. They are relatively easy to teach and can bring some 'success' relatively quickly. What is missing is the deep theoretical embedding which a teacher would need to have to make use of them".[32] I also recognised Davis's[33] claim about the misrepresentations of Living Through Drama (referred to as LTD from here on) in a minor, but extremely significant mistranslation. Heathcote's emblematic starting questions connected to her LTD phase of "what should we make a play about?", is known in Hungary as "what should we play about?".[34] The translation refers to 'playing', as in children's dramatic play, while the original 'making a play' refers much more strongly to creating a piece of theatre together. The contradiction that the form of drama labelled 'Living Through' suggesting a naturalist, experiential form starts with the offer to make theatre was intriguing.

Davis[35] proposed a possible avenue for developing the field of drama in education by combining LTD with Edward Bond's drama theory and practice. I took up his call to research the possibilities of connecting the two in practice because of the reasons above. Bond's theory and practice offers possibilities of novel ways of engaging with dominant social narratives from within the story that work against a Brechtian distancing. These are discussed in detail in chapter two.

In this chapter I examine the concept of LTD with a novice's eye, trying to understand what aiming for a living through engagement means practically. After a short survey of how the term appears in literature on drama education

[32] Davis: Edward Bond and Drama in Education, 163.

[33] Ibid.

[34] The published translation of the text of seminal BBC documentary about Heathcote, Three Looms Waiting offers several examples of this. Heathcote, D. (1994) Három szövőszék vár rám…, *Drámapedagógiai Magazin*, 4(k), 11–14.
The BBC documentary can be seen at this link:
https://www.youtube.com/watch?v=owKiUO99qrw&t=25s, (accessed 25 May 2017).

[35] Davis: Edward Bond and Drama in Education; Davis: *Imagining the Real.*

I will analyse some examples of LTD. Studying the practice of prominent experts of this approach will benefit the development of my action research. I will look at cases of Dorothy Heathcote's work, and then at examples of how Gavin Bolton, Cecily O'Neill and David Davis developed the living through form. I will examine the differences between living through and other forms of drama, going on to define those components that show the strongest connections to Bondian drama.

Living Through or living through?

Experiencing is a synonym of living through which is often used in describing drama. A book that argues for improving schools with drama quotes a student saying "drama is different from anything else at school because you get to really experience real life things and problems";[36] in a publication arguing for using drama in teaching literature, history or languages claims it is useful because "the participants experience a number of scenarios, or 'episodes'".[37] Winston and Tandy use living through as a synonym of experiencing when they state that drama "can offer valuable opportunities to place learning in real human contexts by making stories and living through them, rather than hearing them told by the teacher".[38] But as an approach LTD comprises much more than experiencing.

John O'Toole defines the LTD as "experiential role-play"[39] and states that it "is the dominant specific convention of form used in drama in education, the characters are living through the narrative synchronously".[40] O'Toole puts the emphasis on the "it is happening to us here and now"[41] element of the living through form. Michael Fleming, in an interview for this research, describes LTD as "whatever is happening it is unfolding in real time".[42] Besides the immediacy of being in the fictional events, which is central in both definitions, he highlights the progression of the narrative, the importance of something being in change as participants are in it. Fleming offers a more detailed account of 'living through' improvisations elsewhere:

[36] Patrice Baldwin: *School Improvement Through Drama: a creative whole class, whole school approach*, London, Continuum, 2009, 8.

[37] Erika Piazzoli: Engage or Entertain? The Nature of Teacher/Participant Collaboration in Process Drama for Additional Language Teaching, *Scenario*, 6, 2012/2, 30.

[38] Joe Winston – Miles Tandy: *Beginning Drama 4–7*, 3rd edn., London, Routledge, 2009, 76.

[39] John O'Toole: *The Process of Drama; Negotiating Art and Meaning*, London, Routledge, 1992, 136.

[40] Ibid.

[41] Ibid.

[42] Michael Fleming: Michael Fleming interviewed by Ádám Bethlenfalvy at University of Theatre and Film Arts Budapest, 29 January 2014, Appendix D.

> These happened at life pace, had unknown outcomes and the meaning was negotiated during the process. Such experiences, when they worked well, provided an extraordinary degree of emotional engagement and excitement through their immediacy. However, because there was less explicit emphasis on making drama, the implicit message was to deny drama as an artificial, fictional 'construct'.[43]

Emotional engagement and *negotiation during the process* are also highlighted as features of living through improvisations, and the much-debated question of this approach's relationship to drama as an art form is raised. It is worth noting that the quote above is from Fleming's book, *The Art of Drama Teaching* which offers possibilities of strengthening ties between the art form and drama education. Here he reflects on work that *relied exclusively* on living through improvisations. Interestingly, elsewhere Fleming points out about one of the most well-known examples of LTD, a sequence discussed later from the Heathcote film *Three Looms Waiting,* that "it counts as a very effective piece of rehearsed performance".[44] The contradiction between Fleming's two statements can be relaxed if we differentiate between living through improvisation and LTD as an approach, and see the former as one component of the latter. As we will see from the examples further on improvisations are important parts of the approach, but rarely do we find lessons that rely exclusively on them.

As drama lessons based on a variety of approaches to drama in education can include living through improvisations it is useful to differentiate between living through drama and Living Through Drama with capital letters. The latter focuses on creating improvisation where participants are in role and experiencing and dealing with some sort of crisis within the fictional situation. I will investigate some lessons in this chapter that can be considered examples of the 'Living Through Drama' as a genre or approach to drama education to locate those specific aspects of this genre that differentiate it from other approaches. The term 'process drama' is also used by some of the authors discussed here to define their work, but this does not mean that process drama is a synonym of LTD as it is used to describe a variety of work, some of which are examples of LTD. When used without capital letters living through drama refers to simple experiential improvisations that can be part of many different genres of drama with a variety of aims.

The connection between LTD and dramatic playing offers possibility for confusion in some cases. Bolton compares dramatic playing to children's make-believe play claiming that the main difference is that the former

[43] Michael Fleming: *The Art of Drama Teaching*, London, David Fulton Publishers, 1997, 4.
[44] Michael Fleming: *Teaching Drama in Primary and Secondary Schools*; *An Integrated Approach,* Oxon, David Fulton Publishers, 2001, 120.

"has the blessing of the school".[45] He also defines dramatic playing, Type B drama in his categorisation of orientations of drama teaching, as "a 'living-through' experience".[46] Later he differentiates between two phases of dramatic playing activity, the descriptive phase, that aims at "establishing the fictitious social context"[47] and the existential phase, that can be used "synonymously with 'living-through' emphasising the passive, 'it is happening to me here and now' function of dramatic playing".[48] Bolton[49] defines his own practice of drama in education in 1979 as Type D, a combination of exercises, dramatic playing and theatre, so what O'Toole describes as "fictional role-taking and improvisation"[50] is but a part of the drama lesson – though a central one. Bolton later developed his practice and defined his approach to LTD in his publication in at least three different phases, I will return to his work later.

Eriksson claims that "living through drama has often been misconstrued in Heathcote criticism to mean something synonymous with Bolton's 'existential' dramatic playing mode".[51] An example of this can be seen in Neelands' description of living through as a genre of drama. He seems to refer solely to the role-taking and action-orientated aspects of the LTD that are akin to dramatic playing.

> Pupils, working with the teacher-in-role (a player in the drama), place themselves in an imagined situation and then, through making and taking characters, they behave as if they are living through the imagined experience as it unfolds. […] This is a very action-orientated genre. Quite literally, nothing will happen unless the participants take action themselves. In this way pupils are very conscious of forging their own histories through their actions, just as Shakespeare's characters were.[52]

It is interesting that Neelands links the participants' consciousness of forming the actions here with Shakespeare, as in other writings he describes LTD as a naturalistic theatre form[53] and connects it to Stanislavskian acting.[54]

[45] Gavin Bolton: *Towards a theory of drama in education*, London, Longman Group, 1979, 6.
[46] Ibid., 157.
[47] Gavin Bolton: *New perspectives on classroom drama*, Herts, Simon and Schuster, 1992, 17.
[48] Bolton: *Towards a theory,* 158.
[49] Ibid., 157.
[50] O'Toole: *Process of Drama,* 4.
[51] Stig A. Eriksson: *Distancing at Close Range: Investigating the Significance of Distancing in Drama Education,* Vasa, Oy Arkmedia Ab, 2009, 151.
[52] Jonothan Neelands: *Beginning Drama 11–14*, 2nd edn., London, David Fulton Publishers, 2004, 63.
[53] Jonothan Neelands: Mirror, Dynamo or Lens?, in Peter O'Connor (ed.): *Creating Democratic Citizenship Through Drama Education*, Stoke on Trent, Trentham Books, 2010, 146.
[54] Jonothan Neelands: In the hands of living people, in Peter O'Connor (ed.): *Creating Democratic Citizenship Through Drama Education*, Stoke on Trent, Trentham Books, 2010, 99–113.

Eriksson sees "'living through' akin to a demonstrative, representational acting tradition, reminiscent of Brecht"[55] in his research of Heathcote's work. I will return to this important debate later in this chapter.

When writing that participants *behave as if they were living through* Neelands acknowledges their awareness of creating a fictional construct. Fleming offers a detailed analysis of a four-year-old playing *doctors* with an adult, highlighting a number of elements of theatre in the play and reaching the conclusion that "it would not be possible to provide a precise way of demarcating 'drama' from 'dramatic play'".[56] This implies that the existential mode of playing also has an element of conscious fiction making.

Bolton in his seminal work analysing various forms of classroom drama argues for considering "'fiction-making' as the defining nucleus for all acting behaviour".[57] In this book he differentiates between three types of classroom acting behaviour: presenting, performing and making.[58] He defines both child play and LTD as examples of 'making' and lists ten features of it[59] to underline his claim. Participants of LTD would be primarily offered a dominantly *making* mode of acting behaviour, while the lesson could include forms of *presenting* as well. Bolton describes *making* as "any dramatic exercise in which participants are free to explore without any sense of preparing for showing to someone else. It is not rehearsable nor directly repeatable".[60] Davis defines his approach to LTD as well in relation to *making*.

> I tend to use 'making' to describe the tripartite process of working for those moments of 'living through' that form the key moments of the experience: I am making it happen (the role building in the drama event); it is happening to me (the living through experience); I am conscious of it happening to me (producing the metaxis effect).[61]

The metaxis effect – being in the fictional world and reality at the same time – referred to by Davis is a central aspect of both his and Bolton's drama. Metaxis differs from what Heathcote calls self-spectatorship[62] which she sees as an outcome of her drama work. I will discuss the differences later after

[55] Eriksson: *Distancing,* 151.
[56] Michael Fleming: *Starting drama teaching*, London, David Fulton Publishers, 1994, 81.
[57] Gavin Bolton: *Acting in classroom drama*, American edn., Portland, Calendar Island Publishers, 1999, 278.
[58] Ibid., 274.
[59] Ibid., 271.
[60] Ibid., 274.
[61] Davis: *Imagining the Real,* 53.
[62] Bethlenfalvy Ádám: A legtöbb gyerek nem tudja, hogy mire képes. Interjú Dorothy Heathcote-tal, *Drámapedagógiai Magazin*, 31, 2006/2, 12.

looking at some examples. Evidently, living through is more than being in a fictional world. Bolton writes about this in relation to Heathcote's early drama.

> One of the confusions is that although the words 'living through' imply that important sense of 'being there in the present and presence', Heathcote's methodology also builds in its opposite of 'being outside it'. There is a mercurial inside-outside dialectic that heightens awareness. Thus 'Living through' implies continually arresting the process of living to take a look at it, and it is the 'spectator' as much as the 'participant' that re-engages with that 'living'.[63]

The way the drama teacher structures the relationship between the fiction of the drama and the reality of the participants influences the educational impact of the drama, what understanding is created and how.

When working in a living through mode Heathcote's offered a possibility of the "re-examination and/or development by the students of fundamentally held values by which they lived" claims Davis.[64] According to Eriksson Heathcote's LTD's "main concern is to deal with essentially human matters significant to the people involved in it".[65] Heathcote states that the students participating in her drama lessons "have the same privilege as other artists in ordering and reordering their worlds, as they gain new information and experiences".[66] Wagner declares that true gut-level drama is about "what it is to be human".[67]

In his seminal book Davis argues that "Bolton and Heathcote were both developing drama that was concerned with students re-cognizing their world and their relationship to it".[68] In an interview for this research O'Neill says that similarly to good theatre drama is successful if it moves the participant "either emotionally or intellectually to a new place, where they see things anew".[69] Davis states his aim in developing LTD is "to provoke the opportunity to find one's relationship to those social forces [operating in that particular situation], thus providing an opening for us each to create our own humanness".[70]

[63] Bolton: *Acting in Classroom Drama,* 232.
[64] Davis: Edward Bond and Drama in Education, 167.
[65] Eriksson: *Distancing,* 151.
[66] Dorothy Heathcote: Drama and learning, in Cecily O'Neill – Liz Johnson (eds.): *Collected Writings on Education and Drama,* Evanston, Northwestern University Press, 1984, 90.
[67] Betty Jane Wagner: *Dorothy Heathcote, Drama as a Learning Medium*, Cheltenham, Stanley Thornes, 1990, 76.
[68] Davis: *Imagining the Real,* 30.
[69] Cecily O'Neill: Interview with Cecily O'Neill by Ádám Bethlenfalvy at Marczibány Téri Művelődési Központ Budapest, 27 August, 2011, Appendix E.
[70] Davis: *Imagining the Real,* 1.

This survey of literature on LTD clearly shows the difference between living through improvisations, and the LTD approach as a whole. This difference is often ignored by critics. However, to create a concise understanding of LTD and find space for creating Drama Events in it a number of questions need to be explored further: what is the relationship of the fiction and the reality? Does the fiction reflect the participants' world? How is the engagement of participants in the fiction enhanced? How is the improvisation facilitated from outside or within?

Bolton explains that many people assume that LTD was defined by the question *What shall we make a play about?,* a common starting point of Heathcote's drama lesson in her earlier period. He carries on to point out that "this is far from the case".[71]

I continue by examining three specific aspects in some examples of drama lessons of four important figures of LTD. The three aspects investigated are those that provide the most useful reference points in incorporating Bond's theory and practice into LTD: the problem or the event participants deal with in the fiction; how being in the fiction is facilitated; and the nature of reflection, or the learning about oneself that is enhanced by the drama.

The Roots of Living Through Drama – Heathcote and Man in a Mess

The term LTD is associated most often with the work of Dorothy Heathcote, and especially her early period also referred to as *Man in a Mess*. An article Heathcote published originally in 1969, in which she states that "drama means 'living through'"[72] is probably the source of the name of the approach. In her later years Heathcote defined her work as the Mantle of the Expert (MoE) approach to drama, which was different from her earlier work in many ways. Particularly the framing of the participants as experts dealing with the problems engaged in, rather than being objects of the troubles. The changes are reflected in an interview done in 1985 by David Davis in which Heathcote says "I still must insist that you must not say that the work I did before was 'living through'. On the old films you only see those points that look like that".[73] One of the films Heathcote is referring to is the *Three Looms Waiting* BBC documentary[74] about her work from 1971, which shows long drama sessions condensed into few minutes. Fleming says the following about this video:

[71] Bolton: *Acting in Classroom Drama, 178*.
[72] Dorothy Heathcote: Dramatic activity, in Cecily O'Neill – Liz Johnson (eds.): *Collected Writings on Education and Drama,* Evanston, Northwestern University Press, 1984, 55.
[73] David Davis: Dorothy Heathcote Interviewed by David Davis, *2D,* 4, 1985/3, 79.
[74] https://www.youtube.com/watch?v=owKiUO99qrw, (accessed 3 April 2020).

> I was introduced to Living Through Drama through that, it was shown as a best example of living through. And it was only later that I realised that it wasn't exactly living through drama in the sense that we believed it to be. It was actually more a piece of theatre where they knew what was going to happen. But living through has that immediacy and that quality of things unfolding in real time. It is unbelievably engaging and exciting and vibrant.[75]

Fleming highlights an issue that is central in the problems related to the perception of living through drama. The phrase *living through* doesn't refer to participating in a continuous improvisation, it is about how the participants can experience and relate to a fictional crisis. It is focused on facilitating 'being' in the situation for the participants.[76]

Another important aspect of Heathcote's approach is also apparent in the film, this is the way she steps into role and participates in the drama together with the children. Working with teacher-in-role and the whole group together has also been considered a central element of the LTD. Bolton refers to Davis as an example of someone who uses other dramatic forms and structures to create the living through experience for participants.[77] I investigate his work beside Bolton's and O'Neill's later in this chapter.

In *Three Looms Waiting* Heathcote says *drama is just a man in a mess*. She refers to theatre critic Kenneth Tynan, who is quoted by Bolton as defining a play as being "an ordered sequence of events that brings one or more of the people in it to a desperate condition which it must always explain and should, if possible, resolve".[78] Bolton points out that it is "the two sentences together that formulate a principle for Heathcote: it is not enough to give children a taste of 'a state of desperation' through drama, for inherent in that dramatic experience must lie the potential for explication".[79] The nature of the mess, the details of the state of desperation referred to above are central to understanding LTD, so I will investigate some examples of the situations from Heathcote's early work.

The Crisis – What are the Participants Living Through?

In one of her early articles, Heathcote is quite clear about what subject matter she considers appropriate for drama when she states that "dramatic activity is concerned with the crises, the turning points of life, large and

[75] Fleming: Interview, 1.
[76] Davis: Edward Bond and Drama in Education.
[77] Bolton: *Acting in Classroom Drama,* 220.
[78] Ibid., 177.
[79] Ibid.

small, which cause people to reflect and take note".[80] In another article titled *Improvisation* from 1967, Heathcote explains that "drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges";[81] the emphasis being not on understanding the circumstances that create the crisis, but on the transformation it creates within the people encountering it. Looking at it from a dramatic point of view this means that an event becomes a crisis when it forces people into situations which change them. Heathcote explains that these situations can be used in an educational setting, because by "putting yourself into other people's shoes and, by using personal experience to help you to understand their point of view, you may discover more than you knew when you started".[82] This reference to using *personal experience* to understand others suggests that the participants need to have some point of connection in reality to the fictional problem engaged in. Davis refers to this as the "angle of connection".[83] The kind of crisis that participants engage in seems crucial in realising the aims of the early period of Heathcote's work as the re-examination of values, as explained by Davis.[84]

In her seminal work on Heathcote Betty Jane Wagner describes a drama lesson that is titled *The Dreamer*[85] after the seventeenth century ship that the participants became the crew of. The drama started from the question 'what should we make a play about?', and the story was developed together with the participants. The drama starts out as a narrative about the Captain's dream, but the Captain goes missing and finally it turns out, that he has been murdered. The crew members face the murderer, who killed the Captain because he betrayed his dreams, but this meeting with the assassin creates the possibility of reaching new understanding in relation to dreams, betrayal and crime for the participants of the drama. The change in the situation offers the opportunity for participants to reflect on their actions in role and their relation to the fictional situation. Wagner states that "dramatic living through has done its work to crystallize an area of experience that is too unsettling or overwhelming to grasp".[86]

In the *Stool Pigeon* drama in the documentary referred to previously the boys staying in an approved school create a play about prisoners of war. They were in a 'state of desperation' as captured soldiers, and their plan to escape is obstructed by a stool pigeon planted by their German captors, also played by one of the boys. The participants of the drama face and deal with betrayal

[80] Heathcote: Dramatic activity, 54.
[81] Dorothy Heathcote: Improvisation, in Cecily O'Neill – Liz Johnson (eds.): *Collected Writings on Education and Drama,* Evanston, Northwestern University Press, 1984, 48.
[82] Ibid., 44.
[83] Davis: *Imagining the Real,* 78.
[84] Davis: Edward Bond and Drama in Education, 167.
[85] Wagner: *Dorothy Heathcote.*
[86] Wagner: *Dorothy Heathcote,* 16.

through the fictional situation. Heathcote says in the film that it will take some time for the boys to realise and say to themselves 'that was me talking'.[87] The relationship of fiction and reality, the role and the participant is a crucial element in creating a productive crisis. The situation here clearly brings into play the tension between the fictional crisis – prisoners of a war camp – and the real situation of the participants – having to stay at an approved school. O'Toole calls this metaxis, the tension created by the interaction "between the fictional context and the real context".[88]

A third example is based on Bolton's account of a Heathcote drama lesson from the '60s.[89] The *Death of the President* was also filmed in an approved school and the participants here chose to shoot the president, but their decision was that one person should shoot. Bolton refers to the original lesson, not only what can be seen of it in the film. The gang listen to the radio as their associate shoots the president, who is caught and the drama continues in the prison. Bolton describes[90] the extreme tension created by playing the moments where the consequences of their joint decision to shoot the president goes wrong, generating questions of personal responsibility. One such moment is listening to the live broadcast on the radio, in which space is created for participants to realise what the implications of their plans are. A dialogue between the prison guard – Heathcote in role – and the shooter is also a moment which opens space for understanding the consequence of the action, not by moralising about it, but by talking about the prisoner's breakfast. Bolton also analyses how Heathcote wins back the group after they reach a 'low point'.[91] The next day she starts by creating the prison cells and the sound of someone mopping the prison floor. This game re-engaged the participants, and Bolton argues that it is the connection between the drama and their lives that re-energised the boys' participation in the fiction.[92]

These examples show that Heathcote relied on the urgency of the crisis for the fictional roles and the problem's connection to the participants' real lives in her LTD. Comparing Man in a Mess with the Mantle of the Expert approach developed by Heathcote in the late seventies, we see that the distance from the crisis grows. David Allen[93] cites an example from

87 At 15:30 in the film https://www.youtube.com/watch?v=owKiUO99qrw, (accessed 26 April 2020).

88 O'Toole: Process of Drama, 30.

89 Gavin Bolton: *Dorothy Heathcote's story: biography of a remarkable drama teacher*, Stoke on Trent, Trentham Books, 2003.

90 Ibid., 74.

91 Ibid., 75.

92 Ibid.

93 David Allen: Citizens and Stewards: Dorothy Heathcote's 'Mantle of the Expert' System, *The Journal for Drama in Education*, 28(2), 2012, 41–50.

Drama for Learning[94] where the group asks for a plane crash drama and are framed as experts testing electronic equipment in a remote part of Canada. They hear the distress signals of the crashing plane and then work around the site of the plane crash. Allen names this as one of the prototypes of crises in MoE, the "crisis affecting the 'Other'".[95] While the distance from the crisis helps in dealing with it professionally and makes it possible to feel sympathy for those involved, it does not open space for questioning values as LTD does. Allen categorises the other crisis in MoE as the one affecting the company, he refers to an example where the workers in a shoe factory are being replaced by machines. Allen says "the 'crisis' was a direct threat to the values of the enterprise".[96] Again, the crisis doesn't specifically open space for self-questioning, or testing of personal values, even though it creates great tension and an obviously emotional situation.

On the other hand Bolton warns teachers of the dangers of falling into the *crisis* trap, of flitting "from one catastrophe to another".[97] Wagner lists some questions that Heathcote's living through crises might raise. "How would you act under pressure? Do you change in an extremity? […] In what way are you like all people who have faced this situation?".[98] One of the points that makes the situation in the drama a crisis is that the problem is born out of the participants' choices within the fiction, and the other important dimension is that the real life problems/situations are reflected in some form within the fiction. I will now look at how Heathcote enables the participants to step into and be in the situations of the drama.

Stepping into Fiction – Building Belief – Being in the Drama

To be able to engage in a crisis it is important for the participants to be drawn into it, to accept and take part in creating the fictional world of the drama. In this section I look at how Heathcote does this in some examples of her LTD. I continue with the analysis of *The Dreamer.*[99]

Starting with the question *what would you like to do a play about?*, offering the participants the responsibility of defining the subject of the drama is a powerful motivator and the beginning of a phase of clarification through questions. After participants decided on an old ship fiction building is supported by drawing it and developing a list of occupations, possible roles for the participants. When they board the ship Heathcote pushes

[94] Dorothy Heathcote – Gavin Bolton: *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education,* Portsmouth, Heinemann, 1995.
[95] Allen: Citizens, 44.
[96] Ibid., 46.
[97] Gavin Bolton: *Drama as Education*, Harlow, Longman House, 1984, 167.
[98] Wagner: *Dorothy Heathcote,* 76.
[99] Wagner: *Dorothy Heathcote.*

the participants to make a shift in their own language, saying "you are going to have a ship, you can't have hotel names"[100] and helping them with nautical terms. The second lesson starts with the group deciding to sail and see what happens rather than starting with a crisis. In this phase Heathcote builds belief in the fictional world by concentrating on two objects and an action connecting them: the wet ropes, the slippery deck of the ship and hoisting the sail. Language has a central role here too, they decide on what to chant as they pull up the sail and Heathcote talks about the rope – "rope has temperature; rope has texture; rope has thickness. Take hold of that temperature, that texture, that thickness".[101] A new phase begins when Heathcote moves into role as the first mate, egging on and abusing the sailors to get them to pull more weight. She stops when the participants seem puzzled and explains who she is, encouraging them to respond to her when they continue, moving them into role too.

Heathcote breaks down the process into different elements, using Jerome Bruner's levels of representation, the symbolic (talking), the iconic (drawing), and the enactive (doing). Bruner explains that these are "three ways in which humans represent the world or, better, three ways of capturing those invariances in experience and action that we call 'reality'".[102] "I always select the register depending on which level offers coherent boundaries and seems best to sustain interest and lure the work forward"[103] explains Heathcote. These levels also allow participants to commit themselves in steps to believing the 'reality' of the fictional world. First, they talk about it, then imagine it visually, then step onto the deck of the imagined ship and finally move into role. There is a shift in how tactile the object of their imagination is, from imagining the ship the participants move in to imagining the slippery deck beneath their feet. Heathcote also narrows the focus of fiction making, starting from general open questions, moving on to details of the ship, shifting to tasks on the ship and stepping on to the specific action of hoisting the sail. She also makes the fiction real by appealing to different senses, the shift from imagining it from the outside into imagining it from the inside is assisted through a change in language – both terms and the tense used. Heathcote stepping into role is the final element of this process, where imagining the situation is moved into being in the situation, her role making the participants' roles real too as they react to her.

In her summary of the process described above Wagner says that "belief has been built by focus on the particular, on a few specific tasks aboard ship and a few physical objects on the ship's deck. There is nothing vague about

[100] Ibid., 26.
[101] Ibid., 27.
[102] Jerome Bruner: *The Culture of Education*, Harvard, Harvard University Press, 1996, 155.
[103] Bethlenfalvy Ádám: A legtöbb gyerek nem tudja, 11.

the drama that has now begun. It is precise and real for the students, and they know it is their work, their implicit ideas made explicit in a shape they can sense".[104] The phases Heathcote breaks down the fiction building into, helps the participants to take responsibility step by step for the drama and begin to own what they had imagined. They are not taking on pre-written characters, but stepping into the roles and situations and reacting to them. The 'making' element of LTD is clearly in work here, in decision about the fictional world and through participating in it, building it through actions within situations.

However, Bolton notes that Heathcote distrusted abandonment to spontaneous acting behaviour, "there are very few moments in her videoed lessons when her pupils sustain their improvisational play-making beyond five minutes. More typically, hardly a minute goes by without Heathcote intervening with new input, checking, challenging, suggesting, protecting or high-lighting".[105] True to her offer she is making a play with the group. Living through situations is important in this play, but so is reflecting on the experience. I will now explore self-spectatorship, an important element of Heathcote's drama.

The Self-Spectator

Dorothy Heathcote coined the term self-spectator which Bolton defines as "a conception that enactment leads to seeing oneself reflected in the fiction one is making".[106] He describes its benefits for the participants of drama as "a double valence of being an audience to one's own creation and being an audience to oneself".[107]

An example of how Heathcote enhances this *double valence* can be found in Wagner's description of *The Dreamer*. After focusing on building belief in the fiction, when the 'crew' is already on board the ship Heathcote asks the participants to "note what you are thinking; out of what you're thinking might come a glimpse of what you're feeling. Now I'm going to be quiet".[108] She then invites the participants to go up to one of the adult teacher trainees watching the lesson who will act as scribe and write down what the participant tells them about their thoughts and feelings. She then says "board the ship, and we'll hear all these things that people were thinking and feeling, right?".[109] The students hear the adults read out their feelings and thoughts while they

[104] Wagner: *Dorothy Heathcote,* 29.
[105] Bolton: *Acting in Classroom Drama,* 180.
[106] Ibid., 278.
[107] Ibid., 266.
[108] Wagner: *Dorothy Heathcote,* 17.
[109] Ibid.

imagine that the boat is being towed out to sea. The students get the chance to hear how they and their peers thought they would feel while they are back into playing the fictional situation.

Heathcote opens a space for the participants of the drama to reflect on the fictional situation and more specifically on what people in that situation think about and how they feel. There are several layers in action at the same time: first, they are offered the opportunity to be in a fictional situation; then they are given a chance to imagine how they would feel and think in that fictional context. A third layer is created by them expressing their thoughts verbally to people outside the situation. Finally, they can hear their reflections on the situation, in the context of the thoughts and feelings of others, while they are back in the fiction. Through stopping the situation and stepping in and out of the fiction the participants get the opportunity to see themselves in it from the outside. The reflection makes them aware of the different layers of being in a fictional situation and more importantly distances them from it. Participants are rationalising their feelings by articulating it verbally and get an opportunity to ponder on the verbalised feeling of their role as they are read out. Experience is rationalised and reflected on; after building belief participants are made aware of the roles and situations they believe in.

Fleming sees the work done by Heathcote with the guards in the *Stool Pigeon* drama that was cut out of *Three Looms Waiting* film as a process of "building self-spectatorship in all the boys".[110] He says that the preparation for the scene, referred to by Bolton as the "rational examination of how people like guards signal power",[111] creates the sense of self-spectatorship. Here it is a rational study of the use of signs that creates new understanding in the process of LTD. Fleming goes further claiming that "we can also analyse this work not so much as 'living through drama' but as the construction and communication of meaning through the use of signs".[112] The two examples differ greatly. I would argue that this second one leads to a more confident use of signs and engagement in fiction-making within a living through improvisation, while the previous example offers the possibility of rationalising feelings and thoughts. Both rely on a rational understanding, but one in relation to the form of drama, the other in relation to an individual's subjective reactions to the fiction.

Bolton offers a useful summary of what he sees as a central element of Heathcote's self-spectator. He says that it "protects the participant into a level of emotion from which they remain safely detached, both *engaged* and *detached*".[113] However, he also offers an example from her work and highlights

[110] Fleming: *Teaching Drama in Primary and Secondary,* 121.
[111] Bolton: *Acting in Classroom Drama,* 221.
[112] Fleming: *Teaching Drama in Primary and Secondary,* 121.
[113] Bolton: *Acting in Classroom Drama,* 200.

another component of participating in LTD: that of the participants' awareness of being makers of the drama. He discusses a moment when a boy plays a soldier, but points out that he is presenting his version of a soldier, he is playing at what it would be like to be a soldier in this situation, rather than actually being one. Bolton goes on to explain that "there are at least three levels of spectatorship involved here: an awareness of what is happening to himself, an awareness of what is being 'made', in this case, a presentation of 'soldiers', and an awareness of what could happen or needs to happen to further the drama".[114] Bolton sees the potential of this approach in the multiple awareness it offers of making fiction as a spectatorship of oneself. I will discuss the differences between self-spectatorship and metaxis after looking at examples from other practitioners' work.

Heathcote's Living Through – A Short Summary

I have looked at some examples of Heathcote's Man in a Mess period to highlight some important elements of her LTD. A useful summary of her living through approach is given in one of her early articles, in which Heathcote explains that drama teaches in the following way: "Taking a moment in time, it uses the experiences of the participants, forcing them to confront their own actions and decisions and to go forward to a believable outcome in which they can gain satisfaction".[115]

I started out by looking at examples of what sort of events force the participants to confront their own actions, seeing that a 'living through' crisis would have an immediacy that demands reaction, so that the participants become makers of unfolding events and re-examine their own previous actions within the fiction. The crisis would also need to relate in some way to the reality the participants are coming from, so that there is a motivation and interest in working on the problem presented.

I went on to look at an example of how Heathcote builds belief in the fiction, so that the participants can experience the crisis from within the world of the drama. I discussed the different segments Heathcote breaks the process in to in order to facilitate imagining a fictional world and then stepping into it. The step by step shift from imagining into doing, from thinking into feeling and gradually taking responsibility for the fiction are central elements of occupying the dramatic world.

Finally, I offered examples of Heathcote creating self-spectatorship in different ways, arresting the flow of action and offering forms for the participants to become conscious of their situation in the drama.

[114] Ibid., 199.
[115] Heathcote: Drama and Learning, 99.

The different approaches to creating the self-spectator raised questions about how verbal and how rational the understanding of the participants needs to be, Bolton points out that Heathcote strives for an element of detachment beside the engagement she has built. I finished with Bolton's analysis of a boy playing a soldier and his conclusion that spectatorship is present on many different levels because of his awareness of making fiction as he is playing.

These examples suggest that the aim of distancing is present in Heathcote's early work in the notion of self-spectatorship as claimed by Eriksson[116] and Heathcote[117] herself, but this is based on a powerful element of living through a crisis. In MoE self-spectatorship is created by being distanced from experiencing the crisis, while the living through aspect of that drama focuses on responsibility and sympathy towards others and not questioning of our own values.

Two aspects of the nature of the crisis in these drama lessons are useful to carry forward in my research. The crisis developing from actions of the roles in the fiction and it being connected in elements of their nature to the participant's reality are aspects to test in my research lessons. Out of the two different directions of self-spectatorship the one that builds on creating awareness of the use of sign, rather than the one that creates a distanced rational reflection is the one more suited to connect with a Bondian approach. Bond aims for creating space for understanding from within the situation rather than from a distance, this is discussed in detail in the next chapter.

The following section looks at examples of three different re-interpretations of Heathcote's LTD.

Being in the Situation – Three Re-interpretations of LTD

Both Bolton[118] and Davis[119] point out that Heathcote turned away from the first-hand encounter of the crisis in drama that allowed participants to question their values, and in her Mantle of the Expert approach offered a frame that created opportunities of a distanced investigation of critical situations. Bolton describes his, O'Neill's and Davis' work as re-interpretations of Heathcote's LTD.[120] In this section I examine a few examples of their practice, looking at how participants are enhanced into 'being' in the fiction, what sorts of crises they encounter in it, and also the nature of spectatorship that is created through the drama lessons.

[116] Eriksson: *Distancing.*
[117] Davis: Dorothy Heathcote interviewed.
[118] Bolton: *Acting in Classroom Drama.*
[119] Davis: Edward Bond and Drama in Education; Davis: *Imagining the Real.*
[120] Bolton: *Acting in Classroom Drama.*

Gavin Bolton

In his Introduction to a collection of Bolton's essential writings Davis summarises Bolton's life-long concerns as defining "the relationship of drama to play; the cognitive/affective nature of the experience; the relationship of children's play, dramatic playing and theatre; and helping children to understand the social world around them and their relationship to it".[121] Bolton defines his own work as "a re-interpretation of Heathcote's methodology that has taken 'Living through' Drama in a direction never intended by her and perhaps, from her point of view, off-target, if not misguided".[122] One of the crucial elements of Bolton's work is related to the nature of the 'being', the quality of living through that his drama aims for. I will examine two of his lesson plans to try and find the connections and dissimilarities with Heathcote's work. One of the lessons is a drama based on Arthur Miller's *The Crucible* investigating the witch hunt of Salem with adolescents or trainee teachers, the other one is about the nativity for six-seven year old children.

Crisis and Awe

Bolton's *Crucible* drama develops into a central scene in which the seventeenth century puritan community is confronted by their priest who found out that some of the teenagers from the village had been dancing naked in the forest. The whole group improvisation in the church evolves into offering the adolescents of the village the power of pointing at anyone to blame them for luring them into this 'sin'. The unfolding crisis links many social and individual elements together. On the one hand, there is the generational aspect, children can decide about the fate of adults. This also becomes a political question, people who were powerless suddenly come to decide about others' lives and death. Manipulation also plays an important role in the situation, not only among the teenagers, but also on behalf of the Priest and the parents. The possibility of this breaking into hysteria is almost programmed into the conditions. There is a strong ideological element as well in the situation, opening questions about the contradictions of faith and belief. Bolton explains that he looked for a "pivotal scene which would portray the period, while at the same time capturing the sense of potential power over parents lying within the hands of their off-springs".[123]

The richness of problems encoded within this situation is especially important because the participants of the drama have to deal with them

[121] David Davis: Introduction, in David Davis (ed.) *Gavin Bolton: The Essential Writings*, Stoke on Trent, Trentham Books, 2010, xv.
[122] Bolton: *Acting in Classroom Drama,* 217.
[123] Bolton: *Acting Classroom Drama,* 222.

from within the specific context. They are not dealing with different aspects separately, but in their complexity within the situation. With their actions, reactions or even inaction they influence the unfolding events and create new situations for themselves and others involved. There is also a clear connection between the fictional world and the reality of the participants even though the event takes place in historic times. The question of relationship with the adult world, or of responsibility and blame and being questioned in quasi-trial situations are parts of most teenagers' lives.

In another drama Bolton worked with children who chose to do a play about the nativity, as it was Christmas time. The *Nativity* drama[124] is based on Joseph and the pregnant Mary looking for a place to spend the night. The participants are a family in Bethlehem who see Joseph supporting Mary and searching for accommodation. When he asks them, they invite him in. The teacher then changes roles and becomes someone unhappy about their decision to take in these people, provoking an argument and warning them of possible troubles. Finally, the teacher narrates that in the middle of the night a baby boy was born, and as they pass the baby around the children name him Jesus. There does not seem to be any apparent crisis in this case, possibly because the testing of values is more playful and the central aim is probably to offer the participants a dramatic experience of a story that is a basic narrative of their culture. But it creates the possibility to experience a moment of awe, the magic of the birth of a baby, the nativity. The central play here seems to be between the story from the cultural canon and the story of the children. Through this dramatization they come to own the narrative to some extent.

The most apparent difference between the crisis in the *Crucible* drama and examples of Heathcote's LTDs is that here there is a clearer ideological, political element. Another important difference is that Bolton draws the participants into a long improvisation to experience dealing with the crisis, rather than stepping out of it to build a rational understanding of it. There is an emphasis on experiencing the extraordinary in the *Nativity* drama too, being in the situation is clearly not only an element but seems to be one of the aims of this work.

Structuring into Being

Bolton offers the role of a family in Bethlehem to the six-seven year olds. They decide on where the house is in the classroom space and he asks them to watch a stranger arriving to the town. The teacher in role behaves as if he was supporting a pregnant woman, tells her to keep calm, sits her down and says that he is going to ask some people if they will let them in for the night.

[124] Bolton: *New perspectives,* 82.

He then steps out of role and asks the children what they saw. He asks them for a scarf that could sign Mary, which he drapes over the chair and then steps back into role. As Joseph, he asks the family if they would take them in for the night and they agree. He then changes roles and comes out of the house to question the family about why they have welcomed these people in and taken on the responsibility that comes with pregnant women. He tests them about all their knowledge of taking care of babies, and the children show how to pick up a baby, or change its nappies and so on, miming the actions, proving that they are capable of taking care. They then sit in a circle around the scarf, which they had agreed was Mary, and Bolton asks them to close their eyes and tells them the story of the birth. He folds the scarf into a baby-shape, and says that the people had to wait for a long time before the morning came and they could go in. When the children open their eyes he has the 'baby' in his arms and asks them what it should be called – they all say Jesus – he then starts a ritual of passing the baby around. Finally, the last child puts the baby back with his mother and they all sing Silent Night.[125]

Bolton explains that the lesson uses "a number of theatrical devices (symbol, ritual, narrative, miming simple tasks, etc.)" so that "the central theme of the ordinariness and extraordinariness of this event is experienced".[126] Looking at the structure we see a step by step entry into the use of sign, into behaving 'as if' we were in the fiction. Marking the space as a fictional site; the teacher modelling the 'as if' behaviour; the children contributing to establishing signs by giving the scarf; the children stepping into role as well; the teacher using another role to test their commitment to the decision made in the role and towards the 'as if' signing. All these steps make it possible for them to experience being in the fiction and to close their eyes and imagine the birth and thus make the most of experiencing the extraordinariness. Learning to use the sign system is not in order to help communicate with an audience, but so that the participants can engage in 'fiction-making' more confidently. The awareness of the 'as if' doesn't seem to come in the way of experiencing, contrarily it allows it to be experienced as a played event rather than as reality, which perhaps allows a greater security in going into it. Bolton's structure allows learning to handle the form of making the fiction to be intertwined with the content of narrative, both elements are simultaneously built into the process.

The *Crucible* drama is aimed at a different age-group and the event chosen is different too, but the awareness of using the dramatic form is structured into the tasks here as well. Bolton planned the session to offer an example of preparing students to study a text. He says about the church scene described

[125] Bolton: *New Perspectives,* 82.
[126] Ibid.

above that the "pivotal scene represents the beginning of my planning, but, typically of this kind of programme, it cannot necessarily be the beginning of the lesson itself".[127] In the lesson, after a short explanation about the puritans, Bolton asks the participants to collect superstitions in groups, and then asks them to put their initials by the ones that they are individually affected by. He plays a game in which those who say that superstitions do not affect their lives are playfully harassed, and then mimes cursing a doll and passes it around, highlighting a social practice of the time together with the 'as if' they are all stepping into with the miming. The students work on a complex depiction task, showing the families living in the village as they would like themselves to be seen by the village, but are asked to leave a hint of something in the image that is not quite like how the family would like others to see them. The depictions are presented by the heads of the families, while Bolton questions them in role as the Priest. The Priest finally states that some families are lying, because some of their children have been out naked, dancing in the woods. He sends people in role as parents out of the room while giving those in role as children a chance to decide for themselves if they were 'guilty' or 'innocent'. The families enter the space marked as the church together and the pivotal scene begins. The whole group improvisation is later broken into sub-groups without stepping out of role, so that the parents can question their children, but then it joins up into a full group event again. Finally, when the scene finishes the participants in role as kids can show their parents if they were actually innocent or guilty, and Bolton says "there is much laughter for many of the 'parents' were genuinely deceived".[128]

The first part of the lesson works towards bringing the world of the teenagers and the world of the drama closer to each other. Concepts and gestures present in both worlds are used in the tasks to enhance this, and again there is a build-up of using sign, entering the 'as if' of the drama. First the mimed doll and then the depiction made by the groups bring an awareness of signing and reading signs in drama and also a consciousness of pretence within the fiction. The families pretending 'as if' everything was fine within the fiction can be seen as a parallel to contemporary teenagers behaving 'as if' they were puritans. Bolton makes the connection between the different 'as ifs' quite explicit, when he says that "the participants in 'living through' drama behave as we all behave when we make an effort to present a social event to each other in 'real life'".[129] The difference is that when participants engage in the drama they are aware of playing a 'role', this might not be so in a social event. Bolton doesn't place any emphasis on building the individual roles of the participants. He stresses connecting the social context of the fictional

[127] Bolton: *Acting in Classroom Drama,* 223.
[128] Ibid., 227.
[129] Ibid., 181.

world with the reality of the participants and emphasises using signs to indicate meaning. In the *Crucible* drama roles can be built while making the family depiction, but this is done within a family community, in relation to social constraints. The awareness of being in and also 'making' the fictional world is explicit in this lesson. In the final scene it is enough for some of the participants to point a finger at someone to change the narrative, and this change has an impact on all. Bolton highlights the similarity between fictional and real social events, and explains this element of experiencing and forming the events:

> Only when you 'give yourself' to an event can you be said to be experiencing it. You 'let it happen' to you so that you can then continue to 'make it happen'. It is an act both active and passive – like a swimmer, both submitting to and yet in control of the water. You live spontaneously in the 'here and now' of the social event. There is an existential quality to the experiencing, where you are engaging with a social event from inside it. This concept is also critical to an understanding of classroom drama.[130]

In these lessons Bolton connects the fiction with the participants' lives, facilitates their belief in the fiction, and raises their awareness of fiction-making in various forms. Bolton breaks down social events into elements (eg. superstitions, social pressure, pretence) and structures the lessons through tasks and games to help participants enter living through improvisations and play in them; because, as he explains "play is not only *being*. It uses the form of being in order to *explore being*".[131] I will now look at the nature of this exploration.

Experiencing Being in Two Worlds – Metaxis

Bolton claims that the dramatic experience "can be more than direct experience because of 'metaxis' (seeing from two worlds at the same time) giving a reflective edge to the role-play which direct experience often lacks".[132] Though Bolton refers to Augusto Boal as a source of the term, Davis points out that there are fundamental differences between what the two mean by it.[133] I will only be exploring Bolton's use of it now, as that is directly related to LTD. Davis claims that Bolton's work was built around creating metaxis, "being in the world of the role and being oneself at the same time. Thus the two states of being could collide and fundamental values, opinions, viewpoints and concepts, could come to be challenged and ideally re-worked".[134]

[130] Bolton: *New Perspectives,* 4.
[131] Bolton: *Towards a theory,* 22.
[132] Bolton: *New Perspectives,* 32.
[133] Davis: *Imagining the Real,* 52.
[134] Davis: Edward Bond and Drama in Education, 174.

Bolton's intention is to create an engagement in the fictional world, and an awareness of using the dramatic form to enhance participants seeing themselves as makers of the fictional world. The tasks in the beginning of the *Crucible* lesson create a link between the two worlds. Besides offering points of entrance into the historic-fictional world, they also show that there is connection between the two. The connection is not made explicit later, but Bolton believes that the two worlds still interact. Davis argues that Bolton "aims to have the possibility of reflection built into the experience without relinquishing the strength and immediacy of that experience"[135] and sees this as a key component of Bolton's LTD. I discuss this important difference between Heathcote's and Bolton's approach to reflection at the end of this section. John O'Toole points out that metaxis can also be a source of tension within the drama.[136]

In these examples of Bolton's reinterpretation of the LTD, we can see his focus on experiencing being in ordinary and extraordinary situations and an awareness of being creators of the fiction to enable metaxis, the experiencing of being in two worlds at the same time.

Besides the conscious structuring to build an awareness of the connection of reality and fiction these examples also show that an awareness of form is not an obstacle to being in the fiction, the conscious use of sign enhances the notion of 'making' drama in living through improvisations, something that I test further in my research. I continue with the analysis of some examples of O'Neill's process drama.

Cecily O'Neill

O'Neill's work is most often associated with the term process drama, which has become widely used, often as a synonym for drama in education. Both Bolton[137] and Davis[138] discuss her work as a re-interpretation of Heathcote's living through approach, which O'Neill also agrees with.[139] Davis describes her process drama as an approach that "focused more on theatre form and related less to the deep 'being in the situation' that Bolton has a 'life-long interest in, although O'Neill was still concerned to find moments of this at the centre of the process".[140]

O'Neill herself describes her astonishment at the immediacy of Heathcote's work, "you were suddenly there in the world."[141] She says that a second

[135] Davis: *Imagining the Real,* 34.
[136] O'Toole: Process of Drama, 30.
[137] Bolton: *Acting in Classroom Drama.*
[138] Davis: Edward Bond and Drama in Education.
[139] O'Neill: Interview, 1.
[140] Davis: Edward Bond and Drama in Education, 174.
[141] O'Neill: Interview, 2.

important realisation was linked to Bolton, whose structuring made her recognise that "everything you did could feed that initial world that was created."[142] Also, linking her work to the art form, she says she found it reassuring that "you didn't have to come out of nowhere; you had the whole world of theatre to support you".[143]

Pretexts to a Changing World

O'Neill clearly trusts the problems that classic dramas engage in and she is also clear about how these need to work. "Drama is good at taking a situation to the extreme. […] In process drama, often you don't just have a fairly bad day – you have a dreadful day! King Lear doesn't just fall out slightly with his daughters – he loses everything. And even when you think it might just turn out good, it doesn't."[144]

O'Neill begins her drama from what she calls pre-texts, these often carry some features of a possible world and foreshadow some kind of change that will alter the fictional world forever. "The kinds of events that signal change and have proved dramatically effective in all eras include arrivals, encounters, returns, questions, proclamations, announcements of new laws, prophecies, and messages"[145] explains O'Neill. The forms listed here signal a change in the fictional world and the participants of the drama begin by taking a relationship to this changing world. O'Neill starts out from a pre-text that has dramatic potential and then develops the drama based on the participants' contributions, so the specific problem engaged in would depend greatly on these inputs. One example described by O'Neill starts out from the return of a long-lost member of the community, Frank Miller, who turns out to be searching for his son. The drama develops into a tense family reunion, which ends in domestic violence.[146] The teacher (in role) explicitly states at the beginning of the drama that everyone is directly affected by the problem of the returning Frank Miller, and participants are offered roles of those involved in the family problems as well. Besides having to confront the deeds of the past, the situation and the lives of the fictional roles are changed by the re-emergence of a family member.

[142] Ibid.
[143] Ibid.
[144] Philip Taylor – Christine D. Warner (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006, 24–25.
[145] Cecily O'Neill: *Drama Worlds: a framework for process drama*, Portsmouth, Heinemann, 1995, 138.
[146] Ibid., xi.

In another lesson from her earlier book *Drama Structures*[147] titled *Disaster* the participants are invited to deal with a catastrophe that took place 25 years ago. After they work out the details of the nuclear explosion, which they decide happened due to a series of government blunders, they start working on a memorial to the disaster that young people born after it decided to make. They work on the crisis from a distanced frame, but then O'Neill makes it their problem with a move that Bolton claims "Heathcote was by the mid-1970s deliberately avoiding".[148] The participants talk about their ideas to the representative of the State Council for the Arts who is unhappy about the way they want to present the disaster and pressures them to take a more positive approach. She talks of an official explanation of the disaster which puts the blame on an unbalanced worker, but insists she cannot talk about the details. The participants of the lesson then work in small groups on how different segments of society have changed since the explosion drawing the outlines of a repressive society.[149] As we can see, there are two different elements in this drama that create the change. On the one hand, it is obviously the disaster itself that changes society, but within the drama it is the meeting with the lady from the council that makes the logic of living in some sort of repression experienceable. One of the options offered for continuing the drama is looking at one day of a person and walking it through individually, and so continuing to engage in the subject of state repression. We see a situation that is undergoing some sort of radical change forcing the people affected by it to re-evaluate their position and react to the situation in O'Neill's example of LTD.

When asked about what problems she likes to engage in O'Neill explains that "drama is good at looking at the relationship between people, and what people do to each other. […] Whether the subject is war or something more domestic; how can we understand evil in the world, how can we understand damage people do to each other?".[150] In O'Neill's process drama it is often the participants who bring the specific problem into the drama based on the pre-text offered by the teacher. The connection between the problems they face in reality and in the fiction also depends on them, and on the teacher noticing what the interests of the group are. I continue with some examples of structures used by O'Neill to enhance the participants' engagement in the event and then carry on to look at examples of the nature of spectatorship and learning enhanced by process drama.

[147] Cecily O'Neill – Alan Lambert: *Drama Structures: a practical handbook for teachers*, London, Hutchinson, 1982.
[148] Bolton: *Acting in Classroom Drama,* 230.
[149] O'Neill–Lambert: *Drama Structures,* 185.
[150] O'Neill: Interview, 3.

Structuring Perspectives

In some cases O'Neill would start a drama in role, addressing the participants in a way that they are placed into some general role as well. She would provide information step by step to offer different possibilities for the members of the group to step in, validate and build the fictional world with questions, responses or objections. The process drama Frank Miller starts with the teacher in role saying: "I hope no one saw you come here. I sent for you because I thought you ought to know about it as soon as possible, since this affects us all. We are all involved. I received this note today. It says that Frank Miller is coming back to town".[151] These sentences give the participants the information that someone is coming back, and that they are all affected by it. It sets a situation which they need to deal with together. There are only a few constraints placed in the situation – there is an urgency, some level of secrecy, and that they are all affected. There is a classic theme, a pre-text of someone coming back from the past. Much is left to the participants in what to make of this situation and also to the teacher in how to structure it further. It leaves so much open that it is almost a variation of the classic Heathcote starting question 'what would you like to make a play about?', but as in the example shown in an earlier section Heathcote would spend a lot of time with steps in building the specific context and the belief in it. Here the participants find themselves in a very loosely defined situation, drawn into a "conspiracy of deception, impossible to sustain beyond a few minutes"[152], states Bolton in his analysis of this lesson. A discussion out of role is inevitably needed where the participants decide about the specific context and their roles as townsfolk who are all responsible. This is followed by tasks to create the past, moments from the early life of Frank Miller as tableaux. Improvised encounters follow, where the townsfolk try to find out which stranger could be the aged Frank Miller, and one of these improvisations is shared as performance. Smaller group and whole group discussions take the story in the direction of a father coming back to meet his estranged son. O'Neill includes a game of Hunter and Hunted to bring the feeling of tension into the situation. This is followed by the first meeting between Frank and his son in pairs. The Son tells his Mother that he met Frank, played out in a Forum Theatre form where the two volunteers playing the roles can be stopped during the scene and actions and dialogue can be suggested by the participants observing the situation. Dreams are created with different constraints on forms and a family dinner with all three roles in it is improvised in groups. One of the scenes is recreated, and as

[151] O'Neill: *Drama Worlds,* vii.

[152] Gavin Bolton: Process Drama, in Philip Taylor – Christine Warner (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006, 45.

tension grows among characters inner voices are added. "The scene ends with a threat of violence and the characters trapped in their isolation".[153] In a final task a timeline is created mapping Frank's isolation in different moments of the narrative.

Participants are offered the starting point of the story and can define their interest through their interventions in and out of role, which O'Neill picks up on and builds into the narrative. Participants constantly get new opportunities to define their relation to the problem as it is being replaced in a new task. They can float their roles almost throughout, keep to it and develop it, or try out another stance. It is only in the second part of the session that three specific roles are defined and work continues through the perspectives of Frank, his son and the son's mother. But the tasks leave space for different members of the group to step into these roles and engage in the problem from a distance they prefer. The structure described by O'Neill offers the possibility of engaging with different elements of the problem from different perspectives. While the shifts in the *Frank Miller* drama are subtle, it is clear from other lessons in her book that this shift can happen in larger steps as well. O'Neill's drama on *Little Red Riding Hood*[154] starts out in a laboratory where wolves have been taught to speak, first looking at the problem as journalists or the wolves themselves. Later the role offered to participants changes to that of cabinet members who need to decide about the fate of the wolves after the sudden death of the professors leading the secret institution. Here the pre-text of the talking animal is carried forward while the perspective on this narrative element changes. This constant shift in perspectives is present in other O'Neill dramas and the episodic structured used by her offers the possibility of leaps forward or back in time, a strategy she often employs.

The quasi-role often offered to the participants seems close to the mode of being in the free dramatic play of children, while the dramaturgy of the drama lesson, the forms and structure offered, is closer to theatre art. O'Neill states that participants move between different kinds of engagement, shifting between the five 'categories of identification' defined by Morgan and Saxton.[155] These categories differentiate between the acting behaviour of participants in different modes of drama; while participants are being *themselves* in a make-believe situation in dramatic playing, they have a *certain perspective* in Mantle of the Expert; in *roleplaying* they are representing a particular point of view; *characterising* means the representation of an individual lifestyle, and *acting* brings about a selective use of movement, voice and gesture to

[153] O'Neill: *Drama Worlds,* 3.
[154] Ibid., 45.
[155] Norah Morgan – Julianna Saxton: *Teaching Drama: a mind of many wonders*, London, Hutchinson, 1987, 30.

represent a particular person to others. O'Neill states that though the first three categories are predominant, all five can be present in her process drama. She argues for the strong presence of connection between the participants' life and the fiction, and also for the artistic dimension to be present.[156]

Experience arises from the interaction of people and their environment, and art celebrates that interaction with clarity and intensity. The participants in the drama process bring to it their own experience of the world. The drama teacher must build a bridge for the pupils between their experience and the meaning that is embodied in the drama. If the teacher fails, the work will be lacking in integrity and will be effective neither educationally nor aesthetically. In structuring the process according to aesthetic principles, the teacher is likely to achieve both educational and artistic objectives. The pupils will be able to make sense of their experience in the world and organise their experience in the drama process into the unity, coherence and significance of art.

O'Neill claims that to achieve educational aims the work needs to be structured according to aesthetic principles. The question is what are the pedagogical aims achieved through this form of LTD. I look at this more closely in the following section.

Spectators of Themselves Making Fiction

Among the different positions from which the participants can experience situations in process drama we can find that of the spectator as well. O'Neill considers the audience an integral part of theatre and consciously creates possibilities of spectating the unfolding events.[157] For example in *Frank Miller* after an improvised pair work four people join up and one member of each pair listens to his previous partner discussing his fears related to Miller. This second improvised discussion will obviously be reflecting on the previous one, those being talked about will be involved but some distance for observation and reflection is also created. O'Neill argues that "the pervasive elements of watching seemed to allow for a greater degree of feeling in the group".[158] This mode of observation of the drama being made creates a different type of involvement and offers yet another angle of engaging with the problem. It also offers a reflection from within the fiction on previous events or tasks, creating a form of self-spectatorship as well. In *Frank Miller* the participants see a fictional world built up with their participation, with the use of their

[156] Cecily O'Neill: Drama and the Web of Form, in Philip Taylor – Christina D. Warner, (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006, 72.
[157] O'Neill: *Drama Worlds,* 112.
[158] Ibid., 124.

ideas. O'Neill's structuring to create moments of spectatorship offers participants the chance to be an audience to them making drama as well. This possibility is present already at the beginning of the drama when the teacher addresses the group in role and they are already observing each other and how they relate to the fiction on offer: who joins in, who sits back, which ideas are side-lined by others and which ones take off. Awareness of their role in making the drama can also offer them the chance to bring in elements of their reality or keep them out. Enhancing metaxis is structured into Bolton's *Crucible* drama by connecting elements of the two worlds. O'Neill does not emphasise highlighting the parallel existence of the two worlds in this example, but leaves it to the participants to decide if they want to bring in and work with elements of their reality in the fictional world. O'Neill says that:

> The successful creation of an imagined world depends to a considerable extent on the degree to which participants can make links between the world of illusion and their understanding of the real world. They will not be attempting a mere imitation of real life. Rather, like children at play, they will be rearranging and transforming the components of the world they know in actuality into, at the least, fresh patterns and, at best, the kind of abstraction and generalisation which approaches art. For them, the value of this abstraction may be to reduce reality to manageable proportions.[159]

The possibility of spectating themselves as creators of the drama world is important for O'Neill to enhance an awareness of using the dramatic art form to understand the real world. The awareness of their role as participants and creators emphasises the fictional aspect of the encounter and offers protection. This protection is often achieved in other drama work through emphasis on the fictional role. As there isn't any stress on building role in O'Neill's process drama the awareness of being creators of the fictional world gains importance in this respect as well. Davis describes the participants' point of view in O'Neill's process drama as "I am watching it happen to me now".[160] O'Neill argues that the "participants in process drama actively inhabit both the real world and the imagined world",[161] she offers a number of living through improvisations in her process drama and metaxis is created by raising the awareness of being creators of fiction.

[159] Cecily O'Neill: Imagined Worlds in Theatre and Drama, in Philip Taylor – Christine Warner (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006, 84.

[160] David Davis: Foreword, in Gavin Bolton: *Acting in classroom drama*, American edn., Portland, Calendar Island Publishers, 1999, xvi.

[161] O'Neill: *Drama Worlds,* 119.

It is the emphasis on aesthetic form within the realm of LTD that offers useful questions for my research. While O'Neill reaches out to a wide field of theatre arts, I concentrate on bringing in one specific theatre practice into the drama lessons. I continue my analysis of developments of LTD with the examination of some examples of the work of Davis.

David Davis

Davis is not only an important representative of LTD but also a pioneer in connecting Bond's theory and practice with drama in education. His seminal book *Imagining the Real* offers a critique of the current situation of the drama in education, and presents the most important concepts and tools used by Davis in his work and an exploration of combining Bondian devices with process drama. He has also supervised the PhD research that is the basis of this book. As his writing is formative in my research I will be analysing his drama work in two phases. I examine some of the examples he offers of LTD in this section, and after an analysis of Bond's works in the second chapter I return to analysing the LTD lesson in which he explores Bondian concepts in the third chapter. As I aim to bring together the two practices there I will also rely strongly on the concepts he offers from the field of LTD to compare with Bondian concepts, besides offering a critique of his Bondian drama lesson.

Davis explored creating the living through involvement of the participants without depending on teacher-in-role and this placed a greater emphasis on the structuring of situations that contain all elements that make it possible for participants to engage in improvisations.[162] Some of the examples discussed are not full lessons, but drama structures used in teacher training, but offer an insight into his application of the living through approach.

Culture, Context and Crisis

In *Imagining the Real* Davis present a number of structures built around different situations that he uses in various contexts. First, I will only discuss the narratives used and look at structures later. One of the situations explored by Davis is based on Jeffrey Masson's research of women locked away at a Swiss clinic in the nineteenth century because their families deemed them 'morally insane'.[163] The participants work on the situation of the father handing over his daughter to the doctor at the train station, then step back in time in the story to create an improvisation from the moment that could have been the last straw for the father dealing with his daughter. In this improvisation

[162] Davis: *Imagining the Real,* 55.
[163] Ibid., 69–75.

the father wants his daughter to take her dead mother's place as the host of a dinner, while she is cleaning the harness in the stable after deciding to drive the carriage to visit relatives the next day. The situation is set in a historical period of the suffragette movement. The gender issue is still relevant today, though in different ways than a century ago; similarly to questions related to the relationship of parent and child, which are also strongly present in the drama. There is an overarching ideological question related to how culture determines the way we see roles and consider something normal or immoral. Davis chooses a problem situated in the context of social change, one that has multiple layers and strong connections to the lives of the participants. The father leaving his daughter at a mental asylum is an extreme situation, one that would draw teenagers in. The event demands some sort of explanation, which is created in the improvisation with part of the story offered by the teacher, but the other half created by participants on their feet.

Davis is explicit in aiming to find contexts for the drama "that students can relate to",[164] so in working with teachers in Palestine he sets up a pairwork improvisation where a new, friendly and politically active neighbour tries to leave a locked and heavy suitcase with the neighbour next door, claiming that it contains family papers. But it might just contain weapons. The use of the givens of the cultural context in this drama offers participants the possibility to live through a complex situation that raises fundamental questions of relationships to others. In both examples the crises examined in the drama are born out of the contradictions ingrained in the fictional cultural contexts, but are also strongly connected to the situation of the participants.

A third example Davis offers is an improvisation created out of situation where a mother needs to get to the supermarket to stretch her money by shopping the Sunday bargains, but her daughter who is just learning to tie her shoelaces wants to do it herself, but is unsuccessful in tying it. As time passes the tension of the situation rises.

All these examples are based on different values clashing within an individual. In the last one it is the financial constraints and the pressure to put food on the table clashing with a very basic human parenting value of fostering independence and development of children. In the situation in Palestine it is the duality of wanting to be friendly and supportive, but the political situation creating a distrust of others, and these two clashing within one person. The first example offers a father whose feelings for his child are overwritten by the social perceptions of gender roles. The situation improvised by students is the moment of decision, so they are exploring how can social norms become more important than the child-parent relationship.

[164] Ibid., 77.

Socio-cultural constraints are extremely important in Davis's living through situations. It is the clash between what we normally consider the right thing to do and what social constraints force us into within the individual that is visible in his work. The crisis within a person becomes explicit in the problems explored by him through LTD, this is something I need to carry into my research and explore further practically. I will look at examples of how Davis structures the drama towards LT improvisations.

'Being' in Culture

Davis does not step into role in the three examples above, but structures tasks so that participants can operate living through improvisations on their own. The function of the tasks is to give an understanding of the situation and the context and how people relate to these in the specific environment. In the structure on Mental Asylum for Women he starts with the situation of the father handing over his daughter to the doctors of the clinic at the station, asking groups to turn the narrative form into drama. Davis invites the groups to use the five layers of meanings,[165] making them think of the motivation, investment, model and stance behind the specific action of the roles.[166] The scenes are presented and the other groups are asked to point out what they saw as central action and talk about what it meant for them. Davis offers further possibilities of bringing attention to potential dramatic action through questions related to the site of the handover. The groups rework the situation starting from the specific site. "Once the idea of imagery in the context has taken hold and the realization that theatre is not predominantly words but made up of actions, images and words (in that order of priority) then things can begin to happen"[167] says Davis. The participants create things that they can use to develop the meaning of the situation and understand more of the dramatic form too. In the next stage of the drama participants work in pairs on the stable improvisation described above. Here again there is detailed work on the specific site of the situation, a number of constraints that raise the tension of the scene are introduced – the guests in the house can hear them if they are loud, the girl is afraid of the dark, etc. – and some objects, a harness, a lamp are placed in the scene. The pairs make a still image and they hear the question relating to the layers of meaning thinking through the answers to themselves before the improvisation starts.

The reworking of the scene to makes the participants aware of theatre as an art form, where the form supports meaning making. This mode of thinking is

[165] Ibid., 67.

[166] I will discuss the five layers of meaning, also known as AMIMS, originating from Heathcote but developed by many others in the third chapter.

[167] Davis: *Imagining the Real,* 71.

hopefully employed in the improvisation as well, where the facilitator offers similar tools – defining the space, the objects, including constraints, thinking through the levels of meaning.

In the short drama about leaving the suitcase at the neighbour's Davis starts with another improvisation of neighbours discussing things earlier, offering specific ideas what they could talk about. He then asks them to find new pairs and narrates the situation around the meeting. While one member of the pair is setting up the space the other member gets information from the teacher that is about why he/she wants to leave the suitcase there. In this case Davis relies on the existing cultural/political context of the Palestinian participants to raise important questions and look at elements of drama with a simple improvisation task.

In both examples 'being' in the situation is facilitated by building or using specific contexts, playing a role is enhanced by offering elements or objects that can be used in the playing. These examples are by no way exhaustive, another example discussed later employs a lengthy process of building role, and in another example Davis begins the drama with groups designing a space. Our actions have meaning in relation to the context they are done in, and the context influences what we do. The examples discussed here from Davis aim to contextualise being in the fiction, so actions can be understood in their complexity.

Two things stand out for me in Davis's drama, one is the emphasis on coding the socio-cultural elements into the fictional situation practically so they can be examined further, and the other is offering the aim of making meaning as the basis of theatre work and also some tools and concepts to rework the scenes and use the same tools in improvisations too. These ideas are experimented with in the empirical research I conduct.

Metaxis and Seeing Ideology

In the examples discussed above the participants create an awareness of the art form, Davis puts emphasis on learning about using theatre as well. Beside this aspect of 'making' there is also an element of creating the story in the open-ended improvisations of the neighbours and in the stable. The detail put into creating the fictitious spaces makes the participants aware of being in the fictional world. These elements help in creating the sense of being in two worlds at the same time, the metaxis Davis explicitly aims for.[168] In the examples participants engage in situations where values clash within the fictional roles, but they also remain roles, so participants can freely explore representing values others than their own. In the fiction they see how

[168] Ibid., 53.

the socio-political context influences people's thinking and actions and create contradictions for them. If the connection between the problems in the fiction and the reality are appropriate, then due to the metaxis effect participants will also be forming their own values as they clash within their fictional role. Davis states that "drama needs to be able to involve us in such a way that we meet ourselves giving us the possibility of reworking the ideology that has entered us: the possibility of glimpsing how society has corrupted us".[169] The structures presented here are examples of work towards these aims.

Summary: Aspects of Different LTD Practices to Consider in the Research

I have analysed some examples from great bodies of work of Heathcote's Man in Mess period, and Bolton's, O'Neill's and Davis' re-interpretation of LTD. The most important point of connection in these practices are that all of them aim to create moments where participants can experience the immediacy of facing unfolding problems within a fictional world. It is also clear from the examples that the 'living through' experiences are only part of the whole process. Elements of different approaches are present; tasks, exercises, games and conventions in different examples help participants get to the experiential role-play. There are elements of presenting besides 'making', and spectatorship is also an important element in various ways. It is important that the crisis or problems the drama engages in are experienced as theirs, rather than from a distanced position in the living through moments of the drama. My research lessons will also build on these defining characteristics of LTD.

The following qualities apparent in the examples of LTD examined can be explored further in the drama lesson created in my research:

NARRATIVES: The narratives used in the examples differed in many aspects, but what made them extreme on the one hand, was the proximity of the participants in the fiction to them, it was happening to the roles they were in. On the other hand, it was the connection between the reality of the participants and the crisis in the narrative that made it extreme. Social expectations or norms contributing to the crisis were present in the examples from Bolton's and Davis's work, and the clash of these norms with basic human reactions within the individual was the most visible in the dramas of Davis. This aspect of the crisis connects strongly with narratives used by Edward Bond and will be useful in designing my lessons.

STRUCTURING: There were different examples of structuring the lessons to enhance participants to be in the drama. While Heathcote and O'Neill offered great freedom for participants to define the narrative and take

[169] Ibid., 43.

responsibility for creating the fiction, Bolton and Davis used different forms to build towards the improvisations. Making it possible for participants to see their problems resonate in the stories was an important part of the structures. Interestingly, the awareness of creating theatre seemed to enhance being in the improvisations as well. Heathcote built belief in the fiction by moving the narrative from imagining it to enacting it, relying on the senses in the process, but also developing an awareness of "guards signalling power".[170] The two together helped the boys in the *Stool Pigeon* drama to be in the situation. Bolton relies in these examples on an awareness of the 'as if' of drama, and also on a consciousness of signs and meaning, while O'Neill uses different modes of spectatorship besides other forms to create a sense of theatre. Davis offers participants the aim and the devices to use drama as a form of meaning making, first as part of creating a scene, but then using the same elements in their improvisation. The drama lessons examined here did not aim to resolve the situation, or solve the problems brought up in them, which also reflects a theatre based approach.

The notion of 'making a play' rather than simply playing offers great freedom in the use of theatre devices from Bond's work in my research. The question of how to enhance this awareness of making theatre, what tools to use to create these possibilities, and how explicitly to do it are important questions explored in my research.

UNDERSTANDING CREATED: The analysis of different approaches to reflection shows that creating metaxis rather than self-spectatorship seems closer to the aims Bond pursues in his work, due to the distancing aspect of the latter. Davis explains that in self-spectatorship the introspection is in two stages: "I do something and I am monitoring what I do".[171] He states that he aims for metaxis in his work, because "the implication of being in two states at the same time […] enables the two states to be fought out internally".[172] Self-spectatorship can imply a more rational and often verbal reflection, as seen in *The Dreamer*, while this is not the case with metaxis. The nature of the understanding aimed for and the length of improvisations are connected. As I have been examining written description of lessons it is not clear how long the 'being' continues in the different examples. I have quoted Bolton noting Heathcote's distrust of leaving participants to "improvisational play-making beyond five minutes'",[173] while the improvisation in the *Crucible* drama is planned as an extended one, including breaking up into small groups as families within the same process. Davis and O'Neill also rely on longer improvisations. This approach seems closer to my aims.

[170] Bolton: *Acting in Classroom Drama,* 221.
[171] Davis: *Imagining the Real,* 52.
[172] Ibid.
[173] Bolton: *Acting in Classroom Drama,* 180.

The next section discusses LTD in the context of other drama approaches and also considers critiques of the approach examined in my research.

The Contemporary Context and a Critique of Living Through Drama

I offered a glimpse into the Hungarian context of drama education as the reason for my drive to engage in this research. This section contextualises LTD within the wider field of drama education. After a brief study of the context I continue by looking at the criticism that has been articulated, questions raised about LTD.

Contemporary Context: Elements of the Different Drama Approaches in LTD

The examples illustrated that LTD incorporates elements of many other approaches and forms of drama. Bolton defined his approach as Type D in 1979 labelled as "drama for understanding"[174] incorporating elements of games and exercises, dramatic playing and theatre. In the examples above there were games like Hunter and Hunted, exercises of free improvisation as in a skills based approach, forms like paper-location or forum theatre also used in the conventions approach, a drama starting with a distanced frame like in a Mantle of the Expert drama, or starting out from a text that could be part of a performance oriented approach to drama. Looking at all these forms of drama would demand a survey of a different kind. However, it is useful to compare LTD with two dominant approaches that can be considered re-interpretations of living through, which also differ from it in important features. I discuss the Mantle of the Expert (MoE) approach and the conventions approach in this section.

Maria Gee explains MoE as follows:

> Heathcote's model offers an imagined context (the Enterprise) within which the learning happens. Within that fictional context, the students work on a multitude of tasks connected with the Enterprise they are running. They will be responsible to the (fictional) client, who has approached them with a problem which they are required to deal with. Within this context, information from a wide

[174] Bolton: *Towards a theory,* 11.

> variety of sources may be introduced to be interrogated. It's an active, urgent, purposeful view of learning in which knowledge is to be operated on, not merely to be taken in.[175]

Heathcote defines MoE as "an approach to the whole curriculum"[176] where learning science, maths, language, etc. can be incorporate into and motivated by the fictional context. While Heathcote states that there is no real difference between the two phases of her work,[177] Bolton makes distinctions between the Heathcote's Man in Mess and MoE periods.[178] While the similarity in techniques and forms used is apparent, the frame of being an 'expert' creates a distance from the problems engaged in. As discussed in the section on the types of crises encountered in Heathcote's LTD, the crisis in MoE is affecting the other or the company itself, but the participants have to understand it and deal with it in a professional manner. Distancing does not have to mean less emotional impact, but it is a different mode of engaging with the crisis. Davis sees the main shift in how the drama enhances the evaluation of the participants' principles, he sees the "lack of questioning the values in the social context as the inherent weakness in the MOE method".[179]

The conventions approach is defined by Neelands as "a 'laboratory theatre' approach in which some aspect of human behaviour or experience is isolated and selected for close exploration".[180] The conventions, the forms used in this approach were presented in *Structuring Drama Work*. This describes different conventions that can be used to build a drama lesson, varying from small group scene making to 'role on the wall', the description of a character written onto the silhouette on paper. They include strategies used in LTD like teacher-in-role and also ones "from post-naturalist theatres – alter-egos, Brechtian devices, forum theatre",[181] says Neelands. The book breaks up the conventions into four categories, context building, narrative, poetic and reflective, many of them, especially the reflective ones rely strongly on distancing, stepping out of the fictions. Neelands claims that the forms described in his book "shared in the mission to democratise drama teaching by identifying and describing the common techniques and conventions used by great but often mysterious drama educators".[182] Davis argues that the impact of offering just

[175] Maria Gee: The contribution of drama, in Martin Fautley – Richard Hatcher – Elaine Millard (eds.): *Remaking the Curriculum: Re-engaging young people in secondary school,* Stoke on Trent, Trentham Books, 2011, 20.
[176] Heathcote–Bolton: *Drama for learning*, 16.
[177] Davis: Dorothy Heathcote interviewed; Bethlenfalvy: A legtöbb gyerek nem tudja.
[178] Bolton: *Acting in Classroom Drama.*
[179] Davis: *Imagining the Real,* 58.
[180] Neelands: *Beginning drama*, 64.
[181] Ibid.
[182] Jonothan Neelands: Prologue, in Peter O'Connor (ed.): *Creating Democratic Citizenship Through Drama Education*, Stoke on Trent, Trentham Books, 2010, xvii.

forms without guidance or theory in structuring them "has inadvertently led to this bits and pieces approach to teaching drama for a whole generation of students".[183] In his latest book Davis points at drama being represented in a number of policy documents and curricula by just a few of these conventions rather than anything related to many of the complex artistic and educational forms that are part of a developed drama education practice.[184] Fleming expresses similar concerns regarding the use of some conventions.

> Thought tracking can be overused. [...] It can easily become anti-theatre. Because theatre works through external actions and that is the beauty of theatre. I know there is soliloquy, that is one form that can be said to employ a form of thought tracking. But thought tracking became universal in drama lessons – in my experience – everyone was expressing their thoughts. But one of the points of drama is that the reason the actions get depth is that we don't hear the inner thoughts.[185]

In the same interview he recounts taking a visitor to Dorothy Heathcote "and at one point she said 'I hate hot seating, it is not at all the subtle thing it should be.' I think she was commenting on the conventions approach when it is used too mechanically"[186] explains Fleming. Concentrating on just the forms of dramatic engagement, as is the case with the conventions, can easily lead to disassociation of form and content, there being no recognition of the interdependence between the two. The forms can also be used in completely decontextualized manner, losing one of the central aspects of drama of understanding problems through situations in their context.

While these points refer to the possible problems related to the oversimplified use of the conventions approach, Neelands' own practice shows that these forms can be used to create complex thinking and engagement in a variety of subjects. They aim at creating an experiential engagement with problems or events for the participants. The difference with LTD is their reliance on a Brechtian distancing in the learning they aim to produce. As Davis explains the "use of conventions invariably leads to a distanced reflective mode rather than the direct engagement producing the metaxis effect advocated by Bolton".[187] The emphasis in the conventions approach seems to be on a rational exploration of the situation, rather than being in it and forming it from within.

[183] Davis: Edward Bond and Drama in Education, 65.
[184] Davis: *Imagining the Real*.
[185] Fleming: Interview.
[186] Ibid.
[187] Davis: *Imagining the Real,* 45.

Both forms discussed here have developed the distancing aspect present in LTD in Heathcote's self-spectator also used in her Man in a Mess period. The direction taken by Bolton, O'Neill and Davis places emphasis on the experiencing and dealing or coping with situations from within instead of distancing.

Criticisms of Living Through Drama

This section looks at those aspects of LTD that have been criticised. I refer to a wide spectrum of points of view starting from those who seem to oppose drama in education as such to those who are representatives of the LT approach themselves. The critique has been broken down to six territories. The questions raised here are revisited in the concluding chapter, as I examine my research lessons and findings in relation to these critiques.

LTD: Investment and Success

One of the recurring questions raised about LTD is that the process to reach living through moments demands too much investment. David Hornbrook raises this issue among others in his book *Education and Dramatic Art*, a full-fledged attack against drama in education as such, primarily criticising the work of Heathcote and Bolton and the forms used by them. He says:

> Apart from anything else, these apparent 'moments of awe' are extremely difficult to achieve – as every school drama teacher knows. Even in the controlled conditions of their demonstration workshops, Heathcote and Bolton would often take several sessions to build up sufficient tension and commitment; in the pandemonium of the ordinary school day these 'awesome' dramatic occasions must be very rare indeed. It might reasonably be argued that the time and energy expended on such limited objectives could be more profitably spent.[188]

Neelands seems to be of a similar opinion when he writes about "spending four hours or more in the classroom 'building investment' and 'belief'"[189] in an essay discussing process drama. Fleming raises a similar question, though from the perspective of someone doing LTD. He says that "when I was teaching drama in school we taught from week to week a kind of living through and it was a big success one week and then a disaster the next week".[190] Perhaps they are referring to dramas starting from the question 'what do you want to make a play about?' – where it might take quite a lot of time to reach a moment

[188] David Hornbrook: *Education and Dramatic Art*, 2nd edn., London, Routledge, 1998, 80.
[189] Neelands: Mirror, Dynamo or Lens, 146.
[190] Fleming: Interview.

of significance. Fleming's criticism also raises the question if structuring the lessons in advance – as we have seen in the case of both Bolton and Davis – makes the risk of failure smaller.

The question raised seems to be one that is useful to ask in relation to any educational process or event. Whether a process is 'worth' the invested time and energy can be seen very differently from different points of view. Fleming for example explains that as a young teacher he learnt a lot from the 'disasters', which can be seen as a positive outcome in the long term for the teacher, but perhaps not as useful for the students as could be. In other cases it could be the other way round in case the teacher is unable to achieve his/her learning objectives. I return to this issue in the last chapter to see how the findings of the research reflect on this question.

LTD: inaccessible and vague

Hornbrook says that "the narrow sectarianism of its methodologies together with a lack of curiosity concerning the intellectual or artistic world beyond its own very limited bibliography" led educational drama out of the subject-based curriculum "into the wilderness".[191] In the same book he also argues that Heathcote and Bolton have become vague and unclear in their writings bringing an example of Heathcote drawing a face to describe what theatre is.[192]

Neelands sees his role as democratising drama teaching by making accessible the work of "great but often mysterious drama educators".[193] Fleming also refers to the implicit assumption among authors writing from a living through approach that there is a highly skilled teacher involved in realising the lessons.[194] Davis on the other hand, argues that teacher training and literature published in the field of drama education does not provide enough theoretical support for teachers to be able to create living through experiences of drama. In his recent book he provides a number of theoretical inputs that relate directly to the practice of drama teaching.[195] These are examined later.

This issue opens much ground for subjectivity. While conducting this literature survey I found dozens of clearly formulated and well written publications, dating back a couple of decades, that offer theoretical and methodological guidance on facilitating drama. On the other hand I have experienced the problems caused by a formulaic approach to drama in my own practice. Because of its complexities this critique can only be discussed together

[191] Hornbrook: *Education,* 40.
[192] Referring to an image in Heathcote–Bolton: *Drama for learning.*
[193] Neelands: Prologue, xvii.
[194] Fleming: *Teaching drama in Primary and secondary,* 9.
[195] Davis: *Imagining the Real.*

with issues related to school curriculum, teacher training, and educational and artistic objectives; this research is clearly not focussed on these issues. However, I believe that none of those quoted above argue against using complex theoretical grounding and a subtle practice in the teaching of drama.

LTD: Lost Contact with Theatre – Naturalistic and Life-Rate

Hornbrook's main criticism towards drama in education is that it has lost contact with theatre and that making and performing theatre should be at the centre of the work in schools.[196] It is the first part of this statement that is of interest to us. Fleming warns of something similar when he says that in "reducing drama in education to one particular set of limited practices in this way there is a danger of conceding too much ground",[197] he is referring to the practice of O'Neill, O'Toole, Bolton and Taylor that rely "heavily on different kinds of improvised work". The important question he raises is the relation of form and content in the drama work. Fleming states that "in much of the improvised drama of the 1970s content was given a high profile"[198] and that the balance and the questions related to the connection between form and content need to be engaged in. Fleming also points out that some moment of Heathcote's *Stool Pigeon* drama could be seen as "a very effective piece of theatre";[199] recognising the role of theatre in her work. His main argument is for an integrated approach to drama, which allows students to meet a variety of forms and ways of working with the art form of theatre.

Neelands presents LTD as part of the "naturalistic fallacy" arguing that it is a "mythologised dilution of the working practices of Stanisalvski, Michael Chekov and their followers".[200] He claims that his own conventions approach is based on Brechtian practice. Neelands suggests that practitioners using a LTD approach believe that the participants are fully emerged in the context of the fiction and they are living through real-life experiences as people in the real world would. He continues by arguing that this isn't possible, "we cannot in actuality walk in shoes other than our own".[201] Heathcote had already responded to Neelands' question in 1985 in an interview. She is questioned by Davis about the change in her drama and she talks about the term 'life-rate'. Heathcote says "that's the one phrase I've written I'm ashamed of. […] 'Life-rate' reads wrong because it suggests time sequence. […] 'The Dreamer' was not lived at life-rate. It was all episodic".[202] Heathcote contends that her drama was not

[196] Hornbrook: *Education,* 109.
[197] Fleming: Tecahing drama in primary and secondary, 9.
[198] Ibid., 18.
[199] Fleming: *Starting drama teaching,* 16.
[200] Neelands: Mirror, Dynamo or Lens, 146.
[201] Ibid., 146.
[202] David: Dorothy Heathcote interviewed, 77.

naturalistic. Fleming's response to the seemingly spontaneous improvisation of the *Stool Pigeon* drama is also in contrast with Neelands' claim. In *Signs and Portents,* which Neelands refers to as "the most important theoretical piece of writing about drama",[203] Heathcote talks about using drama to slow down time, a gesture that can hardly be linked to the "contemporary face of behavioural realism in acting"[204] as Neelands describes it. Much of Stanislavski's work concentrated on actor training, as the titles of his books also suggest.[205] I could see no connection with Stanislavski's work in the drama lessons I examined, for example there was no exploration of character, the improvisations were based more on situation than on character. I have also reflected on the richness of theatre concepts present in lessons, and how they vary. I think it is important to differentiate between extended improvisations and naturalistic theatre, I will be discussing questions related to this in the next chapter.

In his article titled *It's all theatre* Bolton sums up the relation between drama education and theatre in which he suggests that "in this coming century we re-educate practitioners to think theatre".[206] While the article itself clarifies why Bolton sees process drama as theatre, the questions raised about the relationship of drama and theatre are central to my research, as I explore how a non-naturalistic form of theatre can be incorporated into LTD.

'Being' Vs 'Acting': Is LTD Providing the Safety of Fiction?

The question concerning the safety provided to participants by the fiction they are engaged in was raised by Fleming in relation to an occasion when he facilitated Bolton's *Crucible* drama discussed earlier, though with some changes to the structure.

> I remember the girls in the woods turned on one of the students in the room and said he was molesting them. […] It actually became very uncomfortable in the real social context. […] It worried me that the people were not protected into role enough, and that I didn't set it up well enough. […] We got over it but it was really uncomfortable as this person was a kind of an outsider in the group. There was a hint of feeling that maybe he is a child molester – not as specific as that but it was just in the air. It was almost a form of bullying.[207]

[203] Nagy, Katalin: Emberiskola – interjú Jonothan Neelands professzorral, *Drámapedagógiai Magazin*, vol. 45, 2013/1, 11.

[204] Neelands: Mirror, Dynamo or Lens, 146.

[205] *An Actor Prepares* (Constantin Stanislavski: *An Actor Prepares*, London, Routledge, 1989.) and *Building a Character* (Constantin Stanislavski: *Building a Character*, London, Methuen, 1983.) are his most famous books.

[206] Gavin Bolton: It's all theatre, in David Davis (ed.): *Gavin Bolton: Essential Writings*, Stoke on Trent, Trentham Books, 2010, 171.

[207] Fleming: Interview.

It is impossible to determine what the impact of the event described by Fleming was, but the question raised by him is important to consider. There is an emphasis in LTD on facilitating 'being' in the situation rather than acting roles, something to explore is whether the participants are protected into the situations. Fleming raises another question connected to the relationship on the real person and the role.

> The other problem that I have with it is that it relies on blurring the boundaries between the real person and the role. […] If I act in this way in the drama I have to think about would I have done the same thing. So if I kill you in a living through drama it makes me think about myself killing you. In the theatre I wouldn't have that worry.[208]

The relationship of fiction and reality are central to all drama. The question is whether it is having a role, or being in the fiction that provides safety and space to explore. As LTD is exploring extreme stories it is important to clarify issues relating to this question. The structures analysed in the examples for LTD lessons all offered different models for creating the safety of the fiction. Davis offers a story from the past and explores it as theatre. Bolton stressed the fictional nature of the context, O'Neill shifted the situations and roles so participants did not remain in one role for a long time, while Heathcote offered choices and checks on how the participants were coping by stopping the drama on numerous occasions.

I explore this issue further in my research, especially in relation to the relationship of safety of fiction and the extreme. The findings are offered as part of the data analysis in chapter five.

LTD: Is It Child or Teacher Centred?

In the classic form of LTD Heathcote started from the ideas of the participants and left many choices and decisions to them concerning the direction of the narrative. This placed great demands on the teacher, who became central in structuring the ideas into a drama that reached for something significant. Fleming reflects on this in the following way:

> I think the danger is, paradoxically, because it is in some ways the ultimate pupil centred drama, that it can become too teacher centred. I think it can bring too much emphasis on structure; again this is paradoxical, because I juxtapose

[208] Ibid.

> structure with experience. […] Sometimes for the living through to work well, it needs a kind of script that the teacher needs to write in his or her head, and I think this is particularly so if you want an ideological dimension to it.[209]

My understanding of Fleming's statement is twofold. In the case of a not pre-structured LTD lesson Fleming is referring to the teacher writing the drama on their feet, finding forms and a structure which the participants can inhabit successfully and that creates a meaningful relationship between content and aesthetic form. This demands a person with a strong artistic and pedagogical vision, and it is useful to keep questioning whether the participants still feel if it is their drama. When the teacher is working through a prepared structure to create the LT moments of the drama, it can be a question if the participants have enough freedom of choice, whether the situations investigated are concerns of the teacher or the participants. This issue can be raised about other forms of drama as well. I examine one aspect that is most connected to LTD of this complex issue in my research; the relationship of influencing the narrative and enjoying the drama lesson is analysed further in chapter five.

Metaxis and Reflection in LT Drama

In his afterword to Davis' book Fleming raises the question about the manner of reflection in LTD: "I think there is more work to be done in distinguishing the reflection that is acknowledged as being part of metaxis in living through drama from the reflection that is part of more distanced modes of working".[210] Earlier I quoted Fleming's comments on thought-tracking, a popular reflective convention, which can easily become anti-theatre. There seems to be a contradiction between artistic and pedagogical aims here, as reflection works against artistic aims in this case. Bolton differentiates between three types of reflection: personal, universal and analogues and proposes that "perhaps the most powerful form is the reflection that goes on at the same time as the drama, that is from within the drama, so that as things are happening […] their implications and applications can be articulated legitimately as part of the drama itself".[211] Morgan and Saxton differentiate between reflection 'in role' and 'out of role' which should be distinguished from reflection in context and out of context.[212] In convention based reflective tasks the participants would often explicitly articulate their learning from

[209] Fleming: Interview.
[210] Michael Fleming: Afterword, in David Davis: *Imagining the Real: Towards a New Theory Drama in Education*, Stoke on Trent, Trentham Books, 2014, 169.
[211] Bolton: *Towards a theory,* 127.
[212] Morgan–Saxton: *Teaching Drama,* 150.

the experience verbally. The problem of trivialising learnings and teacher pleasing both come up as possibilities in this case. It is also questionable if the rational learning will be incorporated in any way into their actions.

O'Neill claims that re-characterising participants as both "actors" and "audience" strengthens "the elements of reflection and contemplation".[213] Fleming differentiates between three different ways of switching from "actor" to "spectator" in drama work, including individual participants momentarily changing to observing, and also what he calls "percipients",[214] the observer element that is part of making drama. O'Neill also states that process drama "like any play, includes moments of intense 'living through' experience, reflective or contemplative passages, the manipulation of time both backward and forward, changes of pace and tempo, and episodes of greater or lesser tension and intensity".[215] Perhaps it is in the interplay between these elements that reflection from within a 'making' mode of participation needs to be analysed. Bolton state that metaxis gives a "reflective edge to the role-play which direct experience often lacks".[216]

Though the deeper exploration of this concern would demand a research focussed on this issue, the understanding created by participants as an outcome of the research lessons is analysed, reflecting on this issue to some extent, as part of the data analysis.

After having discussed two different approaches that contextualise the directions I aim to develop the LTD practice in and examining six issues raised in relation to LTD, some of which will be revisited in the data analysis and the final chapter of my thesis, I look at the points of connection with Bond's theory before offering a summary of aspect of LTD I rely on in my research.

Living Through Drama and Bondian drama

Edward Bond's commitment towards theatre in education and drama in education is obvious from his intensive collaboration with Big Brum Theatre in Education Company and a number of keynote speeches he made at different conferences of the National Association for the Teaching of Drama. His engagement with this field is based on a number of common aims and practices between his work and that of certain drama education specialists. Davis has been one of those specialists who has played a crucial role in connecting Bond's work with the field of drama education. Bond's theory is

[213] O'Neill: *Drama Worlds,* 125.
[214] Fleming: *Starting drama teaching*, 16.
[215] O'Neill: *Drama Worlds,* 56.
[216] Bolton: *New perspectives,* 32.

discussed in detail in the next chapter; here I only point out some of the main connections between his practice and LTD. Davis explains some of the links between the work of Bond and Heathcote in the following quote:

> What Heathcote and Bond share in common is that a play is not just telling a story but the story is the means of exploring our humanity. Heathcote sees drama as the foundation of human knowing and Bond sees no progress for humanity unless we can dramatise ourselves. Imagination is key to both practitioners. […] Both are concerned most importantly with re-examining who we are. Central to Heathcote's approach is the notion of developing the self-spectator; Bond is concerned that the audience are provoked into re-examining how they live and how they might live life differently.[217]

Bond aims to create these possibilities for the audience to re-examine their values through Drama Events (DE) – also referred to as Theatre Events in many of his earlier writings – which are similar to the central moments of LTD in many respects. One similarity is the nature of the crisis encountered, the other one is the mode of being in fiction.

The Crisis Encountered in Living Through Drama and Drama Events

There is a clear emphasis on crisis in both Bond's dramas and also LTD and in both cases one of the functions of these extreme moments is to push participants or the audience towards some kind of choice. Bond says that "a dramatist must be an extremophile: drama creates extreme situations which impose choice. Even if the choice is reduced to compliance, the nature of the compliance must be chosen".[218] The case is similar for participants of Bolton's *Crucible* drama for example. They have to react to an extreme situation, make choices in the fiction that will alter or reinforce the direction the event is heading towards. Bond says that "drama must be extreme so that it drives the contradictions beyond the point where ideology can control them",[219] which on the one hand offers the new element of contradictions creating crises, but also presents the question whether these contradictions need to be raised in the audience or in the fictional situation, and of course the question is which of these relates to the role of the participants in a classroom drama.

[217] Davis: Edward Bond and Drama in Education, 170.
[218] Edward Bond: Freedom and Drama, in *Plays: 8,* London, Methuen Drama, 2006, 213.
[219] Ibid., 220.

Connections Between Being in the Situation in LTD and Drama Events

The other strong connection between LTD and Bond's work is the nature of being in the fiction. While the structures of enhancing it are different, all four examined drama practitioners are making it possible for the participants to enter fictional situations and 'be' in them. Bond states that actors need to be present in the fictional situation and talks about enactment instead of acting, because he sees human presence as a core element of drama. He says[220] that "when actors can't bring the human presence on stage, but instead produce a manufactured style that apes it, then drama is impossible".[221]

Awareness of being in a fictional world is important in both cases. We saw that this was achieved in different ways by different practitioners in the examples of LTDs. Bond believes that drama offers possibilities to understand ourselves and society because "the audience do this under the protection of fiction, in 'the suspension of belief'".[222] There is also a very conscious play between reality and fiction in Bond's plays that aims at questioning how real is what we consider to be reality.

Davis compares Bond with other European playwrights and also the work of Bolton and Heathcote in the following way:

> In dealing with the problem of re-cognising society, Bolton and Heathcote are dealing with the same problems faced by European playwrights from Ibsen to Brecht and Bond. However, the immediate engagement, the 'being' in role of Bolton, I suggest, is qualitatively different to the distancing of Heathcote. This Brechtian distancing influence, or flavour, I argue, has largely come to dominate much of drama education, particularly in the UK, not necessarily in a political sense but in the way the role is framed in relation to the event. This qualitative difference is also to be found in the way Bond places the audience compared with Brecht.[223]

As can be seen from this quote the investigation of how 'being' in the fiction is created in Bond's plays will be also useful for developing Living Through Drama.

[220] Bond does not use regular punctuation in his writing. I have quoted him keeping the original punctuation, I am marking this here as a footnote rather than including [sic] at all such points.

[221] Edward Bond: *The First Word,* Unpublished Essay, BOND@50 Conference, Warwick University, 2012, 2.

[222] Edward Bond: *A Short and Troubled Essay on Being Human*, Unpublished essay, Personal communication, 22 August, 2012, 9.

[223] Davis: *Imagining the Real,* 30.

These points of connection affirm the compatibility of LTD and Bond's work. I discuss the directions of development and summarise the components of LTD practice that can be explored further in the research in the final section of this chapter.

Summary: Possible Further Developments of Living Through Drama

Following the examination of examples of LTD; a comparison with other re-interpretations of the living through approach; a review of criticism that has been measured on it and its connects with Bond's theory I examine the possibilities of developing my LTD practice. First, I discuss the general contemporary educational and social context to define what is lacking in the field of drama education. Then, as a summary, I look at which specific aspects of LTD offer themselves for developing drama lessons that incorporate elements of Bond's theory and practice.

Drama and the Contemporary Context

Davis claims that in the field of drama education most authors "set aside any examination of the growing social and cultural crisis that is the context of the drama methods being promoted. Many limit their role to serving the curriculum".[224] If drama aims to offer the possibility of understanding our values, then the current socio-economical context needs to be taken into consideration. This does not mean that that drama should solely deal with issues from newspapers, but the nature of our 'reality' should be taken into account. Especially if one of the aims of drama education is to facilitate participants to form a relationship with the world they live in.

The central problem with drama practices today seems to be that they are not taking into account the question of the perception of reality. What is considered 'reality' is a culturally constructed understanding of material and social world that surrounds us. This phenomenon is discussed further in the next chapter in relation to Bond's work. For now, with some simplification we can say that the questioning of what is considered to be 'real' is missing from contemporary drama practices.

This is a central question because we rely on what we consider real in reflecting on the fiction engaged in. Davis claims that even in cases when the drama engages in social problems where there are obvious ideological issues in the background "there is still no real examination of what sort of

[224] Davis: *Imagining the Real,* 45.

drama is needed to deal with our ideologically distorted vision".[225] The territory that needs to be explored further is: *how can drama be used in creating gaps in dominant social narratives, that define our understanding of events surrounding us, and that help participants form their own understanding of situations from within the story?* The term narrative is used here in a wide sense, to cover not only stories but those accounts and explanations of social occurrences that often become accepted as 'reality'. The LTD practices relying on a strong 'being' element offer possibilities to create these gaps.

Neelands[226] points out that the conventions approach is based on Brechtian distancing techniques and relies strongly on language based reflection and a rational understanding of the problems investigated. Distancing takes participants out of the fiction to reflect on it using the reality as the reference point of reflection. The nature of the understanding used as the reference points is unquestioned.

The MoE approach to drama employs a fictional frame to distance the problems explored. The attitude of 'experts' offered to participants produces a particular stance through which participants engage with the problems the fiction offers. The aim of this approach is not the questioning of values but providing motivation and scaffolding for incorporating subject oriented learning into the fiction of the drama. Hence, I rely on those LTD practices that aim at creating possibilities for 'being' and exploring the crisis encountered from within the fiction.

What to Develop Within Living Through Drama?

In my research lessons I explore the incorporation of Bondian structures and concepts into an LTD framework with the aim of facilitating participants of the drama to create gaps in meaning, moments that question or unhinge dominant social narratives, in living through improvisations within the story.

The survey of the field of LTD offered the following aspects that the research drama lessons can be based on:

a) Qualities of narratives:
   - Crisis happening to the roles offered to participants
   - Social constraints and norms clashing with basic human needs contributing to the crisis
   - Crisis producing clash of values within the individual roles
   - Strong connection between reality of participants and the fictional world

[225] Ibid.
[226] Neelands: Mirror, Dynamo or Lens.

b) Aspects of structuring:
   - Structures building towards living through improvisations, enhancing 'being' in fiction
   - Tasks enhancing the connection of the drama world and the participants' reality
   - Participants' conscious use of signs, awareness of components of theatre
   - Not aiming to resolve situations, but 'making' drama
   - Use of different forms of spectatorship within the fiction

c) Understanding created:
   - Aiming for metaxis rather than self-spectatorship; understanding from within the drama rather than from a distance

I will discuss the possibilities listed above further in the third chapter when I bring together the educational and the artistic practices; a number of further concepts and devices used in drama education will be added to these basic aspects of LTD there. I now continue by exploring Bond's theory and practice in the next chapter through discussing Drama Events, a concept that brings together different elements of his work.

CHAPTER TWO: WHAT IS A DRAMA EVENT?

My first significant meeting with Edward Bond's work was as an actor-teacher in Big Brum TIE Company working on *The Under Room*.[227] In this play, set in 2077, a woman finds an illegal immigrant hiding in her cellar. She is persuaded to allow him to stay and even tries to help him by finding a smuggler to take him north. The immigrant is represented by an almost man-sized doll in the play, the actors talk to this Dummy while its words are said by the Dummy Actor, who stands at the back of the stage barely moving through the play. I played the Dummy Actor, a challenge that went against all my previous acting experiences; I stood in one place through most of the play and talked. It was a defining experience. Though I had read Bond's theoretical writings and plays before, I realised that working on his plays practically is critical in understanding his theory. Similarly, I understood that it is very difficult to rehearse his plays without understanding the key concepts and dramatic devices such as Drama Event (referred to as DE hereafter) defined in his theoretical writing. The rehearsals of *The Under Room* were the beginning of a journey for me that this action research is a significant part of.

Bond defines himself primarily as a dramatist, but the body of work he has created in the past half-century covers many genres and subjects. In this chapter I will only look at those aspects of his theory and practice that relate directly to my research. Within the investigation of his complex theory I will focus on the Drama Event, as this central concept connects many elements of his thinking and links up different dramatic devices that Bond refers to. I personally find the concept of Drama Event useful because it offers a focus at a moment that can only be created in action within the fictional situation, but at the same time it relies on underlying dramaturgical structures running through the play and also an analysis of the content of the fiction. Hence Drama Events bring together the functions of actor, director and playwright in their creation; functions that also come together when participants become 'makers' of drama in LTD. As will be clear from this chapter Bond is

[227] Edward Bond: The Under Room, in *Plays: 8*, London, Methuen Drama, 2006, 169–203.

far from being prescriptive about the creation of DEs, hence exploring how to reach them in drama can become a highly creative task which builds upon a complex process of artistic meaning making.

The question providing a framework for my research aiming to use Bond's theory in LTD is: how can DEs be created in LTD lessons? So I first look at how Bond defines DEs and what their role is in his theory. I then contextualise his theory among other contemporary ideas, heading on to a literature review related to DEs. I continue by presenting examples of DEs through the analysis of texts, performances and rehearsal processes of Bond plays.

Short Introduction to Bondian Theory and the Drama Event

In his essays Bond refers to his own writing as drama rather than theatre and this differentiation connects with the central aim of his work as a dramatist and theoretician. He explains that "theatre may help you find yourself in society, [but] drama requires you to find society in you".[228] Drama Events, referred to as Theatre Events in Bond's writing from before this distinction, are crucial in creating the possibilities for the audience to 'find society in themselves' by understanding how the culture they live in is present in their thoughts and actions. Bond claims in an interview that "we should be dramatizing the conflicts within the self and what art and drama should be doing is increasing human self-consciousness".[229] These dramatized conflicts within the self should be "extreme situations which impose choice".[230] These choices within DEs can be created by enacting "the articulation of the paradox, the way the self's need for justice is misused in society".[231] I will return to the second part of this quote, but first about the paradox presented in DEs. A paradox, by definition, places an unresolvable question. This can be used in drama, because it creates a gap that needs to be filled by the audience with their own responses to that situation. They try to fill the gap by making sense of the situation, giving meaning to the action of the actors. While filling the void in meaning the audience engage in the situation on stage imaginatively they respond to it in some way. This interaction between the stage and the audience is central to Bond's theory, and imagination plays a crucial role in it. He argues that "it isn't reason that makes us human, it's imagination".[232]

[228] Edward Bond: Foreword, in Nicholson, Helen: *Theatre & Education,* Houndmills, Palgrave Macmillan, 2009, xii.

[229] Peter Billingham: Drama and the Human: Reflections at the Start of a Millennium Edward Bond, in conversation with Peter Billingham. *PAJ: A Journal of Performance and Art* 29(3), 2007, 3.

[230] Bond: Freedom and Drama, 213.

[231] Edward Bond: The Cap, in *Plays: 7*, London, Methuen, 2003, xxxiii.

[232] Edward Bond: Our Story, in *The Hidden Plot*, London, Methuen, 2000, 3.

According to Bond imagination is central in the formation of the self, as humans give meaning to the meaningless matter surrounding them and also events in the social world using their imagination. What happens on the stage is similar to the structure of how people come to understand and relate to the world around them. The relationship they form to the world, how they see it and understand their role in it can be understood as their 'self'.[233]

Let us turn back to the quote about society misusing the self's need for justice. Bond claims that human beings living in society want to feel at home in the world, and this feeling develops into "the imperative to justice".[234] Human beings need to understand their material and social surrounding to feel at home in it. However, the freedom to understand is influenced to a great extent by popular narratives that give strong interpretations of different personal and socio-political situations. These interpretations are accepted often as truths by others living in the culture – for example the parents of a child, or her peers – so the individual often also perceives it as the explanation. These understandings about the world, what is considered right and wrong, the values taken on, are represented in actions of individuals, but they are also strongly connected to the culture they live in. Jerome Bruner describes this process in the following way:

> We neither shoot our values from the hip, choice-situation by choice-situation, nor are they the product of isolated individuals with strong drives and compelling neuroses. Rather, they are communal and consequential in terms of our relations to a cultural community. They fulfil functions for us in that community. The values underlying a way of life, as Charles Taylor points out, are only lightly open to 'radical reflection'. They become incorporated in one's self identity and, at the same time, they locate one in a culture.[235]

Bond considers culture as a collection of stories that relate in different ways to human needs and questions. He says that "a culture's story is a plot which binds its people to their place and means of existence. It gives life meaning and so it is the source of judgement".[236] Here again we can turn to Bruner who explains that "our sense of the normative is nourished in narrative, but so is our sense of breach and of exception. Stories make 'reality' a mitigated reality".[237] He carries on by stating that we equip children "with models and procedural tool kits for perfecting" narrative skills, because "without those skills we could never endure the conflicts and contradictions that social life

[233] Bond: The Cap, xxiv.
[234] Bond: Freedom and Drama, 212.
[235] Jerome Bruner: *Acts of Meaning,* London, Harvard University Press, 1990, 29.
[236] Bond: Our Story, 3.
[237] Bruner: *Acts of Meaning,* 97.

generates. We would become unfit for the life of culture".[238] To feel at home in a culture we have to make some of its stories our own, interiorise some of the understandings about our material and social surrounding. These become parts of our selves. Bruner explains that "the symbolic systems that individuals used in constructing meaning were systems that were already in place, already 'there', deeply entrenched in culture and language. They constituted a very special kind of communal tool kit whose tools, once used, made the user a reflection of the community".[239]

This has a twofold impact, on the one hand we are often not aware that the stories we rely on as explanations of occurrences are cultural narratives, and on the other hand the stories often offer a false sense of justice, manipulating the human yearning for justice. Bond explains that a DE "shows the artificiality of human behaviour".[240] He describes the culture we live in as a created fiction and says that "the power of ideology is that it uses the humanising force – our appetites, passions, needs – that binds us to the reality of nature, to bind us to its psychotic fictions. We free ourselves from these fictions only by using the same force".[241] Bond claims that by understanding the created nature of what we understand as reality we are able to question it. The situations on stage are recognised as fiction by the audience, so Bond suggests that in drama "putting fiction into reality can isolate and dialecticise the fiction already in it. It is a practical way to steal ideology's clothes".[242] His plays are stories, but he selects incidents that are central in understanding the relation of the individual and society and opens them up in such a way "that they can't be captured by the story but must be examined for themselves in relation to the story".[243] These incidents become DEs.

> The TE [DE] can use the cathexis of the 'biological frisson' to make the event social. The same things are seen differently. TE breaks down the incidents and uses their components. The use relates to other events in the drama. It shows that events do not happen 'naturally'. They are made up of part-events. Each part-event is an occasion for interpretation and choice. TE puts the moment into the crucible of the gap so that it may be examined. Part-events produce a meaning for the total event. Instead of victims of events there are constructors of events.[244]

[238] Ibid.
[239] Ibid., 11.
[240] Edward Bond: Pearl White, Notes on the TE of the Text, in *The Hidden Plot*, London, Methuen, 2000, 45.
[241] Edward Bond: The Third Crisis, in *The Chair Plays*, London, Methuen Drama, 2012, xxxix.
[242] Bond: The Cap, xli.
[243] Edward Bond: *Edward Bond Letters, Volume 1.*, Ian Stuart (ed.): Camberwell, Harwood Academic Publishers, 1994, 43.
[244] Bond: Pearl White, 45.

The analysis of this quote is support by understanding that Bond does not deconstruct the story, he does not step out of it but remains in the narrative, only aiming to "destabilise [the] rigid linearity"[245] of the logic of the social fiction present in it. In the quote above Bond says that the presentation of incidents needs to move from the individual to the social sphere – from the psychological to the socio-historical – because this opens new dimensions in relation to causes and consequence of the events. This happens by connecting components of the event with other events in the story and making elements of the wider social arena, the era we live in, recognisable in the story. Bond's central aim is to understand the event, which is made possible by presenting constructors, rather than victims of situations. Seeing events in context, as they are built up from individual actions by those affected by it makes it possible for the audience to map who and what are responsible for the unfolding incident. Bond's emphasis on 'biological frisson' refers to his position that understanding an event is not solely an intellectual feat, the presentation needs to affect the audience on a felt level. Bond is trying to move out of the dichotomy between reason and emotion which he considers false.[246] The question of rational understanding relates to one of the biggest differences between him and Brecht, who uses the V-effect to step out of the emotionally engaging story and get the actors to comment on it rationally. I discuss this aspect of his work in the next section.

One of Bond's ways of creating biological frisson is by creating extreme situations in his plays referred to above. By driving the situations to their limits he captures the audience's imagination and then opens gaps by putting extreme choices before the characters on stage, and also those watching the actors, who engage with the situation through their imagination. The process of reaching these ultimate moments is also presented in his plays as his dramaturgy is built on a series of DEs. Bond claims that "in the extreme situation the self is returned to the core self to be confronted by the human imperative. […] We are confronted with our radical innocence".[247] Bond uses the term Radical Innocence which is the human imperative to be at home in the world and the need for justice. This need for justice is confronted by society's ways of corrupting this need, and this is how the 'human paradox' can be dramatized. The unresolvable contradiction between wanting justice but having to accept unjust narratives to be able to be part of the cultures we live in needs to be highlighted in contextualised situations within a story to create a DE.

I have offered a short introduction to Bond's theory of DE, but Bond is primarily a dramatist and the most important question is of how to create DEs in practice. Besides his theory there are dramatic devices he defines that

[245] Bond: The Cap, xi.
[246] Bond: Letters, vol.1, 99.
[247] Bond: Freedom and Drama, 213.

will be discussed further on, there is the analysis of other theoreticians and practitioners of how DEs work, and there are examples of DEs in plays and in performance that I will examine. Before doing this, I will examine if there are other theories that some central elements of Bond's theory can be connected to, so that we can understand them better.

Further Examination of the Bondian Approach

There are a number of studies about the work of Edward Bond, starting from the late '70s Simon Tussler[248] and Richard Scharine[249] present Bond to the public, while Tony Coult[250] offers an in-depth analysis of his plays. The list continues till today, the latest – but probably not last – critical study being Peter Billingham's, published in 2014.[251] Various periods and aspects of Bond's work are discussed in many important publications[252] and numerous articles and essays can be found discussing his plays and theories in a variety of journals and collections. A full survey of these writings would probably shed as much light on the period they were written in as the works they were written about, but it might not help focus on the central questions of this research. I have selected aspects of Bond's theory that connect powerfully with my central questions and will concentrate on literature linked to these subjects. Furthermore, a full survey of important studies on Bond has been completed by Kostas Amoiropoulos[253] offering a thorough examination of various aspects of the dramatist's theory and also a historic perspective of the analysis of his work, I will be relying on the findings of this research greatly. On the other hand, David Davis offers a concise and accessible introduction to Bond's theory in his *Commentary*[254] in the student edition of *Saved*.

To be able to discuss different analyses of Bond's DE it will be useful to look at general theoretical questions first, as the theory will offer a more grounded insight into the specific examples. I examine three main subjects here:

[248] Simon Trussler: *Edward Bond*, Harlow, Longman House, 1976.
[249] Richard Scharine: *The plays of Edward Bond,* Lewisburg, Bucknell University Press, 2007.
[250] Tony Coult: *The Plays of Edward Bond: A Study*, London, Eyre Methuen, 1977.
[251] Peter Billingham: *Edward Bond: A Critical Study*, London, Palgrave Macmillan, 2014.
[252] Malcolm Hay – Philip Roberts: *Bond: A Study of His Plays,* London, Eyre Methuen, 1980; David L. Hirst: *Edward Bond,* London, Macmillan 1985; Lou Lappin: *The Art and Politics of Edward Bond*, New York, Peter Lang, 1987; Jenny S. Spencer: *Dramatic Strategies in the plays of Edward Bond*, Cambridge, Cambridge University Press, 1992; Michael Mangan: *Edward Bond*, Plymouth, Northcote House Publishers, 1998; Davis: *Imagining the Real.*
[253] Amoiropoulos: *Balancing Gaps.*
[254] David Davis: Commentary, in Edward Bond: *Saved (Student Editions)*, London, Methuen Drama, 2009, xvii–xxxiv.

the relation of reality and fiction; the concept of self and radical innocence; and the role of the audience as defined in the difference between approaches of Bond and Brecht. Finally, I summarise my findings.

Confusing Reality and Fiction – Ideology

Bond argues that although "the universe is meaningless",[255] human beings need to understand the world they live in, they need to make meaning of their surroundings, because "a child that finds no meaning for anything would become demented".[256] Understanding the surrounding reality is the process of giving meaning to meaningless matter, and events happening around us. Bond explains it through an example.

> Physical cause-and-effect occurs in nature. It makes us aware of itself. But we read into this our understanding of why things happen in nature. We know why the rock falls, the rock doesn't know. So for us nature has this extra dimension. But how do we know the reason for cause-and-effect, the meaning it has for us? […] It's as if there were a gap between cause and effect. We explain why the effect follows the cause.[257]

The gap referred to by Bond above is a central element in his theory. The gap between cause and effect in this case, or between matter and its value, or action and its meaning are filled up through the use of imagination, and the meaning or the value of reality is actually created in the mind of the individual as it structures these interpretations into an image of the world. Bond explains that "we can know the objective world only through our subjective presence in, and awareness of, the objective world. It's as if there were two realities: the objective reality and the subjective, conscious, reality",[258] this latter one is the understanding of the objective reality in the mind. This subjective reality is constantly re-created as individuals experience events and Bond also links it to the formation of the self, a topic that I will discuss in the following section.

When we do something in the real world, in the objective reality, our actions are guided by our understanding of it, our subjective reality. Even if we understand the gap between the two, we cannot help but act according to our subjective understanding of what we are doing, but at the same time we also cannot defy the laws of nature, we cannot be solely in an imagined reality.

[255] Bond: *A short and troubled essay,* 8.
[256] Ibid.
[257] Edward Bond: *Drama and Reality,* unpublished notebook entry 6th December 2011, 1.
[258] Edward Bond: *Creation of imagination*, Unpublished notebook entry, Personal communication, 3 September, 2012, 1.

There is a constant parallelism between the two worlds. Bond says that "we see and practice all things in two realities: physical reality and imagination. They always interrelate".[259] Imagination is the human function that is able to fill the gap created by the meaninglessness of matter, it is through our imagination that the subjective reality is formed. The imagination uses different structures in this process, one of these is the story form, the structure of narratives.

According to Bond the connection between narratives and the creation of subjective reality can be traced back to when children give meaning to the world by anthropomorphising objects, natural phenomena: "Animals and trees talk, storm and wind are angry, the chair groans. These 'beings' are arranged into stories which provide meanings. A story is a form of philosophy. It involves imagination and so it involves the self – that which first sought meaning, an existential relation to the world".[260]

Children arrange the meaning they give to things and their relationship to the world through stories. Bond argues that this is not only true on an individual level, but also on a social one. He says that "all cultures interpret reality through the extravagant use of imagination and this means that reality is imagined".[261] Bond uses the term ideology to cover these culturally transmitted interpretations of reality. There are so many interpretations of this word that in his book titled *Ideology* Eagleton[262] lists sixteen different definitions of the word on the first pages. It is useful to offer a graspable explanation of how Bond uses it. He describes ideology as "society's story", a narrative through which "society speaks to us according to its needs in a situation",[263] a narrative that explains or helps individuals accept the given social and economic structures of that specific society. 'Society's story' encodes values and offers a social identity to individuals living in a culture and becomes the reference points of their thinking, of their meaning making. Ideology becomes a collective subjective reality, the codification of the meaning of material reality in narrative structures.

Though ideology is mostly conveyed linguistically, Bond points out that it "uses the whole of practical reality, its objects, acts and structures, to make itself concrete".[264] Narratives can be present on flags or shoes, in coins and buildings. As Katafiasz[265] points out, the way we use most of our objects becomes automatic, it becomes a part of our unconscious, we become unaware of how we use them, and also how they come to influence what

[259] Bond: The Cap, xv.
[260] Ibid., xxiii.
[261] Bond: *A short and troubled essay,* 5.
[262] Terry Eagelton: *Ideology: an introduction*, London, Verso, 1991.
[263] Edward Bond: The Reason for Theatre, in *The Hidden Plot*, London, Methuen, 2000, 117.
[264] Bond: *Creation of imagination,* 2.
[265] Kate Katafiasz: 'Stop acting!': Drama, ideology and the psyche, *Rua' Tarbawyah*, Qattan Centre for Educational Research and Development, 23, 2007/1.

we do and how we do it. Growing up into a society also means accepting at least some of its narratives and defining yourself in relation to other stories. They become defining elements of the individual's thinking. The unawareness of the culturally set narratives working in our thinking is of central concern for Bond. He connects this with the gap between material reality and the subjective image of reality in our minds and argues that "cultures record 'social reality' but mis-describe reality – not just human reality but reality itself. This is counterproductive because we think that we are in reality, not that reality is 'in' us".[266]

Bond recognises that people need the fiction of ideology, he says that "by mis-describing reality they enable societies to survive in it".[267] There is a need for common values, for a shared understanding of how the world works, for laws that create a framework for living together; these human creations are justified by the stories of ideology. Bond claims that "fiction is our reality because ultimately it determines our existence in society. The power of ideology is that it uses the humanising force – our appetites, passions, needs – that binds us to the reality of nature, to bind us to its psychotic fictions".[268]

Bond summarises the relation of fiction and reality by comparing the use of story by a child to the use of story by society.

> To be human the pre-real child makes reality a story. Society adopts the story and uses it to dehumanize the adult. Society does this – and is able to do it – because the child learnt to anthropomorphize. The child anthropomorphized the world to survive dangers, society anthropomorphizes the world to use the dangers as threats: the child to be free, society to incarcerate. Society continues the story but changes the meaning: it transcendentalizes it.[269]

I will continue by examining if there are arguments that support Bond's theory of the relationship of reality and fiction from other fields of study. The premise for any further thinking is the notion of the gap between material and subjective reality.

It is interesting to look at this question from a physiological perspective. The brain researcher Bruce Hood states that "we process the outside world through our nervous system in order to create a model of reality in our brains".[270] He comes from a materialist stand and points out that there are limits to what our nervous system can detect of reality, therefore much of

[266] Bond: *Creation of imagination,* 1.
[267] Edward Bond: *Imagination – further notes*, Unpublished notebook entry, Personal communication, 4 December, 2012, 1.
[268] Bond: The Third Crisis, xxxix.
[269] Bond: Reason for Theatre, 123.
[270] Bruce Hood: *The self illusion,* London, Constable, 2011, 2.

the data that needs processing is corrupted. Hood states that "our brain fills in missing information, interprets noisy signals and has to rely on only a sample of everything that is going on around us. We don't have sufficient information, time or resources to work it all out accurately so we make educated guesses to build our models of reality".[271] This still leaves open the question of what the brain's guesses are based on.

There are a number of studies pointing to how commodity culture exploits that the created nature of the subjective reality goes mostly unquestioned. Naomi Klein's book *No Logo* examines commodity centred fiction building. She discusses the impact of the 'branding revolution' on the economy, on consumers and our culture. Klein argues that companies are not selling artefacts anymore, but narratives, because brands are "not a product but a way of life, an attitude, a set of values, a look, an idea".[272] Klein claims that brands sell stories of lifestyles and we buy in to these narratives even if we are just purchasing clothes, as they become socially identifiable through advertisement. In her research of 'lifestyle media' – all sorts of make-over shows, from gardens to personality – Jayne Raisborough reaches the conclusion that formation of the self is strongly dependent on consumption. The value of products is recast according to their symbolic efficacy, their ability to "circulate within the symbolic domain, investing and being invested with meanings and emotional attachments to the degree that even the most mundane of purchases can, and do, say something about the self".[273] Even though usually these programmes are present in the lives of most of us either literally or culturally as background noise, they still enter "the cultural imagination to help a dislocation of compassion and political passion from the self, a degradation of those most vulnerable in our societies and a renewed shaping of the cultural fiction of gender and gender differences".[274] Richard Sennett writes about the change in capitalism that can be linked with the move from profit to share prices in rating companies.[275] He sees a general move towards the virtual, not only in the corporate world, but also in its impact on everyday life. He studies the field of advertisement where cars ranked in different categories share 90% of their build, so it is the narratives they are sold with which have to make up the much bigger difference in their price. Sennett points out that "the realm of consumption is theatrical because the seller, like a playwright, has to command the willing

[271] Bruce Hood: *The self illusion,* xi.
[272] Naomi Klein: *No Logo*, UK, Flamingo, 2000, 33.
[273] Jayne Raisborough: *Lifestyle Media and the Formation of the Self*, Houndmills, Palgrave Macmillan, 2011, 30.
[274] Ibid., 164.
[275] Richard Sennett: *The Culture of New Capitalism*, New Haven, Yale University Press, 2006.

suspension of disbelief in order for the consumer to buy".[276] He identifies the main tool of branding as decontextualizing and re-contextualising products, making the reference points of judgement, of 'reality' obscure.[277]

The bigger question is related to Bond's description of ideology as a story, as a monolith construct.[278] Can there be one ideology that defines the thinking of individuals in different cultures, social classes and political positions? This question can be raised in relation to other widely referred to theories of ideology as well, that show similarities to Bond's position. There are prominent thinkers, discussed below, who describe ideology as a fictional reality and who also define the structures that put them in place. I return to Bond's concept of ideology after a short detour.

In their seminal work titled the *Dialectic of Enlightenment* [1944] the German philosophers Adorno and Horkheimer documented the totalitarian nature of commodity culture that they met in America as they escaped Nazi Germany. The book contains a chapter, written by Adorno, of in-depth analysis of the culture industry that blurred the borders between reality and fiction and offered a pretence world that consumers can aspire to. Adorno points to the similarities between totalitarian state propaganda and advertising mechanisms that come to dominate people's life and thinking. The culture industries' impact on the individual is "to turn oneself into an apparatus which, even in its unconscious impulses, conforms to the model presented by the culture industry".[279] The models are presented as schematised narratives that can easily be adhered to, they do not demand an effort on behalf of the recipient. Appelrouth and Desfor Edles explain that according to Adorno societies are administered similarly and are rooted in an all-encompassing culture industry so it does not matter which political ideology they are based on; they conclude that "culture industry combines with technological rationality to produce a totalitarian social order that transcends any particular economic or political arrangement".[280] The totalitarian nature of the culture industry described by Adorno is questioned by many,[281] the impact of the social reality leaves little space for divergence for the individual.

[276] Ibid., 161.

[277] Ibid., 147.

[278] Bond describes ideology as 'culture's story' (Bond: *Our story*, 3.), 'authority's story' (Bond: *Letters 3*, 2.) or 'society's story' (Bond: *The reason for theatre*, 117.), it is never in the plural.

[279] Theodor W. Adorno – Max Horkheimer: *Dialectic of Enlightenment*, Stanford, Stanford University Press, 2002, 136.

[280] Scot Appelrouth – Laura Desfor Edles: *Classical and Contemporary Sociological Theory: Text and Readings*, London, Sage, 2008, 410.

[281] Jay M. Bernstein: Introduction, in Jay M. Bernstein (ed.): *The Culture Industry, Selected essays on mass culture*, London, Routledge, 1991, 22.

Louis Althusser claims that ideology is "not the system of the real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which they live".[282] This imaginary relation is determined by the Ideological State Apparatuses' (ISAs) operating in the field of religion, education, family, law, politics, culture, etc. that are the material realization of ideology.[283] Eagleton explains that "what is misrecognized in ideology is not primarily the world, since ideology for Althusser is not a matter of knowing or failing to know reality at all. The misrecognition in question is essentially a self-misrecognition, which is an effect of the 'imaginary' dimension of human existence. 'Imaginary' here means not 'unreal' but 'pertaining to an image".[284] Hawkes clarifies Althusser's theory stating "ideology has 'always already' determined a specific set of roles, a particular subjectivity, into which the individual will be slotted".[285] The ISAs offer the materialised structure of ideology and play an important role in how an individual is systematically forced "into this pre-allocated 'subject-position'".[286] Althusser calls the process of the individual occupying the subject position as 'hailing' or 'interpellation', offering examples from common everyday practices. He also argues that what "seems to take place outside ideology (to be precise, in the street), in reality takes place in ideology. What really takes place in ideology seems therefore to take place outside it".[287] It is useful to put this statement beside Bond's claim that "in drama, putting fiction into reality can isolate and dialecticise the fiction already in it. It is a practical way to steal ideology's clothes".[288] According to him drama is a possible way of showing ideology in places that seem to be outside of it.

Though Althusser approaches the relation of social reality and the individual from different direction than Adorno he too describes a social reality that has an overall grip on the individual. Eagleton articulates a critique that appears elsewhere too when he writes that "Althusser's model is a good deal too monistic, passing over the discrepant, contradictory ways in which subjects may be ideologically accosted – partially, wholly, or hardly at all – by discourses which themselves form no obvious cohesive unity".[289]

The monistic nature of Bond's concept of ideology can be questioned as well, if we understand 'society's story' literally as an explanation that is simply

[282] Louis Althusser: Ideology and Ideological State Apparatuses (Notes towards an Investigation), in *Lenin and philosophy and other essay,* London, Monthly Review Press, 1971, 165.
[283] Ibid., 143.
[284] Eagelton: *Ideology,* 142.
[285] David Hawkes: *Ideology*, 2nd edn., London, Routledge, 2003, 119.
[286] Ibid.
[287] Althusser: Ideology, 175.
[288] Bond: The Cap, xii.
[289] Eagleton: *Ideology,* 145.

adopted by people. But Davis[290] clarifies that Bond's concept of ideology should be understood more from a poststructuralist perspective giving language a central role in creating the subjective reality.

> […] [L]anguage only works with abstractions therefore allows people to use language to tell us how it is: to tell us what is real. If we allow ourselves to be taken into that way of thinking, then we are taken over by ideology. In fact, postructuralists would argue that that is what happens once the new-born child leaves the early pre-linguistic stage and enters into the world given to him or her through language. Then the child takes in that culture and shapes itself and is shaped by it, as are we all. Bond has taken this dimension of postructuralism into his thinking and structured his drama accordingly. His whole drama is structured to avoid this purely linguistic trap and enable the audience to 'see' with pre-linguistic/pre-encultured eyes, to avoid seeing through the opaque glasses of ideology.[291]

Davis links the creation of an individual's subjective reality to the abstraction of language. He defines ideology as "made up of a body of ideas and beliefs that a nation, a political system, a religion has about itself", and this body of ideas is spread by those who "wish to spread their influence".[292] Perhaps Davis is referring to the domination that language has on our thinking, and locates the domination of ideology in this impact. Bond describes the process from the individuals' perspective, who do not realise that the social constructs they grow into are artificially created. Hawkes offers a useful explanation:

> All societies represent and give meaning to the lives of their inhabitants by constructing systems of ideas about them. These systems are not optional extras, but constitute the lived reality of the people. It follows that the ideological representations by which we, in advanced capitalist countries, bestow significance on our surroundings, are by no means 'natural' but are instances of the Aristotelian, man-made 'second nature'. It is characteristic of ideology, however, for this second nature to pass itself off as the 'first' nature, so that what has been constructed by human beings is fetishistically regarded as eternal and unchangeable.[293]

The monolith characteristic of ideology can be connected to this aspect of its nature in Bond's theory as well; so it is not what we believe in that is homogenous, but the extent to which we accept the meaning attributed to things in our culture are the 'real' meaning. The central question for Bond

[290] Davis: Commentary, xxvi.
[291] Ibid.
[292] Ibid., xxii.
[293] Hawkes: *Ideology,* 143–4.

is how this aspect of growing into any culture impacts on the formation of the self, which he sees as a continuous, unending activity. He identifies human imagination as the crucial element in this process.

As I have pointed out in the previous chapter the analysis of the nature of reality and the participants' understanding of what they consider reality is a territory that is not explored in contemporary drama in education. Bond's analysis of this subject and how he addresses it through drama can bring fresh ideas to LTD. This analysis makes it clear that the lessons in my action research should facilitate the questioning of what we do not notice as culturally set meanings and accept as real meanings in our surrounding rather than one specific ideological aspect of narratives.

I continue to map Bond's theory by discussing the role of imagination in the formation of the self, and to critique Bond's concept of radical innocence as both are crucial in understanding the individual's situation in society.

Forming the Self and Radical Innocence

I have discussed Bond's concept of reality and ideology first because that is the context in which he considers the development of the self. The individual's understanding of herself in a social context is the central element of Bond's theory and practice.

Bond starts out in his theory of the new-born child claiming that a baby is aware of itself, but not of the place it is in. It is a "monad – one thing which is everything, an infinity in which every point is the centre and the self. It is itself and the universe".[294] Bond claims that in this phase of existence the new-born cannot distinguish between itself and the universe, which means that even though it is dependent on the care of the outside world, it is not aware of it. Bond says that "if it is fed it not only feeds itself, it is the food. It is the world – a monad, a being enclosed within itself, the entirety of everything. I do not know how long this state lasts – only that there must be such a state".[295] This stage where the early infant "confuses itself with where it is"[296] is important in Bond's theory of the development of the self, because it is a state of "ontological autonomy".[297] He links this period with the term 'radical innocence' that he coined to describe the base that the self is built on in his theory.

The period described by Bond is a phase of development that is contested by researchers of psychology and neurobiology and philosophy too, there are many theories but no general agreement about this stage of self-formation.

[294] Bond: Reason for Theatre, 113.
[295] Bond: Freedom and Drama, 207.
[296] Ibid.
[297] Edward Bond: Színház és drama, *Criticai Lapok*, vol. 19, 2010/3, 17.

Leary and Tangney offer a useful collection of diverse theories[298] Experiments clearly show that even babies in their mother's womb react to impulses that reach them[299] but there is no clear scientific method of telling how they experience their being. Nevertheless, it is important to see if there are other theories that support Bond's concept of the monad state.

After decades of research in this field Daniel N. Stern tried to describe what it might feel like to be a baby in the *Diary of a Baby*. The following quote is from the chapter about a six-week-old baby.

> […] [P]retend that there is no you to stand outside the weather and watch it happen. You are part of the weatherscape. The prevailing mood and force can come from inside you and shape or color everything you see outside. Or, they can start outside and resonate inside you. In fact, the distinction between inside and outside is still vague: both may seem to influence one another directly, almost flow freely one into the other.[300]

Stern claims that in the first two months of a new-born's life there is an "emergent self"[301] and the core self appears in the next developmental phase. Stern's description connects strongly with Bond's account of this stage. Bond does not offer an exact period for what he calls the monad state but describes it in detail. He claims that two basic sensations govern the monad's world, these are pain and pleasure; the pain of hunger, discomfort, need and the pleasure of contentment, the fulfilment of these basic needs. As far as we can imagine the neonate experiences them as extremes that invoke its reactions and are its world. "It is a passionate world of dread, rage and joy",[302] as Bond terms it. Stern's description of a six-week-old babies hunger seems to support Bond's ideas. He says that for a new-born "hunger is a powerful experience, a motivation, a drive. It sweeps through an infant's nervous system like a storm, disrupting whatever was going on before and temporarily disorganizing behavior [sic] and experience".[303]

Antonio Damasio uses the term protoself to distinguish this earliest phase of self-development.[304] He claims "primordial feelings are not only the first images generated by the brain but also immediate manifestations of sentience.

[298] Mark R. Leary – June Price Tangney (eds.): *Handbook of Self and Identity*, 2nd edn., London, The Guilford Press, 2012.
[299] Varga Katalin – Suhai Gábor: *Szülés és születés: Lélektanon innen és túl,* Budapest, Pólya Kiadó, 2010.
[300] Daniel N. Stern: *Diary of a Baby*, New York, Basic Books, 1990, 14.
[301] Daniel N. Stern: *The Interpersonal World of the Infant*, London, Karnac Books, 1998, 11.
[302] Bond: Freedom and Drama, 207.
[303] Stern: *Diary of a Baby,* 32.
[304] Antonio Damasio: *Self comes to mind: constructing the conscious brain,* New York, Pantheon Books, 2010, 26.

They are the protoself foundation for more complex levels of self".[305] Damasio argues that the primordial feelings "provide a direct experience of one's own living body, wordless, unadorned, and connected to nothing but sheer existence".[306] He claims that images of "body events" like pleasure and pain are created in the brain which is "at no instant is separated from its body"[307] and defines the location of these images in the brain stem rather than the cerebral cortex where other images and maps related to the self are located. Damasio states that this connectedness changes as the next level, the core self develops, but this step in development needs the brain "to introduce into the mind something that was not present before, namely, a protagonist".[308] Subjectivity is produced by the existence of this protagonist that structures mind content in specific manners says Damasio. According to his theory the third stage of self-development is the autobiographical self, where narrative structures are also used by the mind to organise images and maps stored in the brain.[309]

The protoself, as defined by Damasio, seems very similar to what Bond describes as the basis of his term radical innocence. The appearance of subjectivity only at the core self stage suggests that there is no distinction between experiencing the internal and the external forces affecting the body in the protoself stage. Damasio links the formation of a 'material me', the awareness of oneself as an independent material entity in the world with the formation of the core self as well, this also suggests that there is some sense of connectedness with the surroundings of the baby in the protoself phase.

Bond connects what he calls the monad state, not being separated from the outside world, with the concept of responsibility. He argues that the baby acts upon its condition, for example she cries bitterly when hunger storms her, she takes action to solve her problem. Bond's statement that "nothing else has the dignity of a crying child",[310] can be understood as the appreciation of the new-born taking responsibility for its problem and taking action to solve it.

Clearly, a new-born does not conceptualise or intellectualise its sensations, it lives them and being is its main imperative. Damasio writes about the "elementary feelings of existence that spring spontaneously from the protoself".[311] Bond describes this as the right to be at home in itself and the world, that is axiomatic for the monad. This need for the self to be at home in the world remains the starting point of the individual's relation to its surrounding after the monad becomes aware of itself as a part of the material

[305] Ibid., 27.
[306] Ibid., 26.
[307] Ibid., 27.
[308] Ibid., 155.
[309] Ibid., 134.
[310] Edward Bond: Notes on Imagination, in *Plays: 7,* London, Methuen, 2003, 121.
[311] Damasio: *Self comes to mind,* 27.

and social world, and it turns into the need for the world to be a just place, so that it can be at home in it according to Bond. This need is what Bond sees as the base of the self and calls radical innocence.

In his study on Bondian theory the psychologist Bill Roper defines radical innocence as the 'Pre-self' and describes it as a

> basic orientation of the newborn human towards the world, and of the world towards it. That intrinsic to this new centre of awareness is its right to be; this is gradually articulated into its right to be at home, to make the world its home and for the world to be its home, which in time is further articulated into the right of itself and others to be at home in the world. This is the positive site on which self, understanding and character will come to be constructed.[312]

Roper also explains that this pre-self cannot be defined as a psychological self yet, and the transition to the next stage of formation is driven by the emerging consciousness. Bond links the opening of the neonate consciousness of itself as a separate entity to the recognition of the pattern in sensations of pleasure and pain.[313] He argues that perceiving pattern is the first 'mind event', it is an act of consciousness that is the beginning of the formation of the self as it turns the sensations into concepts, and the concepts form a reality parallel to the experienced material reality in the mind. This is the beginning point of creating a map of itself and the material reality in the mind. The mapping of the world is also the creation of the self according to Bond.[314] A crude translation would be that the meaning attributed to the world is actually the self itself. The reference point in this process of understanding is the neonate's need to be at home in the world, its radical innocence.[315]

As the neonate becomes aware of its surrounding a gap opens up between the rest of the world and itself. Imagination is central in making meaning and also giving value according to Bond,[316] Amoiropoulos explains that imagination

[312] Bill Roper: Imagination and Self in Edward Bond's work, in David Davis (ed.): *Edward Bond and the Dramatic Child*, Stoke on Trent, Trentham Books, 135.

[313] Bond: Freedom and Drama, 207.

[314] Bond: The Cap, xxiv.

[315] A number of studies have pointed at concepts similar to Bond's radical innocence in other bodies of thought. Sahni (Sahni Urvashi: Keynote: Drama in Education: Finding self, finding home. *Caribbean Quarterly*, vol. 53, 2007/2, 44.) links radical innocence with Atman-Brahman in Vedanta philosophy. Katafiasz (2008) argues that Bond's theory can be better understood through a Lacanian framework and compares radical innocence to 'spectres', a part of the human psyche that resists symbolisation and are »not influenced by ideology« (245). Amoiropoulos (2013) argues with Katafiasz about the usefulness of Lacanian terms in understanding Bond's work and points to Castoriadis's theory that »overlaps largely with Bond's« (99). He also points out the differences between concepts used by them. I presented these examples because they help to highlight that Bond's concept is connected to a large body of thought.

[316] Ibid.

in Bondian theory "embodies our ability to produce Values" and "radical innocence puts forward our existential need to do so".[317] Understanding our surrounding and evaluating it is needed to be able to survive. The process of enculturation of a child is that of growing into the socio-cultural context and using structures and elements of the surrounding culture to make meaning and give value. Damasio writes about social and cultural homeostasis to describe the enculturation process that the individual goes through.[318] The scientific term suggests that to be able to exist in a society the individual needs to take in and make elements of the surrounding culture its own. Bond argues that as both the child and society use imagination to give meaning and value in the process of enculturation the child's imagination assimilates elements of the culture it lives in. Imagination is used in the continuous re-creation of this subjective reality – the child's understanding of the world in its mind – which is also the formation of the self, because the experienced-understanding of its surrounding contains the child's relationship to the objective reality as well.[319] The relationship to our surrounding is the defining part of our self as it determines our thinking about it and ourselves, and also our actions in it.

Bond sees the self as a "palimpsest of maps"[320] that is built on the need to be at home in the world, the radical innocence, but contains the layers of understanding of world where culturally determined values mix with those based on personal values. In another source Bond uses the metaphor of layers of sand, to stress the fluidity of interaction between layers. And under these layers is the need to be at home in the world.[321] However, there is a big difference between this core segment of the self and the further layers that incorporate the cultural elements surrounding the individual, because while radical innocence is the human need for justice, the later layers of the palimpsest self incorporate the injustices present in society. The basic tenet of Bond's theory is that the contradiction between striving for justice and living in unjust societies presents itself within the self. It is the conflict between what he calls the radical innocence and encultured layers of the palimpsest self.[322] Bond sees this as an unresolvable conflict which does not have a right solution, but creates a problem, a hiatus in understanding to which each person needs to respond individually. Bond conceptualises this conflict within the self as the "human paradox".[323] "The paradox is the sudden, dramatic assertion

[317] Amoiropulos: *Balancing Gaps,* 75.
[318] Damasion: *Self comes to mind,* 30.
[319] Bond: The Cap, xxxiii.
[320] Bond: Reason for Theatre, 117.
[321] Edward Bond: Interview at 'Stop Acting' event by Ádám Bethlenfalvy at Marczibány Téri Művelődési Központ, Budapest, 11 December, 2009.
[322] Bond: Freedom and Drama, 212.
[323] Ibid.

of radical innocence when it is confronted by a conflict between itself and social teaching, which social teaching cannot reconcile or conjure away",[324] states Bond. Responding to these unresolvable conflicts are acts of creating the self, according to Bond,[325] as the responder creates her stance in relation to the questions arising from the conflict. He states that drama's subject is "society in people".[326]

Bond defines the role of drama as dramatizing the human paradox and creating the possibility for the audience to respond to it.[327] In this way drama will be offering problems within the individual linked to living in society in specific situations, and by offering the audience the gap produced by the unresolvable problems, it will give them space to create their own response to it, hence a chance to create themselves.

Bond is very specific in his definition of what needs to happen on stage to make this possible, he developed a set of concepts that can be used in the artistic process. I discuss these in detail in the following chapter. The central concept of my research, the Drama Event is linked strongly to the human paradox discussed above. *It is the dramatic expression of the clash produced within the self between our human need for justice and the elements of the culture we live in that become ingrained in our selves.* I think Bond's theory can be used effectively in the analysis of narratives and situations used in Living Through Drama lessons. This theory can be used in defining central moments to explore with participants to open up questions concerning the complex and contradictory relationship of the individual and society.

In the following section I discuss the relationship of drama and the audience through looking at the differences between one of the most influential theatre theorists of the twentieth century and Bond's theory of drama.

Bond and Brecht: the Role of the Audience in Drama

As discussed in the previous chapter Brechtian distancing is a major influence on contemporary drama in education. In this section I examine what the differences between Bond's and Brecht's approach to drama are, as this research aims to transfer these differences into the field of drama in education as well.

Any theory of theatre needs to deal with the role of the audience in relation to performance as theatre presupposes the existence of spectators. The contemporary philosopher Jacques Rancière's essay titled

[324] Edward Bond: Commentary on The War Plays, in *The War Plays,* Revised edn., London, Methuen, 1991, 258.
[325] Bond: Freedom and Drama, 210.
[326] Ibid., 212.
[327] Ibid., 211.

The Emancipated Spectator provides a useful framework in this subject, I will start by presenting this, because then Bond's work can be placed in relation to Rancière's argument. Rancière claims that there are two dominant concepts of the role of audience in theatre today. And they are the

> two paradigmatic attitudes epitomized by Brecht's epic theater [sic] and Artaud's theater [sic] of cruelty. On the one hand the spectator must become more distant, on the other he must lose any distance. On the one hand he must change the way he looks for a better way of looking, on the other he must abandon the very position of the viewer. The project of reforming the theater [sic] ceaselessly wavered between these two poles of distant inquiry and vital embodiment.[328]

Rancière argues that both of these attitudes build on the underlying presumption that the position of the viewer is in some way inferior to that of the performer and that they need to be moved out of it. Either through 'opening their eyes' to change the way they see or through 'raising' them into the role of performers as well. Rancière contends that both are based on the understanding that looking is a bad thing for two reasons. Firstly, because it is "deemed the opposite of knowing. It means standing before an appearance without knowing the conditions which produced that appearance or the reality that lies behind it".[329] Secondly, because watching is seen as the opposite of taking action. "He who looks at the spectacle remains motionless in his seat, lacking any power of intervention. Being a spectator means being passive".[330] Rancière disagrees with this position and maintains that the spectator is active when he is just watching what is on the stage, because "looking is also an action that confirms or modifies that distribution, and that 'interpreting the world' is already a means of transforming it, of reconfiguring it. The spectator is active, just like the student or the scientist: He observes, he selects, he compares, he interprets".[331] He contends that rather than abolishing the difference between stage and auditorium, or instructing the audience on social situations, the viewer needs to be able to make his "poem with the poem that is performed in front of him", because "she participates in the performance if she is able to tell her own story about the story that is in front of her".[332] Rancière's stance is that the principle of equality can be realised in theatre if the artists understand this creative process in the audience and respects it as equal to their creative processes.

[328] Jacques Rancière: The Emancipated Spectator, *Artforum International*, 45, 2007/7, 272.
[329] Ibid.
[330] Ibid.
[331] Ibid., 277.
[332] Ibid.

The relation of the two approaches to the audience is a useful point to start from in the discussion of Bond's approach because his work has been often discussed in the light of Brecht's theory[333] which Bond himself has widely argued against.[334] Amoiropoulos engages in a detailed exploration of authors who link Bond's work with Brecht and concludes that "when commentators try to illuminate in more detail Bondian practice as a Brechtian development, they frequently fall into inconsistencies".[335]

Brecht wrote extensively in a variety of genres. In-depth analysis of his theory has been the subject of numerous other studies. I will just present those elements of his thinking that will be useful in understanding the major differences with Bond. Brecht defined his own work as epic theatre, distinguishing it from Aristotle's theory of drama. He writes about the role of the audience in epic theatre as the following: "The spectator was no longer in any way allowed to submit to an experience uncritically (and without practical consequences) by means of simple empathy with the characters in a play. The production took the subject-matter and the incidents shown and put them through a process of alienation: the alienation that is necessary to all understanding".[336]

The critical attitude of the spectator needs to be activated according to Brecht[337] in relation to specific social circumstances "to discover means for their elimination".[338] The social change that Brecht strives for should be based on the observation of social and historical phenomena that appear in events, and the epic theatre observed and presented these "and then the thick end of the wedge followed: the story's moral".[339] In epic theatre Brecht aims to offer his audience the possibility of understanding social practices by distancing them from these and offering a moral in some form to enhance that they have "practical consequences"[340] outside the theatre as well.

[333] Scharine: *The plays of Edward Bond;* Hay–Roberts: *Bond;* Hirst: *Edward Bond.*

[334] Edward Bond: *Selections from the notebooks of Edward Bond*, Ian Stuart (ed.), London, Methuen, 2000, 179; Edward Bond: *Edward Bond Letters 5*, Ian Stuart (ed.), London, Routledge, 2001, 7.

[335] Amoiropoulos: *Balancing Gaps,* 6.

[336] Bertolt Brecht: Theatre for Pleasure or Theatre for Instruction, in John Willett (ed.): *Brecht on Theatre: The Development of an Aesthetic*, London, Eyre Methuen, 1978, 71.

[337] Schechner (Schechner, Richard: *Performance Theory*, London, Routledge, 2004, 176.) explains that Brecht wants the theatre audience to ask questions that a crowd would ask when they gather around the site of an accident in the street. Brecht (Brecht, Bertolt: *Brecht on Theatre*, New York, Hill & Wang, 1964, 121) explains the mode of acting in Epic Theatre through an analogy of an accident on a street in his essay titled *The Street Scene*. While the dramaturgical function of a crisis creating possibilities for questioning is similar to Bond's DE, the demonstrative mode of acting Brecht refers to here is in sharp contrast to what Bond describes as enactment, discussed in detail further on in this chapter.

[338] Brecht: Theatre for Pleasure, 75.

[339] Ibid.

[340] Ibid., 71.

Walter Benjamin claims that the critical attitude of the audience is enhanced in epic theatre by creating intervals "which tend to destroy illusion. These intervals paralyse the audience's readiness for empathy".[341] Benjamin lists songs, captions, gestural conventions as tools of creating these intervals, and also discusses the task of the actor in crafting these. He says that in epic theatre the actor needs "to show, by his acting, that he is keeping a cool head".[342] Brecht explains that this can be done by the actors "refrained from going over wholly into their role, remaining detached from the character they were playing and clearly inviting criticism of him".[343] One of Brecht's devices for the actors for creating detachment is the gestus. Meg Mumford explains that "to 'show the Gestus' came to mean to present artistically the mutable socio-economic and ideological construction of human behaviour and relations".[344] So, the actor needs to present in a detached way the general social and ideological constructs present in the actions of a specific character in a specific situation in a drama, and invite criticism of it.

The expected impact of this form of theatre on the audience is described by Brecht as the following: "The epic theatre's spectator says: I'd never have thought it – That's not the way – That's extraordinary, hardly believable – It's got to stop – The sufferings of this man appal me, because they are unnecessary – That's great art: nothing obvious in it – I laugh when they weep, I weep when they laugh".[345]

This description and the theoretical underpinning presented above suggest that it is the socio-political analysis embedded in the performance that 'opens the eye' of the spectator, when she is shown something she has never thought of before, she is presented with a story and its moral in a way that drives her to want to take action against the problems portrayed. The thesis that alienation is necessary for understanding suggests that the cognition referred to is a rational one, based on reason. Katafiasz explains that "the rational discourse is intended to predominate over the imaginative one. This is the only way Brecht can prise ideology away from story. Alienation exposes the ideology by interrupting the story and letting the world (actor) show the audience how it really is".[346] Linking back to Rancière, in this case the performers are 'interpreting the world' for the audience, the emphasis being on getting the message through rather than recognising the audience as a partner in meaning making.

[341] Walter Benjamin: What is Epic Theatre (Second version), in Anna Bostock (ed.): *Understanding Brecht*, London, Verso, 1998, 21.
[342] Ibid.
[343] Brecht: Theatre for Pleasure, 71.
[344] Meg Mumford: *Bertold Brecht*, Oxon, Routledge, 2009, 54.
[345] Brecht: Theatre for Pleasure, 71.
[346] Kate Katafiasz: Alienation is the 'Theatre of Auschwitz': an exploration of form in Edward Bond's theatre, in David Davis (ed.): *Edward Bond and the Dramatic Child,* Stoke on Trent, Trentham Books, 2005, 31.

Bond relates to the spectator in a very different way. He claims that "for actors to create drama and audience to perceive it, both require the same creativity",[347] a point of connection with Rancière. Bond states that the ultimate site of drama is the audience's imagination.[348] The extreme situation on the stage that poses as unresolvable problem is not only faced by the actors, but the audience as well. Each and every member of the audience needs to make sense of the paradox and re-describe her relation to the situation and the actions on the stage. This re-evaluation of their stance in relation to the fictional events impacts on their understanding of their position and in this sense drama, according to Bond, can enhance the process of self-formation.[349] Bond insists that the story should not present a moral and neither should the actors present their relation to the character.[350] He explains the difference between his theory and that of Brecht in the following quote.

> Brecht would say to the audience, and so necessarily to the characters, "dont [sic] do this" – I try to show why "people do the *this* that they shouldnt" [sic] because this releases the compulsion, conviction or reason to do *this*, so that we can then show not just the *motive* but what *causes* the motive: why people do *this* – its [sic] because of the situation. So its [sic] necessary to change the situation – and this means (the opposite of Brecht) putting the audience exactly in the place – the subjectivity, even – of the characters so that they can see they dont [sic] have to do *this* because they can then see they are in the wrong situation.[351]

Bond argues that the audience should not be alienated, but should be allowed to engage in the dramatic situation, they should be drawn into it so they can imagine being in that fictional setting. He claims that without being involved in this way they cannot understand the situation and the actions of the characters. This way the audience can reason about motives and causes imaginatively, and they can respond individually and creatively to the 'human paradox' presented on stage.

Davis explains the difference between Brecht's approach and Bond's as the following:

> With Brecht the audience stays outside the situation, in a relationship to the events where they have, or rather are manipulated into having, the moral high ground, 'thinking above the stream'. In Bond's plays 'The audience are shown their site by

[347] Edward Bond: Modern Drama, in *The Hidden Plot*, London, Methuen, 2000, 10.
[348] Ibid.
[349] Bond: *A short and troubled essay*, 9.
[350] Edward Bond: *Email to Ádám Bethlenfalvy*, Personal communication, 22 November, 2012.
[351] Bond does not use apostrophes in many of his letters, this is why they are missing from this quote as well.

> being placed in it – not, as in Brecht, outside it': imagination seeking reason, with the audience up to their necks in the stream, rather than the audience employing reason and criticism from outside the event.[352]

Making it possible for the audience to be 'up to their necks in the stream' demands very specific modes of presenting the play, I will be discussing the devices and concepts he designed to help this further on. But it is useful to share one of them as an example to highlight the differences between the two theatre forms. Bond uses the term 'enactment' when he discusses the actor's task in performance.[353] Cooper compares enactment to simply 'being' in the situation, he says that "it's not a question of finding the inner motivations of the character but playing the character on the site of the play, playing the play".[354] Comparing enactment with Brechtian gestus we find two major differences. One is that rather than presenting the general social attitude Bond defines the task of the actor as engaging in the situation and using herself and the objects in it to open up the contradictions in that specific situation. Presenting general attitudes, generalising in acting is not useful in a Bondian approach.[355] The other major difference is that while Brecht commends the actor to 'keep a cool head' and 'invite criticism' of the character played, Bond says that only if the actors immerse themselves in the situation and engage in discovering why the role is doing the specific actions on stage has the audience the chance of understanding more.[356] While Brecht argues for the separation of emotion and reason to create understanding,[357] Bond claims that it is impossible to really understand other people without engaging emotionally as well.[358]

Looking at Bond's theory from the perspective of the audience we see that the central aim for him is to engage them in situations that resonate the problems of their era and situation. He aims to present moments within the narrative developing on stage that demand that the spectator create her own response to it, because that is how she will form her self. Bond aims to offer space to the audience to question themselves and form their stance, themselves through engaging with the fictional situations. These moments of self-creation are the Drama Events that are at the centre of my research. I will examine specific examples of DEs further on in this chapter.

[352] Davis: *Imagining the Real,* 31.
[353] Edward Bond: *Email to Xia Yanhua*, Personal communication, 1 November, 2014.
[354] Chris Cooper: The Performer in TIE, in Anthony Jackson – Chris Vine (eds.): *Learning Through Theatre: New Perspectives on Theatre in Education,* 3rd edn., London, Routledge, 2013, 136.
[355] Ibid., 132.
[356] Bond: Email to Ádám Bethlenfalvy.
[357] Brecht: Theatre for pleasure, 71.
[358] Bond: Email to Ádám Bethlenfalvy.

The difference in the aims of the work of Brecht and Bond can be connected clearly to different practices in the field of drama in education. The example of Heathcote's moment of creating self-spectatorship form *The Dreamer* can be aligned with Brecht's aim of separating reason and emotion, while metaxis allows emotion, imagination and rational thinking to work together within the fictional situation. This difference is visible even more sharply in the reflective conventions offered by Neelands and Goode[359] as many of them rely solely on articulating the learning from the drama in various forms. The difference in relation to reaching a moral can also be linked to the field of drama in education. The aim of creating a personal understanding, or a shift or reinforcement of values, or questions to test in real life, the impact Bond aims for, is more in line with what I want to achieve in my LTD lessons.

I have been looking at the theory that lies behind Edward Bond's theatre. I have discussed his thinking about reality and how it is perceived and created by humans, I have presented his concept of self and radical innocence, and I have outlined the role of the spectator in his thinking and how this differs from Brecht's, the dramatist who Bond has been most often linked to by critics. Bond has also developed a series of dramatic devices, concepts that help the production of his dramas; I discuss these in detail further on. First, I look at the focus point of these concepts: the Drama Event.

Different Theoretical Analysis of DEs – Survey of Literature

In this section I survey the literature on DEs. I do not comment in detail on these descriptions as I will be presenting my own analysis of DEs in the next section of this chapter. Bond uses the term 'Theatre Event' first in his *Commentary on the War Plays* published in 1991, it is later referred to as 'Drama Event'. Both terms have been used in the literature I investigated so I will be referring to them in this section as synonyms.

Interestingly, the impact that Bond aims for in his DEs was recognised in his work earlier than the term Theatre Event was coined. John Worthen writes in 1975 that Bond is trying to create an "experience of change and understanding" through the "shock of recognition" rather than a shock of horror in his plays. He states that Bond wants his audience to recognise that "we are society".[360] Suggesting that society is present in the individual, one of the foundations of DE.

The first to use the concept of DE in her study of Bond's work is Jenny S. Spencer who defines it as "startling moments in a play based on credible

[359] Neelands–Goode: *Structuring Drama Work*.

[360] John Worthen: Endings and Beginnings: Edward Bond and the Shock of Recognition, *Educational Theatre Journal*, 27, 1975/4, 479.

human responses to extreme situations that need to be socially analysed and explained".[361] Spencer finds four forms of manifestation of DEs that "explicitly promote audience analysis of a situation that presents itself onstage as unacceptable (violent), paradoxical (estranged), unbelievable (exaggerated, understated, or absurd) or ironic".[362] She seems to suggest a rational understanding produced by the audiences' analysis of these situations, allows them to "relieve a scene's nightmarish qualities" and sees the DE as a "constant pull on the movement toward abstraction".[363] Spencer's analysis of DE's appears to be a useful step, though it seems as if she is claiming that Bond used his drama to achieve a rational understanding similar in nature to that of Brecht's theatre.

Michael Mangan sees the aim of DEs in engaging the audience as "co-producers" of meaning and argues that the exploration of the theory of DEs led Bond to write plays "increasingly fragmented in their plots, and less and less concerned with continuous or consistent narrative flow".[364] Mangan does not engage further in the concept or propose examples of its practical implementation, which makes it difficult to understand what he is referring to. As will be visible from my examples one of the main features of DEs are that they remain in the story, and do not halt its flow.

The first production of the *The Children*,[365] a play written by Bond for two adult actors and a group of young people, was researched by Helen Nicholson, who found that "the extreme situations in which the young people are placed in *The Children* leads them to ask fundamental questions about who they are and what they would like to become".[366] In her description 'Theatre Event' and 'central image' seem to be combined, she argues that in "*The Children*, the Theatre Event is captured in the powerful physical image of the puppet. Throughout the play, the puppet appears at transitional moments for Joe, where his values are tested and his identity redefined".[367] Nicholson is referring to the first scene of the play where Joe, the central character of the drama takes his puppet to a remote site and while explaining the surrounding world to it stones it. Later the group of friends escaping from home carry an unconscious man with them on their journey, this image is analysed by Nicholson as the reappearance of the image of the puppet. I will provide a detailed analysis of this play and potential DE moments in

[361] Spencer: *Dramatic strategies,* 257.
[362] Ibid., 227.
[363] Ibid., 9.
[364] Mangan: *Edward Bond,* 69.
[365] Edward Bond: *The Children & Have I None*, London, Methuen, 2000.
[366] Helen Nicholson: Acting, Creativity and Social Justice: Edward Bond's The Children, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 8, 2003/1, 17.
[367] Ibid., 16.

it in the next section, but I believe that Nicholson's analysis is not specific enough here to get a real grasp of her understanding of DE. However, she also describes the concept of 'gap' which refers to more specific moments in the play. Nicholson claims that "Bond constructs a 'gap' between the story and character which enables the audience to recognise the complexities and paradoxes of the dramatic situation".[368] She sees the void being produced by highlighting the gap between the social expectations of the audience and the dramatic events portrayed on stage. She brings an example from another Bond play where a head teacher is stabbed by a student even though the Head had a "kindly demeanour"[369] in the production of the play. While she is using Bond's concepts Nicholson seems to be portraying 'theatre event' as a recurring image and the gap as the concept described by me as DE at the beginning of this chapter. Both examples referred to by Nicholson are long scenes, and it is difficult to understand her interpretation of these terms without knowing more about which specific parts she links to the terms and without a more detailed analysis.

Peter Billingham states that Bond employs 'theatre events' to "expose the contradictions between the demands of radical innocence and those of ideology inscribed through repressive psychological and physical violence".[370] He refers to a moment from the play *The Under Room*, described shortly in the beginning of this chapter, as a "classic example of theatre event"[371] where after stabbing and killing the illegal immigrant represented by the dummy in a frantic moment Joan climbs the steps leading out of the cellar "with a disturbingly quiet calm".[372] The contradiction in this moment is between the brutal action that is visible in the remains of the dummy on the stage and the calmness of the killer walking away from the scene. Though he discusses a number of plays in detail Billingham does not get into an in-depth analysis of what DE is, perhaps so because he is primarily looking at the plays as text rather than performance. His example does not take us much further than Nicholson's, both of them see the contrast manifest itself between the situation and the behaviour of one of the characters in the situation, who conduct themselves differently than would be socially expected from them in such a moment.

I propose that situations offered as examples by both Billingham and Nicholson are structured in much more complexity; a more detailed examination of moments within these scenes would shed light on how DEs can be created. I return to both situations further on and present my analysis.

[368] Ibid., 14.
[369] Ibid.
[370] Billingham: Edward Bond, 140.
[371] Ibid.
[372] Ibid.

Kate Katafiasz discusses the moment described above from *The Under Room* and states that at crucial points of Bond's dramas "his characters overturn our mimetic expectations of them: they radically reverse their 'character', surprising even themselves, by acting 'out of character'".[373] Her examples from the play discuss the characters Joan and Richard in extreme moments towards the end of *The Under Room* as they react to conditions created by their previous actions being distorted by the situation of the fictional world. Katafiasz argues that DEs are the result of a double process of deconstruction and cathexis;[374] Bond offers a rational analysis built into the development of the situations but at the same time connects or contrasts this with the dramaturgy of changing human values projected onto objects on stage. This is how Bond keeps reason and imagination connected according to Katafiasz, who identifies the power of this dual process in that "it echoes the way the mind sequences and values events".[375] According to her semiotic analysis Bond creates a gap between the sign and the signified for the audience to fill, he does this with the use of language, human action and everyday objects.[376] In the case of *The Under Room* she points to the separation between the Dummy and the Dummy Actor; while one represents the body of the role – everyone talks to it through most of the play –, the other speaks the words of the character. Katafiasz claims that "the auditorium sits on a mutable cusp or border between languages and bodies, between culture and physicality, noticing in the 'play' between them that the two may not 'add up'".[377] The importance of having to constantly shift focus from one to the other, from signifier to object, creates a gap according to Katafiasz[378] that is developed into DEs in extreme moments, for example when following the killing of the Dummy the Dummy Actor walks among the remains of the Dummy and says "Brdriczs… Brdriczs… Brdriczs…".[379] Katafiasz states that "the object with no signifier, quietly challenges all the signifiers around it; as the strips of foam rubber with which the dummy body was stuffed challenge the very existence of the dummy actor".[380] She sees the creation of DEs coming out of the interplay between sign and signified, in this case we have the object challenging the previously existing semiotic structure. In other examples Katafiasz points to moments when signs exist without an object within the narrative, forcing the audience to make their own

[373] Kate Katafiasz: Staging Reality (beyond representation): a perplexing Bondian body, *Journal of Contemporary Drama in English*, 1, 2013/1, 27.
[374] Katafiasz: Alienation, 46.
[375] Ibid.
[376] Katafiasz: Stop Acting, 249.
[377] Katafiasz: Staging Reality, 30.
[378] Ibid., 30.
[379] Bond: The Under Room, 2003.
[380] Katafiasz: Staging Reality, 31.

connections,[381] as is the case with the huge red 'X' painted on the outside of the door in *The Broken Bowl*.[382] While this sign has an important impact within the story, its object is not clear when it appears and needs to be allocated to it by the audience. Katafiasz points out that the use of interplay between signifier and object can be traced back to ancient tragedies, and this tradition has been developed further by Bond.[383] She concludes that "when signifiers are challenged, as they are by both comedy and tragedy, social habits and ideologies come under scrutiny".[384]

Chris Cooper links the creation of a DE to the "practice of cathexing objects to constantly recreate the meanings of a situation".[385] Cathexis is a concept used by Bond, referring to the how the meaning and value of everyday objects can change according to how they are used in different situations.[386] I discuss this concept in detail further on. Cooper argues that objects can be used to explore "living contradictions, and conflicts between the different strata' and also how the 'individual negotiates this in the face of a given situation".[387] He states that it is the task of the actors to search for these contradictions, and that it depends on how the objects are used in the given moments whether these contradictions are opened up. One of the useful examples given by Cooper is from the last scene of *Eleven Vests,* a Bond play that shows the journey of the Student who is accused by the Headmaster of cutting up a book, and then a school uniform jacket. We see the Student stab the Headmaster, and later we see him being taught to use the bayonet. In the final scene we see him stab an enemy soldier in the guts in revenge for shooting the Student's comrade. Cooper offers a moment of rehearsal work done with the participation of Edward Bond to highlight the importance of the how objects are used to create a DE.

> It was blocked so that the Enemy rose up from lying on his back to a sitting up position, the Student confronted by himself. […] Edward got us to focus on the actions of a dying man who has not been bayoneted efficiently because of the anxiety of the Student. The rework was very 'material' and focussed the audience on the action (a Theatre Event) of a dying man using the vest he had surrendered with to wipe his own blood from the bayonet that had been used to kill him.[388]

[381] Kate Katafiasz: Familiarity without contempt: theorising Bond's 'accident time', Unpublished conference paper presented at *Bond@50 Conference*, Warwick University, 2 November, 2012

[382] Edward Bond: The Broken Bowl, in *Plays 10*, London, Bloomsbury Methuen, 2018.

[383] Katafiasz: Staging Reality, 30

[384] Ibid., 31.

[385] Chris Cooper: *Making a World of difference. A DICE resource for practitioners on educational theatre and drama*, Budapest, DICE Consortium, 2010, 30.

[386] Bond: The Cap, xiv.

[387] Chris Cooper: Edward Bond and the Big Brum plays, in David Davis (ed.): *Edward Bond and the Dramatic Child*, Stoke on Trent, Trentham Books, 2005, 60.

[388] Ibid.

It is clear from this example how the focus is moved in rehearsal from creating an extreme moment that is showing the interpretation to the audience – the Student is confronted by himself – to concentrating on the Enemy's action using his vest to wipe his own blood off the bayonet that he was stabbed with. The DE is created here by the meeting of the objects within the logic of the situation. Even though in the example above the whole situation is extreme it is important to note that Cooper specifies the wiping of the bayonet with the vest as the action that can highlight the underlying contradictions depending on how it is realised in performance. Cooper points out that when an object is cathexed it retains its use value, but "its grammar is changed",[389] he clarifies that the objects have a journey through the plays and that their changing value creates a productive tension. The word 'journey' used by Cooper implies that DEs happen within a larger structure, rather than as random individual events. For example, the motif of cleaning up after oneself, or being told to clean up and take responsibility for making a mess is repeated through many situations of the play, and is developed to an extreme in this last event. It is useful to look at another, more detailed definition of DE from Cooper.

> A DE occurs when objects that are ideologically neutral or where the ideological content is striking in a given dramatic situation, are deconstructed by cathexis and decathexis. This process charges/imbues the object with meaning (and energy) and value that extend beyond the thing itself and penetrate ideologically-given meanings in order to reveal to us what was previously concealed – the objective situation (also known as the Invisible Object).[390]

Cooper argues that socially accepted meanings can be questioned through engaging the audience in the constant re-description of the meaning of the objects used in the fictional situation as long as the actions remain within the logic of the event as seen from the example of the bayonetted soldier. Cooper claims that "there is a tension between the received meaning ascribed to the object in everyday life (which still remains) and the new values invested in it".[391] According to him the change in meaning and value can reveal the concealed structures and elements of the situation that are usually invisible. The Invisible Object referred to here by Cooper is a concept used by Bond that I return to later.

[389] Cooper: Imagination in Action, 56.
[390] Cooper: Making a world of difference, 44.
[391] Ibid.

Both Cooper[392] and Katafiasz[393] state that there is a metonymical structure in work in cathexis, rather than a symbolic or metaphorical one. This is important because it means that the objects are actually parts of what they embody in meaning, but when their meaning is changed the whole situation needs to be re-evaluated, because the meaning of one part of it change. Cooper claims that it is important that DEs are part of larger stories, and summarises that a DE "ruptures, but does not interrupt the story, enough to surprise us and create a gap for reflection and analysis".[394]

David Davis also points out that DEs are not randomly selected moments that are made strange in some way, but structure the plays as they "all relate to the centre of the play and make a meta-text".[395] He argues that Bond's work is focussed on how culture and ideology influence individuals thinking and claims that Bond "works against this control by moving us outside the domination of language by focussing the audience's attention onto objects and situations which can create Theatre/Drama events and onto the 'invisible object'".[396] Davis also offers examples of DEs based on Bond's writing and these offer a useful insight into his analysis. One of the examples is from the Ibsen play *Hedda Gabler,* looking at the moment when she decides to burn the manuscript of the book written by her former lover which, if published, would probably threaten Hedda's husband's professional position and also their financial situation and social position.

> Bond suggests that to find the DE the actress could start to throw the sheets into the fire and then as she is doing so, read a page and want to read on but find she has thrown the next page on to the fire. She retrieves it but it is burning. The skill of the actor here would be to find the Invisible Object, the reflection of bombed cities or crematoria: burning the book has consequences for humanity, and this would be first shown in the sudden inexorable re-emergence of humanness in Hedda Gabler. If she burns her fingers without noticing it to start with, because she is suddenly so intent, caught up in really reading for the first time what she is destroying, then you might have the burning cities and crematoria.[397]

Davis suggests that the DE can be created by the actor showing the contradictions of the action within the situation. The consequences of burning the book are also shown as a part of the action, the knowledge contained in the book and the impact it could have is also lost to society.

[392] Ibid.
[393] Katafiasz: Stop Acting.
[394] Cooper: The performer in TIE, 138.
[395] Davis: Edward Bond and Drama in Education, 170.
[396] Davis: Commentary, xxviii.
[397] Ibid., xlviii.

Davis sees the burning of the fingers as an incident that connects this action with other historical events, possibly bringing up associations of similar destruction happening in reality rather than fiction. Hedda burning her finger also offers a possibility for the audience to connect on a more bodily level as well, the memory of an incident or even just the sensation of burning one's finger might come back to those watching, which could create a personal resonance of the action on stage. It is also useful to acknowledge that the action is the physical realisation of an idiom referring to bearing the bad consequences of one's deeds, so this creates a connection with cultural references as well, which might open further questions relating to the action. Perhaps it is the contradictions between these different levels of connection that the action brings up that open the possibility for the audience to make meaning of the situation for themselves. Looking at the text of the Ibsen play we find that when Hedda starts burning the manuscript she whispers to herself: "Now I am burning your child, Thea!—Burning it, curly-locks!"[398]

With these lines Ibsen makes the action mean more than it is, 'cathexing' the manuscript by calling it a baby. This first step seems very important in the process that can be developed into Hedda burning her finger, as it opens up the possibility for the audience to see the manuscript as something that means more than itself, but the meaning ascribed to it is constantly challenged. The manuscript acquires the meaning 'child', but then is read by Hedda giving it back its manuscript meaning. Hedda's action of trying to find the next page increases the significance and value of the text that is in the manuscript, but also provokes questions about what it could be. Finally, Hedda burning her fingers raises questions about the consequence of her action on multiple levels, but it is important that it remains completely logical within the situation. The Bondian re-working of this situation from Hedda Gabler also shows where and how his thinking diverges from the genre of realism.

Another example discussed by Davis is from the Bond play titled *Coffee*.[399] In one of the scenes in the play two soldiers are making coffee after a hard day's work shooting prisoners sent onto a ledge from the other side of the ravine. As they are drinking their coffee they are called back to work because some more prisoners are found in the back of a lorry. One of the soldiers pours his coffee out on the floor in his anger at being called back to work. Davis argues that the "action of flinging the coffee across the ground (in fact across the stage with a 'whoosh' according to the stage directions) itself has the potential to disturb the audience into a new way of 'seeing' what is

[398] Henrik Ibsen: *Hedda Gabler,* Kindle edition, New York, Dover Publications, 2012, Kindle location 1723.

[399] Edward Bond: *Coffee*, London, Bloomsbury, 1995.

happening".[400] According to Davis this action evokes reason and imagination at the same time because of the extremity of the situation. The act of pouring the coffee out is a contradictory action, it portrays the soldiers on the one hand as workers outraged by their working conditions, but at the same time the fact that they are furious about murdering people because they cannot drink their coffee juxtaposes the value of the lives of the Jews being shot and the cup of coffee that is spilled. The act of connecting the two actions – drinking (and spilling) coffee and mass murder – is also quite disturbing, because many of us take part in one of the two, but suddenly our early morning beverage becomes the protagonist of one of history's most notorious crimes. Davis points to the visual image created through the action in the play and claims that while "one member of the audience might be disturbed by the splashing of dark liquid across the stage and viscerally connect it with blood being spilled. Another might feel in this action an act of autonomy, of self-assertion".[401] Davis argues that Bond bypasses culture and ideology coded into the language by creating "the possibility to think with the eyes".[402]

Besides doing a thorough survey of Bond's theory, in his PhD thesis Amoiropoulos[403] also analysis a Bond play's rehearsal process by Big Brum Theatre in Education company. In his case study Amoiropoulos documents and reflects on the practical development of Bondian concepts in the rehearsal room to discuss how their implementation in process drama could be enhanced. I will now look at one moment from *A Window*[404] that is discussed in depth by Amoiropoulos, as this highlights all the important elements that he attributes to DEs. I will offer a short description of the full play as it is important to understand the specific moment discussed by Amoiropoulos, and I will also be referring to the play in my own analysis further on.

All three scenes of *A Window* are set in room in a flat in a high-rise block, which has a chaise-longue, a wooden table and a chair in it, a door at the back and a window towards the audience which is not physically represented according to the stage directions. The first panel begins with Liz making her bed on the chaise-longue which upsets her partner, Richard, when he arrives after a long day out, looking for work. The two get into a quarrel about Liz moving out of the bedroom because she wants "a bit a' quiet".[405] It turns out that Liz is upset because of a story she read in the newspaper about a mother blinding her own child, so that the child relies on her and stays with her all her life. Richard does not understand why they cannot sleep together because of

[400] Davis: *Imagining the Real,* 133.
[401] Ibid.
[402] Ibid.
[403] Amoiropoulos: *Balancing Gaps.*
[404] Edward Bond: A Window, in *Plays:9*, London, Methuen Drama, 2011, 177–208.
[405] Ibid., 181.

this story and offers to take her to the doctor. We find out that Liz is pregnant, and Richard tells her to get rid of the baby. Finally, he tells her to choose between him and the baby, and goes away leaving enough money in her purse to "shop for one".[406] There is a leap in time and the second panel begins with Liz's son Dan arriving into the room with a serious injury to his arm, which he received when he was getting drugs for his mother. Liz gets hysterical when she sees his injury worried about blood on the steps marking them out, but then leaves the drug on the table and gets some antiseptic and a bowl of water to clean the injury. As she cannot find any bandage Liz brings a sheet which she starts to tear into strips. Dan tries to stop her, in the tussle the water spills. Liz takes the drug out so it does not get wet. Dan explains that it was his mate Arnie who injured him when he tried to steal the drugs from Dan. He cleans and bandages his injury himself, before the mother comes back. She is high. Dan asks her to quit, and says that he will fetch no more for her, but Liz just giggles at this. Dan lies down on the chaise-longue and falls into a deep sleep. Liz reacts in desperation to the situation, she engages in a series of actions and talks about her relation to the boy, her own life and the story of the blinded child recurs as well. At one point she decides to blind Dan so he does not leave her, but is then unable to do it, and decides to hang herself with the strips she has torn. Finally, she goes out to hang herself in her room, but leaves the packet of drug on the table to show Dan that she cared and switches on an mp3 player to cover the noise. Dan wakes up after the crash of a chair is heard from outside. He starts clearing the mess up in the room and while he is doing so starts to cry and dance to the music at the same time. In the third scene, a few days later, Richard arrives and lets Dan believe he has come from the social service to check on how he is. After some discussion about Liz with Dan, Richard goes out and returns with a heap of Liz's clothes that he wants to take with him. Dan gets the clothes back and finds out that Richard is his father. He also tells Dan that his mother was a prostitute and that everyone knew about this and her drug issues. Dan is destroyed and asks Richard to leave. He says there is some jewellery in his mother's room. While Richard goes out he turns the chaise-longue upside down, revealing a big heap of bedsheet strips. When Richard comes back Dan knocks him out and ties him to the chaise-longue. Dan tries to get Richard to tell Liz's clothes the story he has said about her, and to say sorry. He finally decides to blind Richard, he stamps across the room, and asks "what did the kid see – what did its 'ands do"[407] referring to the blinded child. Richard frees his hand and topples Dan over, who repeats his question as he is lying on the ground. Dan lets an animal cry out as he jumps to his feet and says sorry as he backs away

[406] Ibid., 187.
[407] Ibid., 207.

from Richard who has freed himself and is escaping from the room. Dan goes to the window and looks out, while Richard sneaks back and steals some of the clothes. After he leaves Dan says "For the kid"[408] as he looks out of the window.

Amoiropoulos investigates Liz's monologue in the second scene in detail and analyses moments of it as DEs. He refers to the part when the story of the blinded child is remembered by Liz and she then takes the scissors to blind the sleeping Dan. Amoiropoulos claims that "finding and using the Extreme of the situation is one of the pivotal ways to create a Drama Event".[409] He recounts that in the rehearsal the director told the actress that "she has to enact a mother who is working out in her mind how to put her son's eyes out".[410] He quotes Chris Cooper explaining that the actress needs to take her time in deciding which eye to stab first with the scissor in her hand right above Dan's face. Though the stabbing itself never happens the extremity of the situation is emphasized by the specificity and the unbearable nature of the choice the mother is about to make.

Another important aspect of this action is that it is linked to a recurring theme of the play. Amoiropoulos states that in this event

> the motif of blinding is brought to another level. It started in the first panel as a description that gradually became more graphic. In the second panel it became extremely graphic, making us see the eyes going down the toilet flushed with tears, and now the event is expected to be made fully present in front of our eyes. This is again a confirmation that the Extreme in Bond's work builds carefully to a climax.[411]

The motif is taken further in the third panel which also underlines Amoiropoulos' claim that Bond creates dramaturgical structures that build on a series of DEs. The notion of revisiting motifs or themes can also be linked to the concept of Centre referred to by Davis as well earlier. You can find the centre according to Bond "when you have reduced the dramatic problem to its essential confrontation"[412]. Bond explains that the basic theme of the play that appears also in a central speech is repeated in increasingly searching ways by different characters and "at each occasion a character will take the speech and then push it as far as he can in exploration of the theme".[413] In the moment investigated above Liz's character is also pushing the theme

[408] Ibid.
[409] Amoiropoulos: *Balancing Gaps,* 290.
[410] Ibid., 289.
[411] Ibid., 290.
[412] Edward Bond: *Edward Bond's Letters 3.,* Ian Stuart (ed.), Amsterdam, Harwood Academic Publishers, 1996, 166.
[413] Ibid., 161.

and her character's relationship to it further, because as Amoiropoulos points out "the envisioning of taking the eyes out, though it remained imagined and was not carried out, has made Liz see herself in the position of the mother who did blind her kid in the newspaper story".[414] He claims it is a turning point for Liz, which is a crucial step towards her deciding to take her own life in order to give back her son's. The turning point is connected to the character starting to understand the situation she is in through understanding the other mother.

Amoiropoulos argues that it is important that in the DE the personal narrative is connected to the social site.[415] As Liz's speech develops she starts connecting her situation to images of the wider social world. Taking Amoiropoulos' analysis further we can also see that the extreme situation will engage a reaction from the audience, depending on how it is done by the actor, the scissors hovering above the boy's eyes can possibly open the space for the audience to connect imaginatively to this moment, connecting the specific event in the story of the play not only with the social site, but also to that of the imagination of the audience. The Bondian concept of Site will be revisited later in more detail.

The role of cathexis in creating a DE is acknowledged by Amoiropoulos too. He discusses the use of the sheet that is shredded in this scene and how it can be connected to her ripping herself apart.[416] He also points out that the sheet connects this event to the events of the first panel, where it became central in the argument between Liz and Richard. It is useful to look at the scissor as an example of cathexis in this scene, I will return to this later in my own analysis of *A Window*.

Amoiropoulos describes locating a possible DE as locating "conflicts and contradictions within the characters that may suggest an immediate relation to the conflict between the existential and the metaphysical, corruption and radical innocence respectively".[417] In this case we find the existential aspect being that Liz cannot survive without the drug she uses to escape from the social reality outside the window and this comes to clash with her metaphysical, deeply human need to be a mother to her son. The contradiction between the two cannot be resolved, driving her to free Dan by committing suicide, which again is a contradiction. Liz's extreme situation can also be seen as the collision of stories. Amoiropoulos points to the clash between the story of Dan's injury which he recounts in the scene and the story of blinding.[418]

[414] Amoiropoulos: *Balancing Gaps,* 290.
[415] Ibid., 318.
[416] Ibid., 313.
[417] Ibid., 182.
[418] Ibid., 278.

The different clashes within the situation come "as a 'disturbance' within the Story"[419] claims Amoiropoulos, emphasizing that this underlines the need for the story which holds the different elements together and establishes the platform for it to be disturbed. He also clarifies that he sees DEs as the joint impact of different Bondian concepts working together.

Looking at how different specialists in the field analyse DEs contextualises my further analysis of them. To be able to create DEs within a LTD lesson I need to see how they are structured in the plays of Edward Bond, and how actors and directors can work towards creating them in rehearsals and performance. The following section offers my own analysis of some Bond plays and their central moments.

My Analysis of DEs: Looking at Examples from Bond Plays

In this section I analyse examples of possible DEs from Bond plays written for young audiences. I have chosen to discuss plays that I have worked on as a director and corresponded with the author in the process. First, I describe two moments in detail and then look at further examples to highlight elements that I see as central in making them potential DEs. I also present underlying dramaturgical strategies employed by Bond that can be found in various DE moments in his plays – I will revisit some of the examples discussed previously in this chapter – and finally look at how these can be worked on in rehearsals to create a DE in performance.

Two Examples of Drama Events

In the final scene of *A Window* Dan wants to blind his newly found father to take revenge for what he did to his mother. After stopping short of poking Richard's eyes out Dan "stamps across the floor", then goes back to Richard and asks "what did the kid see – what did its 'ands do […] when it saw the – ".[420] Richard manages to free his hands and trips Dan over, who repeats the question lying on the floor and then cries "Aaaaaooghhghgh!". Dan then "gets to his feet. Throws the chair and the clothes across Richard. Richard is struggling free. Dan backs away. Staggering. Groaning. Crying". Dan repeats "sorry" thrice and then says "for the kid". After Richard escapes Dan goes to the window which faces the audience and looks out onto the street. Richard sneaks back to take those of Liz's clothes that he can reach and leaves for good. Dan stands in the window and repeats "for the kid"[421] twice.

[419] Ibid., 321.
[420] Bond: A Window, 207.
[421] Ibid.

This sequence of events is structured by the dramatist to make a DE possible. Throughout the scene Dan struggles to understand his mother's actions and his own responsibility. This develops into questions about his mother's real identity when he finds out that Richard is his father and that Liz probably worked as a prostitute. When, as a solution to this desperate situation, Dan tries to take revenge by blinding Richard, his questions get connected to those about the story of the blinded child that kept reappearing through the play. When Dan is tripped over by Richard, he suddenly falls from the blinder's position into the place of the one being blinded. The 'aaaaaooghhghgh' can be understood as an act of realisation, which then gets him on his feet, and changes his complete relation to the moment. There is a clear shift in Dan's understanding of his own situation and his relation to the outside world which is expressed in him going to the window and repeating 'for the kid'.

The moment is extreme on different levels. On a narrative level the threat to blind Richard, stretched to its limits in the situation by Dan stomping around, makes the situation very intense. The story is taken to its most extreme in Dan's inarticulate shout while he is lying on the ground as it is a turning point in the narrative and suddenly changes all the relationships in room, not only how father and son relate to each other, but also how Dan relates to his mother and his own past: the focus of his actions move from inside to the outside.

Dan's choice in the moment is extreme. His decision to blind Richard can be seen as a radical choice, but his decision to go to the window and turn his attention to 'the kid' in order to deal with his own situation is even more extreme. Dan's action is radical because of its unexpectedness and unusualness. What he understood about his situation can be interpreted in many ways, but all those interpretations are juxtaposed with how he tried to deal with his situation earlier in the scene. Dan's fundamental human need is to understand what happened with his mother and what his role was in it, this is what he asks Richard about while the father is tied to the chaise-lounge. Earlier in the scene Dan's need to restore justice is overwritten by the urge to take revenge: "Thass why yer come 'ere! Why yer come in this room! So I can put the room right! Yer goin t' lose yer eyes!".[422] The need for justice being turned into a cause for revenge is often used in ideological narratives; it is the logic of mobs lynching people, or the death sentence. Dan's turn towards the window and his utterance 'for the kid' is extreme because it breaks with this logic and opens a new passage for him. It is the clash between the ontological need to be able to see one's own situation and the socially corrupted response to this need.

[422] Ibid., 206.

The DE is also connected to what can be identified as the Centre of the play. The recurring problem examined again and again in the play is the relationship of the individual and society; more specifically in this case the question of how to relate to the world outside the window, how to deal with 'the city' that keeps interfering with their lives between the four walls of their home. Inside and outside are juxtaposed throughout the play and different roles offer distinct paradigms of relating to the world outside. The story of the blinded child is an extreme reflection of this Centre: a mother trying to save her baby from the horrors of the world by blinding it. Liz explains it in the play saying "it'd grow up as if 'er 'ouse was its playpen. Be buried in its playpen!".[423] The three characters express their way of dealing with 'outside' in different ways. Liz does not leave the flat, only under the influence of drugs if what Richard claims is true; "the city's a stone sandwich",[424] she says. Dan has to fetch her things from outside, including the drugs. He says he does not like going out in the streets anymore, because "now they don't lead anywhere. Sun juss shows up the dirt. […] Want me own life while I'm still young enough t' do something with it".[425] He tells Liz that he is "not fetchin no more".[426] Richard explains to Dan as he is stealing Liz's clothes because "I 'ave t' – no work nowdays – get 'ard up. 'Ave t' screw what yer can if yer wan' t' live".[427] There is a big change in how Dan's character relates to the Centre in the DE at the end of the play. His sentence 'for the kid' together with the stage direction of him going to the window and staring down at the street is clearly opening a new relationship with the outside.

The situation discussed here can be broken down into bigger units. There are big changes in the situation and they offer new opportunities for the Centre to be explored further. A radically new situation is created when Richard brings the mother's clothes into the room, this not only changes the dynamics of the scene but also creates a new presence in the room. Dan is forced to confront the false memory of his mother in a new way as her presence is materialised through her clothes. Similarly, the tying down of Richard to the chaise-lounge changes the power-structure of the situation. It gives Dan much more power, but he also has to make big decisions and faces choices that force him to re-asses his position and relationship to the Centre of the play. The continually changing situation is employed by Bond[428] to make re-engagement with the Centre possible again and again.

[423] Ibid., 184.
[424] Ibid., 195.
[425] Ibid., 193.
[426] Ibid.
[427] Ibid., 202.
[428] Edward Bond: Edward Bond interviewed by Ádám Bethlenfalvy at Lyric Theatre London, 9 September, 2011, Appendix F.

The text written by Bond offers many possibilities to open up gaps for the audience in performance. I will discuss questions related to performance later in this section through the example from another play, I will concentrate here on the possibilities that are present in the text. There are some lines in the text that invite the audience's own interpretation, an individual response. One such line is 'for the kid' which is repeated three times at the end of the scene. It is not evident from the play whether it refers to the past or the future, but it clearly shows that Dan has found some explanation or has created some understanding of his task. It is left to the audience to decide for themselves what that actually could be. The 'aaaaaooghhghgh' that precedes this line is a moment in which Dan's frustration culminates at not being able to get a satisfying explanation for his mother's death. The boy's search for an answer builds up during the scene in which he uses more and more radical tools to get a satisfactory response from Richard. It is only when he is literally knocked out of this pursuit that he reaches a realisation that changes his behaviour. The manifestation of this turning point is an inarticulate cry which can open a felt reaction from the audience. It is a breaking point in the narrative, but also a release from a tense situation that was becoming completely unpredictable. Suddenly the whole situation changes. This is followed by the question posed by the sentence 'for the kid', but it is important to acknowledge that the two are linked. The engagement of the audience in the DE is a combination of a felt reaction and an intellectual search.

The audience constantly has to make choices while watching the second part of the scene as it is structured around ambiguities. These choices for the audience can also be seen as small gaps heading towards the final rupture in the situation. The actions and lines of both Dan and Richard offer possibilities for the spectator to associate herself with either of them. While it is easy to connect with Dan's desperation to find an answer and his urge to keep his images of Liz intact, it is also possible to connect with Richard's desperate struggle to keep his eyes and stay alive. Because the two are posed against each other the audience needs to constantly re-evaluate who they go with. Another duality that the situation contains is the constant sway between tragic and comic. Both the misunderstandings between Dan and Richard in the dialogue after Richard is tied to the chaise-lounge and also Dan's handling of his mother's clothes can leave the audience having to decide whether they see it as comic or tragic.

As this DE is at the end of the play it obviously builds upon many previous moments. All the recurring motifs and structural elements of the play emerge and are reinterpreted in this situation. The story of the blinding has been heard in the first panel and then seen almost happening in the second, it is reinterpreted in this last panel. Dan re-lives the story from the perspective of the blinder when he is threatening Richard and also the blinded kid when he

is lying on the floor. There is a clear development in the motif of the tool of blinding as well. While in the first scene we only hear that it was done with a scissors, in the second scene Liz actually brings in a pair of scissors and holds it over Dan's eyes. She also makes an explicit connection between the scissors and the needle she uses to take drugs with the word 'stab' that she uses in reference to both. In the end of the third scene Dan wants to stab Richard's eyes out with his shoe, he even stands above Richard, reusing and developing this motif by becoming the tool himself. There is also a development in how the sheet is used: in the first panel to make a bed, but then torn to apply as a bandage, the shreds are also used by Liz to hang herself, and Dan dances and cries with the bits left in the room, not knowing that his mother is hanging in the next room. Finally, a heap of shredded sheet is exposed as Dan overturns the chaise-longue and uses bits of sheet to tie Richard down. The constant change in their use offers the possibility of regular re-evaluation of their value and meaning for the audience. The final moment of the play is also a clear apex in the use of the space and furniture, the whole room becomes a complete mess by the end of the scene and the way the window is used by Dan is also different from how it was used before, as it is the first time anyone really looks out into the streets according to the stage directions.

I have brought these examples to underline that DEs are not random happenings but are a series of linked moments that are developments of previous actions, situations and ideas. I will analyse now another DE from a different Bond play and I will also look at how the DE can be created in performance further on.

This moment is from a play that I have referred to before, *The Children*,[429] written for a group of young people and two adult actors. First a short synopsis of the play: it starts with Joe bringing on a stuffed puppet half his size who is dressed in school uniform just like the boy. Joe talks to the puppet, at times explaining things, at other points blaming him for his troubles, and finally telling him that he is going to kill him. Joe stones the puppet with bricks that he finds at the abandoned lot beside the railway line, but finally takes the puppet out with himself. In the next scene his mother asks him to burn down the house with the mauve door on the 'new estate', but she is not ready to give an explanation about why she asks him to do it. Joe tells his friends about his mother's request, but just when they are discussing how a house can be burned down, another child, a stranger enters. It turns out that he is from the new estate and the kids drive him away, and to get back at them he starts chucking stones at the group. As the children panic about being blamed if the house is set on fire Joe brings the puppet and some bricks back and asks the group to vow to keep the secret by throwing a brick at the puppet.

[429] Bond: The Children.

The group forces Naomi, who does not want to take part, to throw a brick as well. In the next scene we see Joe arriving home after setting fire to the house, his mother slaps him when he tells her he did it and denies asking him to do it in the first place. When the bell rings she panics that it is the police and sends Joe to his room. Joe's friend Jill arrives and though the mother tries to send her away she manages to speak to Joe and tell him that a boy was killed in the fire. The two children leave together. Next morning the children meet Joe to find out what he is planning to do. They are worried about the police questioning them and blaming them for the arson. Joe tells them that he is going to leave and the others decide to go with him. Just as they make up their minds to leave a tall thin man with matted hair, a white face and in a long black overcoat enters and collapses. He does not move. As they do not know how much he has heard and are worried that he may die the children decide to take the man with them till the next hospital. They carry him on a shed door. We see the children carrying the Man a few days later after they have noticed that all other people have vanished; even the town they reach is deserted. As the play proceeds we see the group in different situations as they continue their journey, quarrelling, falling into despair as their number diminishes, but still carrying the man. They take turns as guards at night, but the man gets up and strangles the guards with a towel and smacking their heads with a brick before dragging them out; these objects are used as a pillow by him during the day. When the other kids get up they think that their peers who were killed have run away and betrayed them. During the day the Man encourages the remaining children to head on towards the harbour that he says is nearby. Finally, only Joe reaches the docks that are empty, but full of malls where he can pick goods without paying for them. He walks on stage with many bags of goodies when he sees the boy, the stranger from the new estate, who was the child killed in the fire. They talk about the fire and the Stranger says he has forgiven Joe. Suddenly the father of the dead boy runs on stage and tries to kill Joe, who escapes, and the Man, who is struggling to stay alive, leaves and takes all the shopping bags with him. In the last scene Joe comes on and says: "I've got everything. I'm the last person in the world. I must find someone".[430] Then exits.

There are many possible DE moments in the play. One example is after the Man encourages the remaining five kids to carry on their journey to the harbour and even offers to be the guard in the first half of the night. By this point in the play the audience have already seen him kill some of the other children in the group. The situation is the following:

[430] Ibid., 52.

He [Man] walks among the sleepers – the brick in one hand, the towel trailing from the other – searching as if he were lost. He sits down in the middle of the sleepers.
Man When I was a sailor one day I said I'll take my son to sea. Show him the world. The good. The bad. The violence that destroys it. *(Looks at the sleepers.)* If it was different we'd be friends. Take care of you. Treat you as mine. So much to learn before we know ourselves. *(He has begun to cradle the brick and stroke it.)* Lately my sickness has been worse. I shan't survive. A few more days then dead. *(Hums a few notes.)* My son my son… *(Stops.)* Time!
Suddenly he twists to the side – flaring the towel – falls on ***Donna*** *– smothers her – kills her with a blow of the brick.*
Man Hgn.[431]

The power of this moment lies in the glimpse the audience gets of the Man's humanity. He has been brutally murdering children so far, and suddenly we can see that actually he is doing it to take revenge for his son. His need to serve justice to his murdered son is acted out as a revenge on those who he believes are responsible. This vengeance is keeping him alive. There is a powerful contradiction between the viciousness of the Man's action of killing and the moment of humanness that he is showing, as he explains and hums. His sentence 'so much to learn before we know ourselves' suggests that he is able to identify with the murderer he has become, and this situation has brought himself to a new understanding of himself as a father. The humanity of the moment becomes even more apparent because of the Man's costume. The white face and long coat which becomes longer according to the stage direction after the man kills a child, also resonate the macabre quality of the role. Seeing the human side of the monster makes the moment extreme as well.

The DE is created by two contrasting actions the Man does with the brick: he first cradles it as a child, and even hums a few notes. The brick-child receives the value of the Man's son, when he say 'my son my son'; a few moments later he is using the same brick to crack the skull of another child. The sudden change in the use of the object makes the contradiction underlying the Man's understanding of fatherhood as vengeance tangible not only on an intellectual level, but also as a felt impact. It is possible to understand why he is doing what he is doing, but it is also possible to see its atrociousness.

This moment is pivotal in the play because it investigates the problem that is examined again and again through the drama. Bond himself links this moment to a mob of adults attacking the van carrying the two children who murdered the two-year-old James Bulger in 1993 in Liverpool. Bond says that the "play is not about the murder of the boy but about the attitude of

[431] Ibid., 48.

the adults".[432] A quote from Medea after the title of the published play also refers to the subject of how children can become the victims of the personal and political conflict of adults. The play itself examines this primarily from the attitude of the children and explores how young people can deal with the stance of adults they face. The Man's words and actions express two extremes of the adult's behaviour towards children. Killing the children is one end of the spectrum, while the other end is also there as this is the reaction to the death of his much loved son, which is also referred to in the text.

The question of how children should deal with the world of adults is revisited in different situations throughout the play. It starts with Joe and the puppet in the first scene, where Joe reproduces many adult responses towards the puppet, but the playfulness in the cruel game turns extremely serious at one point.[433] Here it seems more like he needs to kill a part of himself to be able to face the world run by adults. Joe's mother's request is also an extreme expression of the adult's attitude towards children, and it places Joe in front of an impossible dilemma. The other situations in the play also seem to suggest that there is not a lot of space for kids to navigate, they see their own possibilities as extremes: they either face police interrogation, and probably get blamed for the fire, or run away with Joe. They choose the second option, but they still cannot escape from adults. While everyone else vanishes they carry their destiny through the emptiness on a stretcher.

The subject of the adult world's attitude towards children is an extremely rich territory and the play offers various dimensions of it to be engaged in. While the central subject is clear from a close reading of the play, it is an important part of the rehearsal process to define the aspect of the Centre that is the most interesting for the artistic team. I discuss this example further in the next section and also return to the story in a drama lesson in my research. However, it is useful to see how this Centre appears not only in the story and actions, but also in the imagery and objects used in the play.

The notion of helplessness embodied in the puppet at the beginning and that of violence that can be linked to the brick are re-examined and re-evaluated through the Man's actions. The puppet and the brick operate in different ways in the drama, but both demonstrate important structural characteristics of Bond's dramaturgy. While it is mostly the helpless position, the silence of the puppet that re-emerges in different forms through the play, the brick reappears as an actual object through the play, but its meaning and value is changed again and again through its use. The puppet's helplessness from the first scene is carried on in Joe's situation as he faces the impossible request of his mum. The actual puppet is brought back in the third scene,

[432] David Tuaillon: *Edward Bond: The Playwright Speaks*, London, Bloomsbury, 2015, 27.
[433] Joe suddenly stops and says »Has to be!« and runs back to hit the puppet again with a brick.

to be bricked by all the children together in an act that marks their promise to keep Joe's secret. In the fifth scene the Man collapses and is then carried as a dummy through the next scenes, taking forward the same helpless state. In the scene discussed it is the sleeping helpless children who are now bricked by an adult. The motif is taken further in the play when the child killed in the fire appears to Joe and is dressed similarly to the puppet according to the stage directions. In the final scene of the play Joe decides that he must find someone, he is able to start taking action rather than just reacting to situations created by others. He moves himself out of the helpless dummy state of children in the adult world.

The brick is used in different situations by different characters: first by Joe to stone the puppet in an attempt to test his own situation. Then the group of children throw bricks at the puppet to swear alliance; the image resonates the biblical theme of communal stoning and also mob lynching at the same time. Later the Man uses a brick from his own house to take revenge, but as discussed above cradling it as his child before killing with it. This action can be almost seen as him using his dead son as a tool to murder other children. The brick retains its brick characteristics through the play, but the objectives behind its use change in the specific situations and offer the possibility to see the differences and similarities between actions, situations and motives. The brick's value and meaning are re-evaluated, while it also connects different layers of the story, this is a clear example of Cathexis, a Bondian concept referred to before. Understanding the dramaturgy of these themes through the play offers practical possibilities in rehearsal that I will come back to in the next section.

The situation discussed exemplifies the intention present in all DEs: that of impacting at different levels on the audience at the same time. While the underlying contradictions demand a meaning-making process by the audience, many other elements of the situation demand a felt reaction from those watching. The suddenness of the change between 'father' and 'child murderer' is one such element. Another one is the use of language and sounds. The poetic language and tune-humming of the Man is followed by an inarticulate 'hgn' after the murder. The sound can be realised in different ways and can mean very different things, but it carries an animal-like quality that is at the other end of the spectrum when put beside humming and poetic language. How these three letters should actually sound in performance is not defined in the text, it poses a very useful challenge for anyone working on the performance of the play. This is the territory that I examine further, looking at how DEs need to be worked on practically.

In relation to creating DEs in LTD lessons it is the complexity of the development of images, themes and use of objects within the narrative that offers an important challenge and also new possibilities. The dramaturgical

structures analysed here are also possible tools to use. With a drama lesson there are also several other considerations to take into account concerning the engagement and the ownership of the participants.

Creating DEs in Performance

I look at questions related to creating DEs through the example of working on a production of *The Children*. I aim to identify those questions that need to be addressed in performance rather than offer techniques that create DE.

Even though there are many stage directions the situation from *The Children* analysed above offers a legion of questions that need to be addressed. Why does the Man sit down among the children and for how long does he walk among them? When is he talking to them and when is he talking to himself? When does he start cradling and stroking the brick and how does he do it? What does the 'hgn' sound like? What is that sound? There can be many different answers to these questions and finding how they are performed is a long creative process, but for the performance to remain coherent the artistic team needs to decide on what they are exploring through the play, they need to define a Centre.

It is apparent from reading the play that it is concerned with the adult world's attitude to children and with how the children need to deal with this. But through further practical exploration, when working on the play with a group of young people and two actors,[434] we identified a more specific Centre that offered a framework for making further decisions for all involved. We decided that within the subject of reacting to the adult world it was the problem of responsibility towards each other, the adults and towards oneself that is the most relevant for us in the social context the play was being produced in.

This problem is reflected in the situation discussed as well, the Man reflects on his responsibility as an adult towards all the kids: "If it was different we'd be friends. Take care of you. Treat you as mine".[435] However, this clashes with his perceived responsibility towards his dead son. The latter obviously wins and is expressed in the killing of Donna. The Man starts cradling the brick before he says "my son", it is almost as if the brick reminds him of his perceived responsibility. The creative task for the actor playing the role was to find a way to enact that the brick demands to be cradled. Doing this without explaining what the underlying process is to the audience or without the object losing its brick quality is important, because if the actions explain themselves then

[434] I directed the play together with Julia Neudold working with the youth group and two professional actors of the Örkény Theatre, Budapest in 2014.

[435] Bond: The Children, 48.

they do not leave space for the audience's meaning-making, and if the brick loses its material nature then that will cause problems when it is used as a lethal weapon and is de-cathexed in the next moment.

Concentrating on how to use the objects and having the reference point of the Centre is useful for the actors in stepping away from other widely used acting methods. Often an actor in Hungary would build the past of the role and rely on emotional history to portray a character, and find answers in the role's invented past for why she does some action in the play. For example, in the first rehearsal the actor playing the Man overacted the emotions he sensed behind the situation. When we understood more about what was happening there we started working towards a very simple presence, that Bond calls Enactment. This does not mean that emotions are absent from the characters, but it demands a very accurate breaking down of the situation and the actions. Enactment requires that the actor is present and creating and concentrating on the situation rather than the character. This way of working allows the contradictions within the role to be more apparent as the tendency with both character and emotional acting is that they explain the action of the role rather than make them contradictory.

In this case, for example, it would be easier to act that the Man becomes really angry because he is reminded of his son's death and that is why he kills Donna, but the text suggests something else: "*(Hums a few notes.)* My son my son… *(Stops.)* Time!".[436] Then he suddenly twists to the side and kills. The text implies that the Man stops himself in being upset and almost completes the killing as a duty – the word 'time' refers to this. The text would lend itself to many other explanations, but as we had a reference point in the collectively chosen Centre, it was clear that this interpretation should be chosen as it highlighted the contradictions of responsibility within the Man. The struggle of a human approach towards the children and the responsibility he thinks he has towards his dead son, that he completes as a duty becomes more visible in performance through enacting this moment in such a manner.

The sound 'hgn' after the killing can also become explanatory rather than contradictory. It could be acted as a beastly sound, showing how inhuman the Man has become. But the contradiction linked to the Centre is highlighted much more if the clue from the text is used. The Man says that his sickness has become worse, he "shan't survive".[437] The sound can refer to him completing the killings out of his last strength, as if he just stayed alive to complete his duty. The visceral effect of the sound can still be present, and it is contrasted also to the humming before.

[436] Ibid.
[437] Ibid.

Working towards enactment demanded a thorough analysis of the situation in reference to the Centre agreed on collectively. It meant that the situation needed to be broken down and each sentence and action needed to be analysed individually so that the contradictions between them are understood. With the help of this scrutiny the logic of the situation began to appear, there is a clear struggle within the role that could then be portrayed through showing the decisions and choices he makes from moment to moment. Breaking down the scenes into smaller situations also helped the actors understanding the exact conditions they are in at that specific moment of the play.

There are several new elements that could be incorporated into LTD work with students, like the awareness of the Centre of the narrative and reference points in the situation other those linked to character can help in creating DEs. The differences between the two modes of work are obvious as well, while in rehearsals the aim of exploring the form is self-evident it is not so in a drama lesson. In summarising this chapter on Bondian DEs I will focus on those dimension that are likely to be useful for creating DEs in LTD.

Summary – Categorisation of Concepts and Structures Used to Create DEs

Edward Bond argues that art and drama should be "dramatizing the conflicts within the self" and "increasing human self-consciousness".[438] DEs are central in this process in Bond's work and he creates them by presenting these conflicts through "extreme situations which impose choice".[439] These choices within DEs can be created by enacting "the articulation of the paradox, the way the self's need for justice is misused in society".[440] The use of story is central in Bond's theory. He argues that the culture we live in explains events and issues through created narratives that are presented as truths; he suggests that drama can build on the mixing of reality and fiction to highlight the fiction in our perception of reality. Bond dramatizes stories and uses DEs to "destabilise [the] rigid linearity",[441] of the logic of the social fiction present in the drama.

Besides presenting Bond's theory I have presented philosophical, psychological, social and art theories that contextualise his thinking. I also surveyed how different writings on Bond analyse DEs and then came to present my own analysis of two moments from different Bond plays.

[438] Billingham: Interview, 3.
[439] Bond: Freedom and Drama, 213.
[440] Bond: The Cap, xxxiii.
[441] Ibid., xl.

In the remaining part of the summary I sum up the underlying structures that are used in Bond's writing to create the possibility of DEs and then I recap the devices that can be used to create them in performance.

Underlying Dramaturgical Structures

Based on the detailed exploration of specific parts of some Edward Bond's plays I have identified the following underlying dramaturgical structures that can be tested and employed in LTD to create DEs:

Problems reflecting the clash of the individual and the social: The problems his plays engage in are central in creating of DEs in Bond's writings. In the examples analysed I found that Bond concentrates on problems related to individuals living in society and how cultural explanations, practices, narratives clash with basic human needs within the individual roles. A recurring example is how individuals use revenge as a tool to respond to their need for justice and create layers of injustice because of this. Bond highlights moments when the real human need is expressed and the situation is made extreme by showing how it clashes with the socially accepted idea used to respond to this need.

A centred cyclical-structure: Bond employs a cyclical structure in many of his plays returning to the same problem again and again and looking at it in different situations. There are elements of situations, themes or narratives that are repeated and developed through the plays. The central problem is explored in different directions by various roles who take it to the extreme of their own possibilities. Longer scenes in plays can also be broken down to shorter parts which reflect different situations and offer the central problem to be seen in a different light.

The dramaturgy of objects: The journey of objects in Bond's plays can be followed through the narrative. The objects play central roles in different situations and offer the possibility for being used so that they open gaps in meaning for the audience to fill imaginatively. Often they are everyday objects, familiar to audiences from their own lives. The objects' journey through the play helps in mapping the development of the central themes. At times some element of the object is carried further, but the object itself is a different one, like the helplessness of the doll in the uniform in *The Children* which recurred in the Man and the helpless children. The objects also offer the actors the opportunity to direct their focus and engage in the situation without the need to build the fictional histories of the characters.

Situation reflecting the individual and the socio-cultural sites: The situations in the plays examined are concerned with both individual and social level meta-texts. The language, the images and actions connect the individual person with the social site through using cultural references,

phrases, idioms and images that can be recognised, but very often these are used in some uncharacteristic way. Examples of classical cultural tropes being revisited and re-described in current contexts were present in the plays discussed, like the action of stoning or blinding.

Situations showing choices and decisions: Most of the situations in the plays analysed present extreme choices faced by the roles, and through their actions show significant decisions that they make. The moments need to be identified in the text and can be used to open gaps for the audience as well to identify the choices that are faced in the fiction.

Development from the 'normal' to the extreme: Bond explains that it is "usual for my plays to create a sense of absolute normality, which they then expose, uncover, use, for their dramatic purpose".[442] Besides defining the context the sense of normality also helps the audience to make connections between the fictional situations and their own lives, and the development towards the unusual or extreme can then imply a questioning of what is considered normal as well.

Sudden changes, sharp contrasts: In many situations DEs are created through sudden changes. In the examples above we had changes in the consciousness of the role, or changes from language to inarticulate sounds, or there are also sudden contrasting actions like killing the child in the case of the Man. Sharp contrasts are also created by placing two characters side by side who are engaged in very different worlds or stories, but are in one situation. Bond refers to this as the device of the "two worlds"[443] and a clear example of this can be found at the end of his play titled *The Edge*,[444] where Ron is lost in his thoughts re-discovering his memories of his father's death while the Stranger, an old man who barged into their house much earlier, is walking around with a knife in his hands trying to decide if he should kill Ron or not.

The proxy: In some of his plays Bond creates a 'proxy' of some sort, a surface that allows the audience to engage with and fill imaginatively. For example, the puppet in *The Children* is such a surface, or the dummy in *The Under Room*, but in other plays like *Eleven Vests*[445] or *Olly's Prison*[446] there are characters who remain silent through full scenes offering the audience the same possibility.

I have identified these underlying structures in Bond's plays that offer the possibilities of creating DEs, they are structures that can be recognised and might be used to help in the creation of DEs. To summarise I will use a quote

[442] Edward Bond: *Unpublished letter to Susana Roman*, Personal communication, 15 April, 2011, 1.
[443] Bond: Commentary on the War Plays, 325.
[444] Edward Bond: The Edge, in *Plays:9*, London, Methuen Drama, 2011, 209–244.
[445] Edward Bond: Eleven Vests, in *Eleven Vests and Tuesday*, London, Methuen, 1997, 1–34.
[446] Edward Bond: Olly's Prison, in *Plays: Seven*, London, Methuen, 2003, 1–94.

from Bond, in which he explains that DE are "the setting up of a situation and that very often means taking away something that the people would expect to be there or putting something there that they would not expect to be there. So you disturb the expectation. It is a bit like if you went into one of your rooms you knew about and something was not the furniture you would expect".[447] I will now continue by summarising the Bondian devices that can be used to create DEs in performance. I explore the possibility of using these structures in my drama lessons.

Using the Bondian Devices to Create Drama Events

In his writings Bond offers a number of concepts that can be used to create DEs in performance. The overriding aim of breaking down situations into smaller units, and events into particular lines and actions, and being very specific in the aims of the actions is a necessary starting point in the process of creating DEs.

Centre: It is also important to analyse the overarching meta-text of the play and define what Bond calls the Centre, the subject that is engaged in again and again through the different situations and that each role takes to its extremes. Each performance can identify an aspect of the Centre for itself based on the close reading and analysis of the text, and this can be used by those acting as a reference point in opening gaps for the audience through DEs.

Enactment: The concept of Enactment refers to the presence of the actors, who need not build the fictional characters but aim for a personal presence and a focus on being in the situation. Enactment of actions and a special attention on how the objects can be used in those situations can help the audience engage with the problems explored in the situation.

Cathexis: The term Cathexis is used by Bond to refer to the change in the value of the objects through the way they are used in the situation. While the play itself offers the objects, it is the task of the actors to use them in ways that they remain within the logic of the situation, but also offer possibilities for the audience to re-evaluate their value and meaning.

Site: The concept of Site encompasses all of these concepts. The four layers of Site connect the contemporary social reality and the fiction of the drama. The fictional story and its Centre need to be opened up through the DEs for the audience's imagination in a way that those watching are driven towards their imagination seeking reason in response to the event happening rather than using generally accepted answers to the problems investigated.

[447] Amoiropoulos: *Balancing Gaps,* 314.

Gap: The actors need to be aware of the aim of creating Gaps for the audience. The Gaps need to connect with the Centre identified and remain within the logic of the specific situation.

These concepts offered by Bond are discussed in the next chapter together with concepts from the drama in education practice to bring the two together the two fields.

CHAPTER THREE: BRINGING TOGETHER THE ARTISTIC AND THE EDUCATIONAL PRAXIS

The first chapter of this book analysed the theoretical framework and some examples of the practical application of LTD. The second chapter discussed the theoretical background and the practical possibilities of creating DEs in Edward Bond's work. This chapter aims to create a framework for the amalgamation of the two practices that are usually realised in differing contexts, responding to different expectations and responsibilities. While drama in education creates the possibility for participants to become engaged in the making of the dramatic fiction themselves, Bond's theory and dramatic devices are developed for those putting his plays on stage. Even though the environments in which the two approaches are materialised are different, both of them aim for creating some form of experience based understanding of personal values through an imaginative, creative engagement.

As I am researching how this specific artistic approach can be combined with an extremely complex drama education methodology, besides the possibilities and problems, it is also useful to explore the questions that this fusion might open up in both fields. I start the investigation by examining a lesson plan that aims to create a DE and following this I discuss the possible questions arising from the specific lesson and possible connections between components of the two fields.

An Example and the Questions It Raises

I have referred to David Davis's seminal book *Imagining the Real* and analysed process drama structures from it in chapter one. Besides offering a wide range of practical examples from his teaching Davis also offers a detailed description of a full process drama lesson and offers it to be analysed from a Bondian perspective.[448] Davis himself gives thorough explanations to accompany the structure and quotes feedback from participants in his own analysis of the lesson. He also invites Chris Cooper, a leading Bond specialist, to analyse the drama lesson and look at whether key components and concepts

[448] Davis: *Imagining the Real,* 154.

of Bond's theory can be identified in the lesson. I will summarise the lesson first, then look at Davis's comments and Cooper's analysis and finally discuss the questions and dilemmas the lesson offers my research.

Child Abuse Drama

The Child Abuse drama starts with the participants creating a mother and child image of love, and then a moment of violence from the mother to the child.[449] The mother in the image is asked while presenting the depiction why she is doing what she is. This task coherently develops into a drama about child abuse. The participants are invited to take on the role of trainee Child Support Officers (CSOs) in a fictional country which has so far fallen behind in the protection of children, but has now decided to eradicate child abuse. Davis structures different tasks around building the role, through a combination of individual, pair and small-group work, using teacher-in-role as well to bring a strong ideological element in through the language he uses.[450] Beside the roles there is an emphasis on creating spaces, paper-location is used to create the office. Objects manifesting personal or ideological values are placed in the office. Davis explains that "the central influence on those in role is the steady way we are 'institutionalised' or rather, through work routines, we begin to carry out the rules and ways of the institution where we are working so we may lose sight of what we are doing".[451] This process is broken down into tasks and exercises that include improvisations as well. Davis explains that "there is a deliberately lengthy process of protecting into role with the intention, in a minor key, of imitating the way we tend to become taken over by ideology and a certain set of attitudes where we no longer continue questioning fundamental life values".[452] The participants face the question of taking a child into care and prosecuting the parents through a training task of piecing together a transcription of a recording of an actual domestic situation, in which many of the sentences seem to suggest that there is some sort of violence going on. As the recording is from an actual case within the fiction the trainees need to decide individually if they recommend prosecution or not and mark their decision on a sheet of paper. The final event is a drama within the drama, an improvisation that is prepared through group work in which those who chose to prosecute plan how to do it in the improvisation, and those who did not want to prosecute prepare participants to play the immigrant family that will be prosecuted. The improvisation itself is framed as a video recording of the CSO's intervention at the house of the immigrant family and

[449] Ibid., 107.
[450] Ibid., 120.
[451] Ibid.
[452] Ibid., 121–122.

is watched in role by those who are not part of the prosecution improvisation. During the encounter the CSOs realise that the child in the family has cerebral palsy, which creates a new view point on the meaning behind the sentences in the transcript and whether they were referring to the condition or actual violence. The CSOs need to respond to this new situation on their feet.

Davis's Comments on the Lesson

Davis says that "the centre of the drama raises the question of whether or not social problems can be resolved by laws: does law lead to justice?".[453] He aims to explore this question from within the story rather than in a more distanced reflective way. Besides emphasis on the internal coherence of tasks Davis identifies the 'angle of connection' of the participants to the story as a key component of his planning. In this case the drama was created for experienced teachers being trained in drama, mostly women and some men, many of whom had children; these adults were invited to play trainee Child Support Officers. The participants also were given space through specific tasks to build the fictional world and bring in personal narratives if they wanted to. These and many other elements helped in creating the sense of being in two worlds at the same time, the metaxis Davis explicitly aims for.[454]

He quotes reactions of some adult participants in the child abuse drama. One male participant said: "I felt I was two persons in one thinking about the conflict between law and humanity which rose up from the decision I had to make in the drama which was to save a child by the name of the law."[455] A woman participant said: "I thought on the one hand as a mother and having a child and on the other as a child protection officer and in both roles thinking, how should I protect her?"[456] Both reactions show a clash between the values of the participants in reality and the values taken on in the fictional role, suggesting a questioning of both. The final event of this drama seems to be constructed so that participants can become aware of how they were taken over by the ideology linked to their fictional task. In the other examples metaxis enhances seeing how the socio-political context influences people's thinking and actions. Davis states that "drama needs to be able to involve us in such a way that we meet ourselves giving us the possibility of reworking the ideology that has entered us: the possibility of glimpsing how society has corrupted us".[457] In the *Child Abuse Drama* Davis creates a structure that

[453] Ibid., 120.
[454] Ibid., 53.
[455] Ibid., 120.
[456] Ibid.
[457] Ibid., 43.

replicates how we can be socialised into institutionalised ways of thinking, how the pressure to be 'professional' can become the main perspective pushing aside a possible human connection with others.

Cooper's Analysis of the Child Abuse Drama

Chris Cooper focussed on how central components of Bond's dramatic theory are present in Davis's Child Abuse lesson. Cooper claims that there are strong connections between the lesson and Bond's drama in that both aim to have the participants/audience deeply immersed in the present of the fictional events and both aim to "dislodge ideology's spectacles".[458] What Bond calls the 'Centre' is present in many of the different tasks in the drama lesson according to Cooper and Bond's Site A – the time and era we live in – and Site B – the specific situation – are also clearly tangible. He raises questions however, about the way the final situation is opened and conveyed to the audience, this is referred to as Site C in Bond's theory. Drama needs to happen in the audience's imagination according to Bond's theory and Cooper argues that perhaps those playing the final improvisation and those watching it might not have had "enough access to site C".[459] They were not equipped with dramatic tools or were not working towards the aim of creating gaps for the audience.

Cooper identifies significant difference in how story is used by the process drama and in Bond's plays.[460] In Davis's drama lesson story is primarily used to build role, with the aim of making it possible for participants to fully immerse themselves in the final situation. Bond on the other hand builds more powerful stories with the "human paradoxes of the situations and the characters"[461] made available much earlier for the audience. Cooper suggests that it could be useful to build more extreme elements into earlier stages of the drama lesson, not just the final scene and also argues that the possibilities offered by the cathexis and de-cathexis of objects is not used in the drama lesson.[462] Cooper states that the quotes from participants of the drama lesson suggest that Davis's *Child Abuse drama* had a big effect on them, and the nature of this impact "has similarities to the impact of a Bondian Drama Event".[463]

[458] Chris Cooper: Revisiting the process drama on child abuse, in David Davis: *Imagining the Real: towards a new theory drama in education*, Stoke on Trent, Trentham Books, 2014, 163.
[459] Ibid.
[460] Ibid., 155.
[461] Ibid.
[462] Ibid., 161.
[463] Ibid., 164.

Further Questions Raised by the Drama Lesson

Chris Cooper's insights offer relevant questions for further thinking. In this section I raise some more questions that could be useful in my research later where I aim to connect the two territories in practice.

Questions about the final improvisation have been raised above; I shall continue investigating this concluding part of the drama lesson. The situation becomes extreme because the CSOs find something that is different from what they had expected, their expectations built on the biases and atmosphere create by the meticulously structured series of tasks that pull them into the institutionalised thinking. The officers find themselves in a new situation in which the state of the family calls for a human response, however, they are here in a professional capacity and this will define how they need to behave in this situation. The clash between the professional and personal creates useful dilemmas. The question is how equipped the participants are in role to explore the dilemma dramatically. They might experience it themselves, but are they able to make the clash felt for those watching? Those watching perhaps compared their own plans to deal with the situation with the one being implemented, giving them some stake in the situation. But those in it were working to resolve it rather than opening questions through it. Bond is known for the numerous stage directions written into his plays. He offers these as pointers for the actors and directors to be able to explore the deeper content of the play. The stage directions also offer a very practical aid to the actors, they can concentrate on HOW to do something rather than on WHAT to do. Some actors find this annoying, while others find it liberating that the text provides constraints that help in searching for content through exploring the form of doing the action. A comparison of the role of the participants and the actors and the audience is the subject of the next section of this chapter; I will return to this dilemma further on.

Cooper comments on the role of the extreme in the stories dramatized in Bond plays,[464] this has also been discussed through examples of DEs created through extreme incidents in the previous chapter. The extreme moment in the final situation of the drama lesson is created by the contrast between the expectation of those prosecuting and the actual situation of the family. The expectations of the participants were created by getting caught up in the ideologically narrowed vision created by the "crusade against child violence"[465] and in their fervour to find a case as Child Support Officers. Davis consciously uses language in his role as unit in-service trainer to model how political/ideological manipulation happens. The lesson is structured perfectly

[464] Ibid., 161.
[465] Davis: *Imagining the Real,* 113.

to do what Davis states should be the aim of drama. He writes earlier in his book that drama needs to offer "the possibility of glimpsing how society has corrupted us".[466] This can even become a conscious learning outcome of the lesson if the participants look back at the process. But the central aim of the lesson is for the participants to live through the situation created by the class. However, Davis raises the question about his own lesson "whether or not the participants were being over-manipulated into the final event".[467] Because the concluding situation makes it clear that those who chose to prosecute had jumped to conclusions. There might be a slight danger of participants feeling that they were naïve or foolish to get caught up in the structure created for them in the drama lesson. There is no reference to any such sentiments in the responses of the participants quoted by Davis, and I believe he would reflect on it if there was any such feedback among the other reflections, but there is a chance that some participants could feel tricked into believing something deliberately. This sense could arise out of two layers of relationship to fiction expected from participants. Belief and ownership need to be built for participants to be able to engage with the story from within. Participants need to suspend disbelief. At the same time "the central influence on those in role is the steady way we are 'institutionalised' or rather, through work routines, we begin to carry out the rules and ways of the institution where we are working so we may lose sight of what we are doing"[468] explains Davis. There are two ongoing processes, one demands from participants to have faith in the fiction and come to own it so they can take part in the drama, and the other shows how participants can lose their judgement if they get carried away in their faith in the fiction. A central question for drama lessons aiming to deal with questions related to ideology is how they handle this unavoidable contradiction.

The concluding situation also highlights differences between the rehearsing or performing a drama and engaging in a drama lesson. Actors rehearsing a Bond play would very consciously be looking for ways of how their roles could remain true to their Centre but express it in an extreme way in the fictional situation. They would be helped with different tools from the director to do this – an understanding of the Centre of the drama and their role, and would also be trained in using space, images, their voice etc., to make the moments more extreme and create gaps in meaning for the audience. I would argue that rehearsing these moments and possibilities in them offers the richest learning about the content of the play for the artistic team. However, while the participants of a drama lesson would stick to their roles, they would be working in the opposite direction to resolve the extreme situation rather than

[466] Ibid., 43.
[467] Ibid., 165.
[468] Ibid., 120.

stretching it. Would it be possible for participants in the final situation of the *Child Abuse drama* to dig deeper in the situation for themselves and also for those watching in role? A question for further investigation is what sort of support can participants in the drama lesson get to engage and create meaning on different levels about extreme situations they are 'living through'.

After looking at one specific example integrating the two fields I continue by discussing issues of more general concern in the next sections of this chapter.

To Make or to Excavate – the Role of the Actor/Participant

Every drama workshop or theatre lesson offers activities and tasks to participants, but for a teacher to be able to structure one task after another there needs to be an underlying assumption about the role of the students in the lesson. This role is also linked with what participants can get out of engaging with the specific activity.

Bolton's formative book titled *Acting in classroom drama* looks at the work of the pioneers of drama education from the perspective of the participants, arguing that there are important differences between the acting behaviour of students in classroom drama and actors on stage. Bolton's analysis provides a useful framework for comparing the role of the participants in LTD and Bondian drama, as the latter offers a somewhat different role to actors than many traditional theatre approaches.

Bolton claims that the concept of audience is "a feature common to all acting behaviour"[469] including classroom drama. He argues however, that the age-old dichotomy of performing versus experiencing has not been a useful one. He states that those reasoning against performance in classroom drama, for example Harriet Finlay-Johnson, wanted to move the audiences' attention from the skill involved in acting to the content students are presenting.[470] This is why Bolton proposes the category of presenting as one of the modes of acting behaviour in which "showing is the principal purpose", with a subcategory of performing, in which "acting is highly relevant in itself".[471] The difference between the two acting behaviours does not depend on the presence of an audience Bolton argues.[472] He breaks down the dichotomies appearing in the history of drama education and comes to the conclusion that the spectatorship does not depend on having an actual

[469] Bolton: *Acting in Classroom Drama,* 259.
[470] Ibid., 262.
[471] Ibid., 263.
[472] Ibid., 259.

audience present in the room, some sense of audience, spanning from other participants to self-spectatorship, is present in the drama work, although this does not make it acting.

Chris Cooper writes about the responsibility of the actor working on a Bond play.[473] He says that what Bond calls Enactment "is not about acting at all" but more about "excavating"[474] how their role relates to the Centre of the drama and the whole site. Cooper states that

> It is important not to determine how the actors respond to each other in advance, but let the logic of situation dictate this. There is no blocking, the actors need to find the topography of the situation. We used the sites and the centre as a guide to break the situation down precisely to avoid generalisation. In rehearsal it is very important not to make decisions on what is 'right' too soon and fix things, only to eliminate what is not reflecting the centre. There are virtually limitless possibilities for exploration that, if properly centred and sited, can continue to be unearthed in performance.[475]

Cooper's description of not fixing in performance, but keeping rehearsal open reflects a reduced form of improvisation in order to explore content. This connects Enactment with the acting behaviour of LTD. Bond clarifies that in Enactment the actors' question is not "how did my character get here but what do I do in this space".[476] Clearly, the emphasis here is not on performance, but on the exploration of the situation and the problem at the heart of the play. On the performance side the aim is "to engage the audience's creativity"[477] according to Cooper. Though not fixing things might sound as if it makes the actor's task easy it actually places bigger demands on the player. She will need an understanding of the Centre, her role's relation to this Centre, a clear understanding of the situation and also an awareness of the possible ways of being in the situation while also engaging the audience's creativity. Bond's plays offer specific ways of doing the latter, in-depth knowledge of his approach benefits those working on performing his plays.

The focus is clearly on the situation, experiencing it and reacting to it, but with an awareness of the specific logic of that fictional situation and of its fictional nature, these could be components of a LTD situation. In both cases there is a clear distinction between role and character; while role validates the presence of the participant in the fiction it leaves more emphasis on the fictional social context, the situation. Character relies more on elements

[473] Cooper: The performer in TIE, 131.
[474] Ibid., 135.
[475] Ibid., 138.
[476] Edward Bond: *Email to Cesar Villa*, Personal communication, 3 January, 2013, 1.
[477] Cooper: The performer in TIE, 131.

that are not present in the situation. In theatre or drama that relies on character building the fictional individual's logic of behaviour can remain fairly independent of the social situation in the fiction.

There is a clear connection in exploring the situation from within in both LTD and Bondian drama. But there is also a huge difference specifically in relation to 'making' that is a central mode of participation in LTD. While the improvisational nature of LTD creates space for participants to be makers in the sense of writing the story from within the situation with their actions, the tightly scripted nature of the Bond plays offers possibilities for meaning-making though the exploration of the how rather than authoring of the story.

Combining the two fields in practice raises questions about how to offer participants both: the possibility of authoring some elements of the story but also focussing on how the actions are done. An important question however, in planning the drama lessons is how to equip the participants with tools with which they can open deeper levels of the situation for others or even themselves.

The processes to enable participants or actors to be in fictional situations are very different in the two fields. In the case of rehearsing a Bond play the text is at the centre of the process, but Bond has also developed different devices and concepts that can be used in the creative procedure. In classroom drama different practitioners use different structures and forms to enhance the engagement of the participants. There are some underlying connections and differences. I will be discussing these and some of the Bondian concepts that can be used in structuring processes for the participants, but first I look at the what the two practices want to offer the students and actors working in the drama.

Understanding from within The Stream – Metaxis and Drama Event

Clearly both forms aim to enhance the understanding of the relationship between the individual and the social spheres and the role of the person in society. Davis quotes a Bolton article from 1979 in which Bolton states that beside helping students understand the medium of drama his aim is to create possibilities for the participants to understand themselves and the world they live in and to help them know "how and when (and when not) to adapt to the world".[478] Bolton emphasises the importance of enhancing 'being' in the fictional world for the participants, so that they can live through fictional

[478] Davis: *Imagining the Real,* 22.

events, but at the same time be aware of themselves as creators of those imagined situations. The concept of metaxis, being in the fictional context of the drama and the actual social context at the same time,[479] is central in testing values.[480] The concept has been discussed in detail in chapter one where the difference with Heathcote's self-spectatorship and the convention approach's Brechtian distancing techniques were also pointed out. Metaxis aims to keep participants "up to their necks in the stream"[481] for contradictions "to be fought out internally",[482] with the now-time of the 'making' element of LTD playing a central role in producing metaxis.[483]

Staying in the stream is an important point of connection between the living through approach and Bond and it is this "visceral, affective immersion in the event leading to imaginative/reasoned reflection"[484] that connects Bond and Bolton according to Davis. But he also points at the difference between the two:

> This is sufficient for Bolton but not for Bond; here they separate and new elements come in. Bolton is content for the present ideological understanding of the participants to be enough for them to reflect on the events and their involvement in them. [...] For Bond the challenge is how the engagement of the audience with the drama event can enable them to see what is really happening, to think with the eyes, as he says somewhere, without the event being cloaked in the immediate understanding of ideology. With regard to Bolton, my proposal is that although his drama form stays with the importance of story, does not pursue distancing devices and works for metaxis, yet the participants' being is still enmeshed in their dominant ideology, whatever that is.[485]

Bondian DEs could bring the possibility to reflect on the impact of the dominant cultural narratives on the actions within the fictional situation and the metaxis element of the LTD could enhance that the participants raise questions about the presence of these ideological narratives in their actual social context as well. This demands on the one hand that the drama lessons are structured so that they rely highly on the 'making' element of the living through approach and also enhance the immediacy of the experience present both in LTD and in Bond's drama, but should develop into moments in

[479] Bolton: *New perspectives,* 11.
[480] Davis: *Imagining the Real*, 52.
[481] Ibid., 31.
[482] Ibid., 52.
[483] Bolton: *Acting in Classroom Drama,* 271.
[484] Davis: *Imagining the Real,* 132.
[485] Ibid.

which the dominant underlying cultural narratives are exposed in some way, creating a gap in meaning. Perhaps this would be the unique aspect of a Bondian LTD.

For this to be possible in fictional situations the classroom drama needs to be planned in a way that provides four different functions.

a) It needs to be engaging enough for the group so that they are motivated to enter it and be involved in the making of it.
b) The meta-text of the situation needs to contain elements or expressions of dominant cultural narratives that can surface and be reflected on from within the story.
c) The fiction needs to have a powerful angle of connection with the participants' actual social context so that the metaxis function steps into operation.
d) An awareness of the central dilemmas and the aim of creating gaps for other participants and those watching.

This last element was missing from Davis's *Child Abuse* drama analysed earlier. I now move to look at the role of the facilitator and the tools and structures that can be used by her.

Facilitating 'Being' in the Situation – Structures Used in LTD and Bondian Drama

Not only the participants take on several functions in the process of 'making' living through drama but the facilitator as well needs to rely on several skills, but most importantly different structures and devices in the planning of her drama. Fleming reflects eloquently on the role of the facilitator when he says that "one of the significant insights of drama education theorists was to recognise that children are unlikely to create drama of any depth on their own. […] It could be argued that one of the ultimate goals of drama teaching should be precisely that pupils should be able to create drama of depth on their own".[486]

The conscious use of the components of the art form by the participants can lead to making the facilitator redundant. The aim of my research is to find out how far I can go in creating the possibility for participants to make drama of depth that disturbs usual outcomes, exploring hidden layers of the situation on their own. I see the element of participants doing this 'on their own' as offering new advances in the field of LTD, incorporating Davis' drama that facilitates 'being' without the teacher in role[487] which itself builds on Bolton's LTD.[488]

[486] Fleming: *Teaching drama in Primary and Secondary,* 83.
[487] Bolton: *Acting in Classroom Drama,* 220.
[488] Davis: *Imagining the Real,* 4.

As I rely heavily on structures and concepts from the two fields I compare them in the following section. A common point of LTD and Bondian drama is to enhance an experiential relation of participants to the problems within the fictional world. A crucial element that needs to be examined is the nature of the participants' presence in the dramatic world as this is not a style of acting but a specific mode of engagement that is central to both LTD and creating a DE.

Story – the Framework of Fiction

The basic framework for engaging with a fictional world is provided by the use of story in both cases. Both Bondian drama and LTD rely heavily on the unfolding story providing the overall structure for the specific situations that the participants or an audience engage in. Stories, and I do not mean only fairy tales here, offer a frequently used cultural form to suspend disbelief and engage in events happening to 'the other'. As Bruner points out the models and procedural tool kits learnt from narratives are crucial in dealing with the conflicts and contradictions that 'real' social life generates, and also points out that our sense of the normative and the breach of it is also nourished through narratives.[489] Stories are established cultural forms of making meaning, either by offering events that need to be made sense of or by providing interpretations of such incidents.

The 'making' element of LTD relies partly on participants being aware of their role in creating the unfolding story. Even in cases where there is a central scene that the participants engage in, like in Bolton's *Crucible,* story is present in many forms. There is a whole historical narrative that participants are led into step by step; and there are family stories also being built through the depiction task; and then a joint story-making takes place in the whole group improvisation. O'Neill's pre-text is usually a powerful story element, like the return of a feared person, that kickstarts the story-making that the group and the facilitator are engaged in. In his *Child Abuse* drama Davis gets participants to create their personal roles in relation to the central story and they become part of the unfolding event through these. And Heathcote's Man in a Mess drama might ask for a starting point from the participants giving them great choice and responsibility at the same time.

The story provides the context for the situations engaged in and the focus of the exploration can be directed by the facilitator through the givens that can be set as part of the narrative. The relation of reflection on the story is an issue in which differences between drama education practices can be highlighted. The distinction often made is whether the reflection is from within the story

[489] Bruner: *Acts of Meaning,* 97.

or from outside the story, whether the story's own narrative framework is used for interpreting it or the students' real cultural narrative framework is applied in making meaning of the fictional events. If the participants reflect from within the story they can either remain and reflect in role, or they reflect through other out-of-role tasks but within the fiction. Most examples of LTD I analysed here kept reflection within the story or even part of the action.

Bond also sees his plays as stories, and in the previous chapter we saw that he structures the plays so that they explore the Centre of the story repeatedly through specific situations. In his case too the stories provide a framework for interpreting actions and also the givens that contextualise specific situations. Bond first sets up a 'normality' that can be later exposed or uncovered.[490] He also describes the role of DEs in his plays in relation to story. Bond states that when creating a DE "we select incidents in the story and open these incidents out in such a way that they can't be captured by the story but must be examined for themselves in relation to the story".[491] What Cooper describes as rupturing the story[492] is a crucial element that Bond's theory offers, it keeps the action within the story but it tries to move the meaning making out of the explanations that the narrative could provide. The need for moving the framework of interpretation out of the grasp of the narrative's own explanations is emphasised by Bond because he see culturally set narrative structures as stories that encode ideological values, and by creating an opening he aims for creating a space for independent meaning making.

I will be discussing the importance of the problem that a story engages in from a different perspective further on. The other crucial question is how it is structured, what the dramaturgy of the story is. This question can be connected to sequencing in drama lessons. I will be looking at dramaturgy and sequencing further on in this chapter. However, I believe that opening the story up through incidents that cannot be 'captured' by the narrative is a crucial element in Bond's work that offers new possibilities in LTD. This element can be achieved through the inclusion and use of other concepts and devices among the tools traditionally used in the LTD praxis. I now look at the devices used in Bondian drama and in a LTD that stand out as central tools in creating DEs in drama lessons. The first such concept is Site.

Site – the Framework of Connecting Different Spheres

While story provides a narrative framework for the sequence of events, the concept of Site offers the framework for working on stories in a dramatic form. Cooper explains that "sites are used in Bond's drama primarily to

[490] Bond: *Letter to Susana Roman*.
[491] Bond: Letters 1, 43.
[492] Cooper: The performer in TIE, 138

establish the dramatic logic of the situation in order to illuminate our social reality and forge the direct connection between the play and the experience of the audience".[493]

Through his concept of Site Bond connects the material and social reality that is outside the theatre building with what is happening on stage and also with what happens in the audience's imagination.

> Drama has many 'sites': the stage, the capital or provincial city where the theatre is, the era, language and culture. How does drama occupy these sites?
> A. It conforms to the social sites (city, era, culture, etc), which are self-evident to the audience.
> B. It conveys to the audience the play's specific sites. These are equivalents to A but of course may be different.
> C. It conveys the play to the audience – the audience as site. The audience is social, able to receive only in certain (if sometimes innovative) ways. C must convey A and B to the audience.
> D. The audience as site of imagination. A, B and C must be conveyed to this site. D is drama's specific site because – through the play – it contains all the other sites and their interrelations. What is D? What is the need for drama? Drama's identity comes from meeting the needs of D.[494]

Bond states that the socio-cultural context (Site A) that the play is being produced in needs to be present in the set, props and narrative (Site B) of the play being performed. This needs to be enacted (Site C) in a way that it opens up the content for the audience to engage with using their imagination (Site D). The sites are contained in each other and connected dialectically.

This framework can be used in a very practical way when working on a play or when planning a drama lesson as it provides a series of questions that can be addressed during the process. Cooper in recent workshops[495] analysed the framework by placing story and the Centre it investigates as Site B. This proposition is logical because a story is realised through a series of specific situations in a play and in a Bond drama the Centre of the play provides the thematic logic among these situations.

If we place the story and its situations at the centre of our questioning we can ask: *In what form is our current era, the problems of our socio-cultural reality present in the specific situations of the story?*

With this question we are assessing if Site B contains Site A. Even if the drama engages in a historical or a fictional world the elements of our

[493] Ibid., 132.
[494] Bond: Modern Drama, 10.
[495] *Facing the Gap Seminar* led by Chris Cooper, hosted by The GAP Arts Project, 5th - 8th February, 2015, Birmingham, UK.

present reality need to be recognizable for those watching or participating. This is especially important in relation to the problems engaged in in the fictional world. The central problem examined through the play should be related to the elements that connect Site A and Site B. The Centre has been defined as the essential confrontation behind the dramatic problem,[496] so the previous question can be developed further to include the Centre as a part of Site B as the following: *In what forms are the essential conflicts of our current socio-cultural reality present in the specific situations of the story?*

The analysis can also start from looking at the current reality and locating those essential confrontations or contradictions that would be useful to engage in within the fiction. They then need to be included in the situations of the story through specific incidents or 'givens' of the fiction.

Site C is related to how these events are presented through actions, images and the use of objects to open the essential conflicts in a way that the audience, or in the case of a drama lesson the participants, can make meaning of them within the story but independently of the explanations that the story's narrative provides. While Site B relates more to what is being explored, Site C is concerned with how it is being explored.

Site D highlights the purpose of the dramatic exploration and emphasises that the situations need to connect with the imaginative processes of the individual audience members or participants. The drama teacher or director needs to take into consideration her audience as individuals who are members of a group in both an educational and a theatrical setting.

The concept of Site as a whole provides a logic for the actors and the audience to engage in a fiction world, because that is connected to the social reality we live in but provides specific situations and events through which contradictions of the social reality can be explored.

The concept of Site can be linked to the concept of 'angle of connection'[497] from LTD that refers to the connection between the fictional situation and the real-life situation of the participants of the lesson. If employed in an educational setting Site can be perceived as a wider framework that incorporates the 'angle of connection', and can be used in the planning process of a drama lesson as well.

Situations are the basic building blocks of drama. Stories are presented through situations and the concept of Site can also be realised through them. Both Bondian and LT drama enhance engagement with problems through situations. I discuss these in the next section.

[496] Bond: *Letters 3,* 166.
[497] Davis: *Imagining the Real,* 78.

Situation

Participants of drama lessons need to engage in fictional situations for them to be able to live through events. On a basic level situation can be understood as a set of circumstances that influence the actions of those in the event. A number of physical, social and culture conditions create the basic parameters of a situation. These can influence those in the situation, and the behaviour of people can be seen in relation to these circumstances and in relation to each other as well. From an educational perspective drama offers a unique possibility because problems need to be understood within specific contexts and this demands more complex thinking and meaning making. At the same time it is also a great challenge to create fictional situations that students are interested in entering. To make it possible for participants to 'live through' a fictional event setting up the circumstances, the situation they enter in roles is crucial.

In the drama lesson examples analysed we saw different possibilities of setting up situations. In one example Heathcote worked on participants being able to imagine the tangible elements of the situation, the feeling of the rope in the hand, or the wetness of the deck. In another example O'Neill used Teacher in Role and placed the problem that was at the centre of the situation as the first step. Bolton concentrated on socio-cultural elements of the situation like superstitions, or the contrast between what is shown to the community and what are the real relations within a family as crucial constituents.

Davis identifies setting and contextualising the situation as a central element of the living through approach. He collects the key components of a drama event in a process drama; he is not writing about Bondian Drama Event in this case. Davis summarises these components as the following:

> An **event** with strong implications for the participants and heightened **tension** in a **context** which has a **pre-text** with **roles** (not characters) embodying an **attitude** to an other or others – pursuing **counter-objectives** – slowing down **time** – under the pressure of **constraints** – the **event** revealing and **focusing layers of meaning (sub-text)** through **dramatic action, objects, images, body language and words,** especially the **language** register (immediately available meanings as part of the story to complex layers of more hidden meanings **sub-text and plot**).[498]
> (Emphasis in original)

Davis discusses all the highlighted components in detail in his book, giving perhaps the most complex and concise account of what constituents create a powerful situation in process drama. Davis states that the same elements that are the basis of the art form of drama need to be used in a process

[498] Davis: *Imagining the Real,* 66.

drama as well. Many of the examples of process drama events he provides are connected to powerful social problems, but these all appear in domestic situations. Often the 'givens' built into the situation that carry most of the elements highlighted in the quote also appear spatially in the form of objects or structures of the fictional site. Davis often uses improvisation without the teacher participating in it in role, so the elements that provide enough support for participants to suspend disbelief and to be in the situation need to be included in it. In other LTDs often the teacher in role can bring in the missing elements from within the situation. Davis clarifies that "meaning making is at the centre of the activity"[499] and offers Heathcote's five layers of meaning as a tool to explore different levels of meaning making in drama. I discuss this device in detail further on.

Bond claims that "drama elucidates and enacts a situation. It is an event in the mind".[500] In the light of the theory of the Site this statement can be read as making the interpretations of a situation that are in the audience's mind also an important part of drama. These interpretations need to be taken into consideration as well when developing situations.

On a practical level Bond often refers to exploring the logic of the situation in rehearsals. This logic builds upon many different elements. On the one hand the material surrounding in the space, its geography, defines some elements of its logic. In many cases Bond describes the space in which the situations of his plays happen in great detail. This is because they work on two levels, they provide the actual space of the situations that determine part of the situation, but they also contain those elements that can be used to open up the situation for meaning making.

Besides the material elements of the situation Bond also refers to the social situation which also defines its logic. Cooper discusses another example[501] from a Bond play, *The Broken Bowl,* which begins with a familiar social situation of a family meal. But the insecurity created by no one knowing what is happening outside the home changes the usual dynamic of this situation. The father is distressed with his daughter because she has an imaginary friend and wants to take the bowl away from her that she places on the table for her friend. There is a moment in the play when she grasps the bowl and holds it to herself. Cooper argues that it is an immensely important moment, but "in the playing of it, the actor has to remain in the logic of the situation. The cradling of the bowl is practical, not symbolically abstract. To play it this way (symbolically) would be to close down the meaning. The Girl has to protect it from her Father. The Father has to destroy the table and a bowl is

[499] Ibid.
[500] Bond: Modern Drama, 17.
[501] Cooper: The performer in TIE.

in the way".[502] He is referring in this case to playing the situation rather than the interpretation of it which can be achieved through analysing the logic of the unfolding events and how they impact on the behaviour of the people affected by them. For the actor the task is exploring the logic of reactions to the events in the situation, and this can be developed into a DE if the reaction is logical within the circumstances but at the same time it is also unusual and creates space for meaning making.

Bond suggests that it is useful to break down situations in his plays into sections, because events that happen in them change the situation itself. He points out that "this means the characters pass though different [fictional] realities and so they have to behave differently in them".[503] This proposition can make us aware of the dialectical relationship between the situation and people in the situations. It highlights the need for a constant re-analysis of the meaning of the situation and how that has been changed, as this will then impact on how people behave in them.

The implications of these ideas for classroom drama are that improvisations can become an important element of exploring the logic of situations and understanding them from within. The emphasis in this case moves away from developing 'what happens' and exploring the 'how' through engaging in the fictional situation. For these explorations to be heading towards becoming DEs the fictional situations need to be developed with an emphasis on the social elements being highlighted in them, and that they are connected to social situation in the real surrounding of the participants.

I continue by looking at the problems engaged in LTDs and Bond plays to find the crises that these situations can be built around as questioning values are linked to experiencing some sort of extreme.

Extremes Encountered – Comparison of the Crises Engaged in LTD and Bond Plays

As I pointed out in the first chapter, the key connection between the different crises encountered by participants in the examples of LTDs discussed was how they impact on the roles taken on by the students. In all cases the participants in roles had to deal directly with the crisis that was unfolding in the fictional situations they were part of. In one of her first articles Heathcote claims that "drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges".[504] This definition is valid for all the examples analysed but the fictional roles need to relate to the developing crisis as well and their actions need to have an impact

[502] Ibid., 139.
[503] Bond: Email to Ádám Bethlenfalvy, 1.
[504] Heathcote: Improvisation, 48.

on how the situation advances. However, there are dissimilarities between the different examples related to how much the challenges faced in the drama are brought about because of dominant socio-cultural elements within the fictional world.

The problems in all examples from Bond's plays are strongly connected to the social site impacting on the personal situation of the roles. Even though it is not always apparent, the wider social context is strongly present in even the most intimate situations in Bond's plays. I have quoted Bond before saying that "a dramatist must be an extremophile",[505] and that the extremes are present also in the choices the roles have to face. For example in *The Children* Joe has to choose between losing the love of his mother or burning down a house, the choice is extreme and also contradictory, because after making such a sacrifice it becomes impossible for them to communicate with each other. The decisions made in the play also come to create constraints for the characters that force them into making further impossible choices. The plays also report the consequences of the choices made through the development of the situations and the circumstances.

Bond also makes the situations extreme by showing the contradictions within the characters, like in the case of the Man in *The Children,* analysed in chapter two. In this case it is a sudden moment of deep humanity revealing itself in a monstrous role which creates an unresolvable contradiction as it suggests that it is actually the love for his child that made the Man a child murderer. Bond himself also clarifies in an essay what he means by extreme. He says that "not all dramas need to be set in extreme situations. All that is necessary is to enact the articulation of the paradox, the way the self's need for justice is misused in society".[506]

The way Bond structures the extremes in his plays is also very important. In certain cases he starts from the trivial and develops it to the extreme. For example the famous stoning of the pram in *Saved*[507] starts from the young men pushing around the pram and driving it across one of the character's jacket. This becomes the trigger of the incident that then develops step by step into the stoning of the baby. The other important characteristic of the plays is that they revisit the underlying problem or contradiction again and again in different situations so the audience can see how the various roles relate to them and take them to the extreme.

The central problem that relates to Bond's theory and is also apparent through different situations in his plays is the contradiction arising from the human need to be at home in the world and how this is manipulated and misused by social ideologies. The paradox arising from the clash between

[505] Bond: Freedom and Drama, 213.
[506] Bond: The Cap, xxxiii.
[507] Edward Bond: Saved, in *Plays: One*, London, Eyre Methuen, 1977, 19–136.

the ontological human need for the world to be a just place where we can feel at home and people's existential needs that have to be met in unjust societies is contextualised and situated by Bond; this contradiction forces people into choices between the two and these become extreme when placed in specific situations within bigger narratives.

These contradictions are expressed in recurring themes and motifs in different Bond plays. The recurrence of violence and revenge as central themes; the presence of babies and children who are vulnerable to their social surrounding in different ways; in many plays we find the contemporary re-description of classic cultural tropes and narratives that engage in fundamental human problems; or the various forms of the outside world appearing within the personal space are all elements that reflect this central concern of Bond.

As I am researching the possibility of creating DEs in drama in education lessons I have to look at possible ways of incorporating the Bondian approach to crises at the centre of my drama lessons. This approach does not restrict the choice of the problem engaged in, rather it requires a specific analysis of the problem so that it becomes possible to identify where the paradox created by the clash of the ontological and the existential is present and how that can be brought into the centre of the situation engaged in. The questions to be explored in this analysis of a problem are:

a) What is the fundamental human need expressed in the story/situation?
b) How are these human needs manipulated by social narratives?
c) How can the conflict between the two be expressed in concrete actions in specific situations?

There are several other questions and issues too that need to be taken into consideration in the setting up of a situation that is at the centre of a Bondian Living Through Drama, but these questions can be used to help in the selection of the story that can be developed into a drama lesson.

The question of how extreme situation impacts on the participants of drama lessons and what makes a situation extreme for them is something investigated further in the analysis of the research lessons.

I continue by looking at which theoretical devices the facilitator can rely on from the two field to enhance 'being' in the fictional world for participants.

Concepts Used in Structuring Drama

Different tasks can be used in both drama lessons and rehearsal process to enhance stepping into and 'being' in fictional situations. The examples in the first chapter show a variety of forms used like discussion, drawing,

creating spaces with paper location, the use of teacher in role, creating lists, depictions in small groups, and so on. The following concepts are used in structuring different forms into a process.

Sequencing: Cooper differentiates between what is visible from the structure of the tasks in a drama lesson and how the participants experience it. He says that sequencing is "the step-by-step staging of tasks by the teacher, either pre-planned or negotiated with the students, which is externally observable".[508] Cooper explains that "teachers often think of sequencing in terms of story line and can fall into the trap of building external coherence (i.e. logical for the teacher only) rather than internal coherence (where each step builds coherently for the student)".[509] Sequencing needs to go together with the concept of internal coherence.

Internal Coherence: In the planning of a drama lesson the teacher needs to change perspectives and look at the structure from the point of view of participants to be able to assess whether it has the appropriate internal coherence. Davis offers a detailed explanation:

> Internal coherence is achieved by ensuring that the mental dimensions conjured up in one stage of the work are compatible with the next. It is the internal logic experienced by the students as they go through a sequence of activities. All the parts are logically organized, consistent with each other and comprehensible to the receiver because the internal structure they exist within develops without dissonant factors for the participants.[510]

Focus: A clear focus for the structure can also help in creating the coherence of the tasks and situations. Bolton sees finding the focus as a playwright function of the drama teacher and explains that the focus "should create the kind of imperative tension likely to appeal to that particular class of pupils and should provide a vehicle for the themes and images to be explored".[511]

Pre-text: Another concept is used by O'Neill who builds her process dramas on pre-text, which she explains ideally

> 'rings up the curtain' by framing the participants effectively and economically in a firm relationship to the potential action. It may hint at previous events and

[508] Chris Cooper: *A Child Without a Story is a Human Shell,* Unpublished workshop handouts, workshop organised by Káva Kulturális Műhely, Budapest, 25–26 January and 28–19 March, 2013, 1.
[509] Ibid.
[510] Davis: *Imagining the Real,* 84.
[511] Bolton: *New perspectives,* 35.

> foreshadow future occurrences so that the participants develop expectations about the dramatic action. The pre-text will also determine the first moments of the action, establish location, atmosphere, roles, and situation. It provides the arc from which it is possible to begin to infer the full circle of the action.[512]

Often these pre-texts are elements of classic narratives, or images that evoke a strong reaction and pull participants into the joint building of the story of the process drama.

Centre: Bond uses the concept of the Centre which I have referred to before. I think that using the concept of the Centre can be very useful for developing classroom dramas as it incorporates the principal organising points referred to above but in some aspects it offers more than focus and pre-text do and plays an important role in creating DEs. Bond says that "the centre is the site of the drama's paradox",[513] referring to the basic contradiction within the self, discussed in detail in chapter two. Bond says that DEs are the "conscious use of 'theatrical drama' to enact or illustrate the centre".[514] He defines the Centre as something that you find "when you have reduced the dramatic problem to its essential confrontation".[515] The Centre is expressed in a central speech which is repeated through the play "in increasingly searching ways. Each character takes the speech and reworks it. This speech is the central speech (CS) – it contains the basic theme of the play and also – in its utterance – the way the characters relate to the theme".[516] The Centre of the play also needs to be expressed through the images and action created by the actors and director, and this needs to be the reference point in the use of different strategies to create DEs.

The different concepts discussed here are used in creating the research drama lessons in varying extent. I reflect on their implementation in the data analysis. There are devices offered in drama education and in Bondian practice as well to explore in the meta-texts of the situations. I discuss these in the next section.

Layers of Meaning – Enacting the Invisible Object and Cathexis

As meaning making is at the centre of both educational and Bondian drama it is important to identify structures that can help in this. Making meaning can be understood from both the spectator's and the creator's position, from

[512] O'Neill: *Drama Worlds,* 22.
[513] Bond: Modern Drama, 14.
[514] Ibid., 17.
[515] Bond: Letters 3, 166.
[516] Ibid., 161.

one perspective it could mean being able to read actions at different levels and from another, it means creating drama that can be read at different levels. In our case there is no need to look at the two processes separately as they are interrelated.

Fleming argues that "creating different levels of meaning in drama arises specifically through the use of irony (when the audience's perception extends beyond that of the participants) and through the use of framing action (when the meaning of what follows is changed by the initial actions)".[517] But for purposes of my research dramatic irony might not be the appropriate tool to create layers of meaning as it builds on the spectators being aware of elements of the situation that those in role do not know. This could work against enhancing participant's being engrossed in the situation. However, Fleming also refers to other drama in education methods of "injecting layers of meaning",[518] one of these is discussed in detail by Davis as "five layers of meaning"[519] derived from Heathcote's work. Davis explains that "Heathcote argued that there were at least five major levels in an action: the action itself; its motivation; what was invested in the action; from where it was learned; and its universal dimension or what it revealed about the stance of the participant or, in a more immediately useable form, how life should or should not be".[520] The same in a practical table format, from Davis's book:

ACTION	what is done
MOTIVATION	immediate reason
INVESTMENT	why it is so important / what's at stake
MODEL	where learned this from (positive/negative model)
LIFE-VIEW	how life should or should not be (stance)[521]

Davis offers examples of using this structure in analysing different actions of roles in situations. He also uses it to enhance the creation of significant moments in drama and points out that it can also be useful for teachers to assess their students' level of thinking. There are other uses as well of the structure. I was working on the stance of a role in a theatre in education programme when I met this structure for the first time. I have also seen Heathcote[522] use it with students directly in the analysis of moments, and

[517] Fleming: Art of drama teaching, 5.
[518] Fleming: *Teaching drama in Primary and Secondary,* 33.
[519] Davis: *Imagining the Real,* 66.
[520] Ibid., 67.
[521] Ibid.
[522] *Dorothy Heathcote's Masterclass in Budapest*, organised by Káva Kulturális Műhely, 6th–9th April, 2009

also indirectly through offering tasks that create different levels, for example making a depiction of where the role learned to behave in the way that was apparent from the action investigated.

The use of this framework helps in making the participants of a drama aware of different possible sources of an action and connects the individual's deed with other people in the community, other people in the past and other human beings in general anywhere in the world. It is a tool that can be implemented in both planning and during facilitating a process drama.

Davis also lists different interpretations of this framework. Maria Gee interprets motivation as the psychological, investment as the sociological, model as the historical and stance as the philosophical level behind an action.[523] Davis also refers to Geoff Gillham's interpretation, who was also the first to point out the usefulness of the AMIMS structure and also moved the "five layers firmly into the area of the social"[524] in his adaptation of it. Cooper describes Heathcote's original as analysing the subjective in the objective, the individual in the socio-historic world and Gillham's as the objective in the subjective, the socio-historic in the individual's awareness.[525] Cooper attempts to create a Bondian interpretation of the 'layers of meaning' in which he duplicates the table, looking at five levels of an action as 'reality ideologised' and a parallel table for 'reality imagined'. Cooper tries to incorporate the duality of Bond's interpretation of reality, but he is not satisfied with the re-interpretation created by him and wants to develop it further.[526]

Bond uses the phrase 'acting the Invisible Object' referring to someone from within the drama showing the situation without its ideological interpretations. Davis explains that "the invisible object can be misleading as a term. It does not necessarily relate to an object but to the objective situation – what is objectively there rather than what is perceived in ideology".[527] The term is profoundly rooted in Bond's theory, explained in detail in the second chapter, which says that we use a culturally formed toolkit for interpreting situation and what we perceive as reality is actually deeply informed by the cultural narratives that we use as reference points in the process of interpretation. Acting the Invisible Object refers to showing that there is a human situation that is covered by ideological interpretations.

Amoiropoulos presents an example from the Bond play *A Window* of a moment that the text offers as a possible moment to open up in this way.

[523] Gee: The contribution of drama, 25.
[524] Davis: *Imagining the Real,* 68.
[525] Chris Cooper: *The Levels of Meaning – a Bondian approach?*, Unpublished document, Personal communication, 6 April, 2011, Appendix G.
[526] Ibid.
[527] Davis: *Imagining the Real,* 151.

While Liz is standing on the chair preparing herself to jump and commit suicide she starts talking about the world outside. She says 'The city's a stone sandwich'. Amoiropoulos explains that

> Liz is seeing life as it is, mortal and cruel, without ideology hiding its essence. She is in fact entering the gap that ideology sought to conceal with shops, tanks, famine and slaughterhouses, seeing that the truth is that we are still mortal and we need to face our mortality by acting and making our cities, the 'stone sandwich', more just and more human. In a sense Liz has entered the gap of meaning imaginatively and knowingly, and faced reality without ideology being in the way.[528]

He proposes that Liz is producing the Invisible Object of her situation through this original metaphor. It is not reality per se, but it reflects the situation without its ideologised narratives. The text offers this moment, but it needs to be created in performance by the actor. As Bond states "drama creates the situations of humanness but they have to be shown in the invisible object. And the invisible object cant [sic] be brought on stage without the actor. Together they turn acting into enactment".[529]

The example above is a reference to the text of the play, but Bond asserts that the actor needs to create the Invisible Object by using action, image, space and language together and also by keeping the logic of the fictional situation. Cooper argues that the use of objects can play a central role in this process, that "through cathecting the object, the meaning or the reality of the situation has precedence over the object, rather than what ideology tells us is the situation. Depending on how the moment is enacted, this holds the potential to reveal what Bond calls the Invisible Object".[530]

I have referred to the concept of Cathexis before, but it is useful to revisit it here. Bond often uses everyday objects in his plays that are familiar to the audience, but when an object is cathected "it is as if we see it for the first time. This enables us to make connections we would not normally make".[531] Cooper explains that "this process charges/imbues the object with meaning (and energy) and value that extend beyond the thing itself and penetrate ideologically-given meanings in order to reveal to us what was previously concealed – the objective situation".[532] The Cathexis of objects is a possible way of working on the Invisible Object within the framework of Site. For example, in the situation of the Man cradling the brick, analysed in the second half of chapter two, if the actor finds a way of creating a sense of the brick demanding

[528] Amoiropoulos: *Balancing Gaps,* 314.
[529] Edward Bond: *Email to Harry Derbyshire*, Personal communication, 25 November, 2012, 1.
[530] Cooper: Revisiting the process drama, 159.
[531] Katafiasz: Alienation, 43.
[532] Cooper: Revisiting the process drama, 44.

that he should take revenge (while not losing the complexity of the moment discussed earlier), then that might show his vulnerability to the culture of revenge that permeates our culture.

It is important that the Invisible Object is not something that is prescribed by Bond in his plays, but it is an element that the actor has to explore in the situation, it is a search for the 'human', and in this sense the 'real' situation, opposed to the culturally inclined interpretation of the situation. The search itself for the hidden human meaning is the creative action that is crucial to drama as an art form.

This Bondian concept can be used in classroom drama as well. Being and exploring the situation from within is at its centre and this is a clear connection with the LTD. The framework provided by the layers of meaning can also be adapted so that it can be then used to help the artistic exploration of the Invisible Object.

From the perspective of Bond's theory the four layers of meaning behind the action can be seen as different interpretive narratives that are present in our culture. So, for example, to the model level question of where was an action learned from people could give a response that is based on their usual cultural understanding of such situation, this would simply reinforce their viewpoint rather than question it. To bring an example from my own praxis, in a drama lesson engaging with a situation of bullying I asked participants to make a depiction of the model level for the bully's action, to show where he learnt what he was doing, and in most cases they brought back situations of bullying at home, in which the bully was a victim. I believe that this a narrative ingrained in our culture that is widely used to explain why someone becomes a bully. In this case this narrative was reinforced rather than questioned. It is possible that I did not structure or facilitate the task well enough, nevertheless it still shows the problem with the structure. The case would be very similar on a psychological level of motivation or the philosophical level of life-view.

Adapting this structure to a Bondian approach would mean that these interpretive narratives that are part of our usual cultural understanding need to be identified so that they can be shown as artificial interpretations of the situation. The linearity of these narratives of interpretation needs to be ruptured in the DE. Showing them would enhance that a gap is opened to create another, a 'real', a human interpretation of the situation. The wide scope of my research has not allowed me to develop this specific idea further practically, it remains an exciting territory to explore in the future.

Summary

In this chapter I have connected some of the key components of the LTD with Bondian drama. I have not tried to present a full methodological toolkit for creating Bondian drama lessons, but I have defined the most important practical components that can be used in this process. I started out by presenting a drama lesson by Davis and looking at possible problems and questions arising from it.

I discussed the similarities and differences in the role of the participants and actors. The nature of understanding that the two practices aim to bring about was explored. I looked at metaxis and the DE and came to a conclusion that the situations used in the drama lessons need to provide three different functions. They need to be:

- engaging enough for the group so that they are motivated to enter it and be involved in making it
- the meta-text of the situation needs to contain elements or expressions of dominant cultural narratives that can surface and be reflected on from within the story
- the fiction needs to have a powerful angle of connection with the participants' actual social context so that the metaxis function can step into operation

I then compared the crises that the examples of LTD and some of the Bond plays examined engaged in. Here I came to the conclusion that in the problems used for a Bondian drama lesson the paradox created by the clash of the ontological and the existential should be identified and brought into the centre of the situation. The following questions can help in identifying or creating these elements in a story:

- What is the fundamental human need expressed in the story/situation?
- How are these human needs manipulated by social narratives?
- How can the conflict between the two be expressed in concrete actions in specific situations?

I discussed the central role of 'being' in the drama and placed the concept of Enactment beside it. I argued that being in role and concentrating on the situation is important to enhance the experiential learning and juxtaposed this with building character, which takes attention away from the situation. I carried on by looking at structural elements that help in enhancing being in the fiction.

Story was placed as the basic framework for the fiction and I argued that opening the story up through incidents that cannot be 'captured' by the story is a crucial element in Bond's work that offers new possibilities in LTD.

The concept of Site was discussed next, which is a structure offered by Bond that helps in connecting the actual social site and the imagination of

the audience/participants through engaging in specific fictional situations that explore the Centre of the story. The concept of Centre relates to the essential confrontation at the heart of the drama that is re-visited again and again in different situations.

The examination of the term situation followed. I suggested that in the case of this crucial building element of drama the emphasis needs to move away from developing 'what happens' towards exploring the 'how' when engaging in the fictional situation. And for these explorations to become DEs the fictional situations need to be developed with an emphasis on the social elements being highlighted in them, and that they connect to social situation in the real surrounding of the participants.

The chapter discussed the terms of sequencing and internal coherence and offered the Bondian concept of Centre as a model that incorporates what focus or pre-texts offer in a living through approach. I proposed that it is useful to keep in mind during planning a drama lesson in what forms does the Centre appear in the specific situations and how can space be opened up for participants to work on these aspects within the fiction of the drama.

Finally, I examined two frameworks for meaning making. The 'five layers of meaning' highlights different levels of significance behind one action, while the Invisible Object aims at exploring the 'human' situation behind the different interpretive narratives that block new understandings being created in situations.

The devices and concepts from the two different field discussed in this chapter are not exhaustive; the aim was not to offer a full methodology on these pages but to present some ideas that can direct the thinking. I use them in planning the drama lessons that are at the centre of my research and look at how they can be used to enhance a creative framework for planning and facilitating rather than becoming prescriptive rules that need to be enforced in all situations.

In the next chapter I present the research methodology and the theory behind it.

CHAPTER FOUR: RESEARCH METHODOLOGY

I started this research primarily to develop myself as a drama teacher. The direction of this development was based partly on my own experiences described in the introduction, and partly on the writings of specialists. I conducted a thorough review of literature and analysed practices in the two fields I want to bring together in my drama lessons: the living through approach focussing on 'being', experiencing and reacting to unfolding crises within the drama; and the theory and practice of Edward Bond, with special focus on creating Drama Events, moments that allow audiences to see the fabricated nature of reality and make meaning of the events in focus independently. The drama approach developed in this research offers new perspectives for the wider field of drama education.

This chapter presents the particulars of the empirical research conducted to explore if Drama Events (DEs) can be created in Living Through Drama (LTD). After a short survey of different research approaches investigating drama in education I discuss the reasons behind choosing action research as the appropriate framework for this study. I then present the research question and the sub-questions that are at the centre of this exploration. The research design, the logistics of the research and the data collection tools and methods follow. The description of the mode of data analysis is followed by the discussion of ethical issues. The chapter concludes with a reflection on the research methodology.

Research in Drama Education

There are several directions of research within the drama in education. The aim of developing my own practice and the exploratory nature of my research made action research the most suitable approach for my study. However, before discussing the details of my enquiry I present different research approaches and methodologies that are used in the field. The methodologies discussed are the context I realise my research in, they were the reference points in my choice of a research approach.

Research in the field of drama is most often qualitative,[533] researchers might employ some quantitative tools, but investigations are rarely done with large numbers of participants in this field. One of the few important quantitative enquiries in this territory was the DICE research, which was perhaps the largest international research in the field of educational drama and theatre[534] which used quantitative methods to measure the impact of educational drama and theatre on five Lisbon key competences. The impact of drama and theatre education on communication in the mother tongue, learning to learn, social and civic competences, sense of initiative and entrepreneurship and cultural awareness and expression were recorded with eight different data collection methods from 4475 students participating in 111 different programs in 12 countries.[535] The aim of DICE was to measure the impact of programmes that represent a variety of drama approaches so results could reflect the wide field of drama and theatre education in order to prove the effectiveness of drama and use the results for the advocacy of this field.

Philip Taylor states that qualitative research "has now been widely adopted in drama education research"[536] and the publication in which he writes these lines supports this statement by presenting seven different qualitative research methodologies applied to examine drama work. Some examples of the different methodologies employed in drama follow below.

Winston argues that a case study approach suits research into drama in education because it allows researchers to "seek out rather than solve problems, provoke rather than answer questions, deepen our understanding rather than rush to closure. In fact as any good drama would be used".[537] Winston also explains that a case study research would concentrate "on depth rather than breadth",[538] exploring the complexities and circumstances of the case it investigates.

Belarie Zatzman offers the methodology of narrative inquiry as a possible approach to researching drama teaching. "Narrative inquiry asks us to retell our stories as research and to examine those stories critically. If we

[533] Judith Ackroyd: Introduction, in Judith Ackroyd (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Book, 2006, ix.

[534] Stig A. Eriksson – Kari Mjaaland Heggstad – Katrine Heggstad – Cziboly Ádám: "Rolling the DICE". Introduction to the international research project Drama Improves Lisbon Key Competences in Education, *Research in Drama Education: The Journal of Applied Theatre and Performance,* 19, 2014/4, 403.

[535] Cziboly, Ádám (ed.): *The DICE has been cast; Research findings and recommendations on educational theatre and drama*, Budapest, DICE Consortium, 2010, 3.

[536] Philip Taylor: Power and Privilege: re-envisioning the qualitative research lens, in Judith Ackroyd (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 7.

[537] Joe Winston: Researching Through Case Study, in Judith Ackroyd (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 45.

[538] Ibid., 41.

understand that we participate in the construction of our own narrative(s), this research methodology can affect how we view education, our conception of the role of the teacher, and how we create drama and theatre within and beyond our classroom walls".[539] This approach to research can be effective in investigating questions relating to identity and its different representations in drama. Kathleen Gallagher explains that critical ethnographic inquiry of drama "observes the phenomena that allow people to function in a particular drama education classroom culture while taking account of the researcher's impact on the context under study".[540] Jane Bacon developed the methodology of performance ethnography, which "aims to value the experience of both researcher and researched within a creative environment such as the applied arts".[541] Her approach relies highly on "embodied understanding, or the feeling of the experience"[542] that provides the ground for ethnographic data collection.

Taylor argues that the writings of pioneers of drama education like Caldwell Cook can be considered reflective practice as they record and analyse their own work.[543] Jonothan Neelands attempts to redefine reflective practice. He says that the reflective practitioner position describes a "particular self-orientation towards understanding and improving one's own practice rather than towards the research of practice by external researchers".[544] This approach connects well with my direction of research. It also links well with the pedagogical paradigm I want to base my practice on. Neelands explains why a reflective practice approach connects with the basic critical and democratic attitude of drama education. He states that

> reflexive teaching, based on reflective practice, is designed to disrupt the natural authority of the teacher and the versions of reality contained in the curriculum plan, so that both teachers and learners are made aware of knowledge as an interactive process which is selective, produced and constructed between teachers and learners rather than as mechanical transference of naturalised and uncontestable facts and figures.[545]

[539] Belarie Zatzman: Narrative Inquiry: Postcards from Northhampton, in Judith Ackroyd (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 111.

[540] Kathleen Gallagher: (Post)Critical Ethnography in Drama Research, in Judith Ackroyd (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 63.

[541] Jane Bacon: The Feeling of the Experience: a methodology for performance ethnology, in Judith Ackroyd (ed.): *Research Methodologies for Drama Education,* Stoke on Trent, Trentham Books, 2006, 135.

[542] Ibid.

[543] Taylor: Power and Privilege, 6.

[544] Jonothan Neelands: Re-imaging the Reflective Practitioner: towards a philosophy of critical praxis, in Judith Ackroyd (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 16.

[545] Ibid., 21.

Within the reflective practice paradigm, I will conduct an action research project. I continue by looking at what the framework offered by an action research entails.

Action Research

An action research approach suits my endeavour because it "refers to the process of people conducting their real-life enquiries, as they ask, individually and collectively, 'How do I improve what I'm doing for our mutual benefit?'".[546] The aim of developing my own practice, benefitting the field of drama education as well, and also the exploratory nature of my research fit well with this approach.

As I am researching artistic and educational processes together my aim cannot be to find a solution to the problem of combining LTD and a Bondian approach, because a recipe-like outcome would contradict the artistic nature of each educational encounter. Exploring different possibilities in differing contexts and recording the journey to be able to analyse the connections and re-examine them in other situations is a more useful way of locating those methodological advances that can lead to creating DEs in LTD. I am undertaking a "research that impacts on, and focuses on, practice",[547] as action research does, and the cyclical nature of this approach described by Kurt Lewin way back in 1946 as a "cycle of steps of planning a change, putting the plan into action, observing what happened, and re-formulating the plan in the light of what had happened"[548] offers an appropriate structure for my study.

Kathrine Wimpenny clarifies that the "self-reflective spiral" described above is "not a straightforward set of neat self-contained spirals of planning, acting and observing. Stages overlap; initial plans require review in the light of experience and learning".[549] She explains that action research studies "provide a space within which critical dialectic discourse can be developed and meaningful change considered".[550]

[546] Jean McNiff – Pamela Lomax – Jack Whitehead: *You and Your Action Research Project,* 2nd edn., London, RoutledgeFalmer, 2003, 7.

[547] Louis Cohen – Lawrence Manion – Keith Morrison: *Research Methods in Education*, 6th edn., London, Routledge, 2007, 29.

[548] Stephen Kemmis – Robin McTaggart – Rhonda Nixon: *The Action Research Planner: Doing Critical Participatory Action Research,* London, Springer Science & Business Media, 2013, 18.

[549] Katherine Wimpenny: Participatory action research: An integrated approach towards practice development, in Savin-Baden, Maggi – Major, Claire Howell (eds.): *New Approaches to Qualitative Research: Wisdom and Uncertainty*, London, Routledge, 2010, 92.

[550] Ibid.

Reflecting the social situation and the aspiration to create change is also an important part of action research and this connects with my research on various levels. Bridget Somekh points out that "action researchers aim to act morally and promote social justice through research that is politically informed and personally engaged".[551] However, this does not mean that the research is successful only if the action achieves a change in the social situation. In fact, others contest that "it does not matter if the social situation does not reach successful closure; it probably will not because any solution allows new questions to emerge. What does matter is that you show your own process of learning, and explain how your new learning has helped your work within the situation".[552]

Cohen et al. list some of the defining characteristics of action research, summing up that it:

- makes for practical problem-solving as well as expanding scientific knowledge
- enhances the competencies of participants
- is collaborative
- is undertaken directly in situ
- uses feedback from data in an ongoing cyclical process
- seeks to understand particular complex social situations
- seeks to understand the processes of change within social systems
- is undertaken within an agreed framework of ethics
- seeks to improve the quality of human actions
- focuses on those problems that are of immediate concern to practitioners
- is participatory
- frequently uses case study
- tends to avoid the paradigm of research that isolates and controls variables
- is formative, such that the definition of the problem, the aims and methodology may alter during the process of action research
- includes evaluation and reflection
- is methodologically eclectic
- contributes to a science of education
- strives to render the research usable and shareable by participants
- is dialogical and celebrates discourse
- has a critical purpose in some forms
- strives to be emancipatory[553]

[551] Bridget Somekh: *Action Research: a Methodology for Change and Development*, Maidenhead, Open University Press, 2006, 7.
[552] McNiff–Lomax–Whitehead: You and Your Action Research Project, 13.
[553] Cohen–Manion–Morrison: Research Methods in Education, 299.

Many of these characteristics are relatable to my research project and reinforce the decision to investigate my research question in an action research framework. I explore possibilities of making my research participatory by offering partnership to participants in exploring the research question at certain points. Kemmis et al. offer a list of five things that only participatory research can do. One of these is that they claim only "participatory research creates the conditions for practitioners to understand and develop the ways in which practices are conducted 'from within' the practice traditions that inform and orient them".[554] Understanding 'from within' is an important element of drama not only for the participants, but also for the facilitator, as both educational and artistic practices contain intuitive, creative and non-rational elements which are born out of impulses from being within the process. To develop practices, these need to be researched from within as well.

The relation to social change is a central element of differentiating between two camps of action researchers, the reflective practitioners and the critical theorists. "For the former, action research is an improvement to professional practice at the local, perhaps classroom level, within the capacities of individuals and the situations in which they are working; for the latter, action research is part of a broader agenda of changing education, changing schooling and changing society".[555] The sixth edition of the widely used *Research in Education* lists seventeen points of criticisms levelled at emancipatory action research collected from a host of authors ranging from it being "elitist while purporting to serve egalitarianism" to it representing a "narrow and particularistic view of emancipation and action research".[556]

My research is based on a socio-political problem that manifests itself in drama in education, namely that the dominant socio-cultural narratives and how our perception of reality is formed remain unexplored in most contemporary drama in education approaches. My research explores how this social problem can be dealt with in drama education, how the combination of two practices can create elements of a methodology that reflect on this problem. My aim is the development of methods and possibilities that raise students' awareness of social structures through drama lessons that can be used in the wider field of drama education. From this aspect my research can be aligned more with the critical theorist line of action research, as it has an emancipatory aspect in relation to the field and also to some extent towards participants. The constricted scope of the research and its focus on a small element of a huge social problem affiliate it more with the reflective practitioner strand of action research.

[554] Kemmis–McTaggart–Nixon: The Action Research Planner, 5.
[555] Cohen–Manion–Morrison: Research Methods in Education, 303.
[556] Ibid., 304.

Many of the seventeen points of criticism aim at the arrogance of emancipatory research regarding the scope and nature of change it aims to achieve, while others criticise the emphasis on group processes and consensus in this type of research.[557] My research aims to test possibilities of questioning socio-political constructs, rather than aiming to create solutions for the problem in the case of participants, while it offers new opportunities to use for colleagues without arguing against the diversity of approaches and methods used in the drama education field.

The cyclical nature of action research is an important factor in choosing this approach. The possibility of focusing the investigation on different territories of LTD and Bondian drama in different cycles is an aspect that is very useful in an exploration that ties together two vast fields of study. I now discuss the research question that is at the heart of my research, before discussing the application of the research and the data collection methods.

Research Questions and Their Implications for the Research Structure

My growing unhappiness as a drama teacher with the limitations of the conventions based approach to drama I had been trained to use and the fresh possibilities I saw in Edward Bond's work and in LTD led me to undertake this research. The lack of drama education practices that aim to question dominant socio-cultural narratives[558] and create space for participants to develop their personal understanding and stance in relation to social situations led me to explore how Edward Bond's drama theory, which deals with this problem, could be brought together with LTD.

As both territories of LTD and Bondian drama are vast I decided to narrow down my research question to: *can Bondian Drama Events be created in Living Through Drama?* The structure of this thesis shows the process leading to the empirical research that investigated this research question.

I have undertaken an extensive literature research in the first chapter to understand both the theory and the practice behind LTD. This helped in identifying that I want to explore the direction marked by Bolton and Davis[559] in creating drama lessons that enhance the 'being' mode of experiencing and forming living through improvisation for participants. This part of the study also helped identifying those common elements that I can rely on and specific components used in structuring drama that I could also implement in creating DEs in LTD.

[557] Ibid.
[558] Davis: *Imagining the Real,* 36.
[559] Bolton: *Acting in Classroom Drama;* Davis: *Imagining the Real.*

I analysed Edward Bond's theory and practice in the second chapter to understand the complexities of DEs. I reviewed literature on DEs and scrutinised plays to understand concepts and dramaturgical structures used in constructing moments which create a rupture in the usual interpretations and create a gap in meaning that participants need to fill in for themselves. After the analysis of a drama lesson aiming to create a DE in a LTD by David Davis in chapter three I brought together concepts, structures and devices used in the two fields, building connections between the two practices.

Following this theoretical exploration of the components of my research question I engaged in an empirical inquiry to find out if DEs can be created in LTD. The objective of this research was not the creation of a recipe that shows how DEs can be created in LTD. Even if it were possible to create such a formula it would defeat the object of developing an artistic educational practice which relies on a number of variables, including greatly differing contexts and participants. The primary aim is to develop my own practice in directions that are missing from the current spectrum of drama education. The research also aims to generate transferable new theoretical and practical knowledge that I or other practitioners can use in educational and/or art scenarios in future work. The findings of this research will also add to ongoing debates within the field of drama education. A more focused discussion on the limitations of the conventions based approach and the possibilities offered by LTD is one of these debates, while the more general questions concerning the relationship between drama education and theatre art is the larger context of this endeavour.

The central research question – *Can Bondian Drama Events be created in Living Through Drama* – implies many further questions that are investigated in the data analysis. Some of these questions are the following:

- Are Bondian structures and concepts compatible with concepts used in LTD?
- What sort of narratives and dramatic structures can enhance participants creating DEs in living through improvisations?
- What makes the situations or narratives extreme for the participants?
- How can objects and space be used in a Bondian way in LTD lessons?
- What sort of understanding and reflection is born out of engaging in a Bondian drama lessons?

As both territories investigated are extremely rich and the possibilities to test their connections in order to explore the central research question are numerous I made the decision to conduct an exploratory first cycle of research, and carry out a more focused enquiry in the second cycle, based on the findings of the first. The research questions for the first cycle were: How can Bondian concepts be used in planning and delivering LTD lessons? What can they offer and what problems do they create?

In the second cycle, based on the findings of the first cycle, I investigated how the participants' awareness of the artistic purpose and knowledge of tools can help in consciously creating Drama Events, gaps in dominant social narratives, in living through improvisations.

The data analysis investigates many of the issues connected to these two questions. The answers come together to offer a complex response to the seemingly simple central research question: Can Drama Events be created in Living Through Drama?

I continue by describing the particulars of the research conducted, starting with the research design, followed by the details of the implementation of the two cycles. I present the data collection methods used, and the mode of data analysis.

Research Design

The problem that is at the heart of this research is on the one hand my individual professional problem but it also connects to a wider socio-political problem, as this is often the case with action research.[560] I have followed the basic structure of action research projects and completed two cycles of research. Both series consisted of a spiral formed by the cycles of planning, action, observation and reflection which led back to further planning.[561] It is important to acknowledge that action research demands ongoing reflection and this in some instances of my research produced overlapping stages rather than "neat self-contained spirals"[562]. The process of synthesising practices of drama and theatre that at times also contained opposing features besides many shared characteristics produced a critical dialectic discourse in which reaching back to lessons and outcomes over cycles proved useful.

Conducting my research in two cycles allowed me to explore different theoretical connections between the two fields and a variety of structures in diverse contexts and with two different age-groups. Before detailing the data collection tools I present the basic differences in the approach and the logistics of the first and the second cycle.

[560] Jean McNiff – Jack Whitehead: *Action Research: Principles and Practice*, 2nd edn., London, RoutledgeFalmer, 2002, 15.

[561] Maggie Coats: *Action Research: A Guide for Associate Lecturers*, Milton Keynes, The Open University, 2005, 5.

[562] Wimpenny: *Participatory action research,* 92.

The Two Cycles: Aims and Implementation

This section describes the details of the two cycles of research implemented. Besides the territories investigated I also provide details of the groups participating, the venue and any special circumstances of the research lessons conducted within the cycle. One important detail to note is that although I my research was based at a UK university, I conducted all the research lessons in Hungary. While this does not impact on any of the central issues of my research, it influenced details like adjusting the logistics of some lessons to the Hungarian educational system, or considering Hungarian social issues as the wider context of the drama lessons implemented. The lessons were conducted in Hungarian, which is my mother tongue, and the data collected was translated from Hungarian to English for analysis.

First cycle: The first cycle of the research investigated the questions: How can Bondian concepts be used in planning and delivering LTD lessons? What can they offer and what problems do they create?

I investigated these questions through three series of drama lessons. Each series consisted of three lessons, so altogether nine lessons were implemented. The participants of the lessons were full classes of third or fourth grade primary school students, 9–11 year-old children. The lessons were conducted in school time with the full informed approval of the school management, teachers, parents or guardians and the participating students as well. The criteria for selecting the groups was primarily logistical. Ten teachers reacted to the Facebook post advertising the opportunity of participation in the research lessons. The first three who received the school management's approval and could organise the group's timetable to fit three two-hour lessons on three successive weeks were chosen to participate in the research. The teachers also conducted an informal survey of the parents of participants to probe whether they would approve of the children participating in such a research. The rationale behind this mode of selection was that smooth implementation of the research needed teachers who are motivated to participate, and who have a good rapport with the school's management and parents, so the research would not get obstructed because of miscommunication. The three groups participating in the research were from different districts of Budapest.

I informed each group personally about all the details of the research and informed the parents/guardians in detail with a two-page description of the research. The participants and their parents/guardians all signed a consent form to participate in the research.

As the first cycle of research was exploratory in nature it was important to investigate different narratives, various structures and different possibilities of creating DEs in LTD. These details of the cycle are shared as part of the data analysis in the following chapter, as the findings of the research can

be understood better if the particular details are available there as reference points. Here I will provide all the logistical information of the first cycle of research in the form of a table, so it is accessible and comparable.

Table 1. First cycle of research

Date	Series and lesson no.	Number of participants	Group characteristics (male/female; experience in drama)	Venue	Special circumstances
10th November, 2015	The Children, 1st lesson (120 minutes)	22 students, 4th Grade (9–11 year old)	12 m / 10 f. No experience in drama.	Classroom, G school, Budapest	1 teacher observing
17th November, 2015	The Children, 2nd lesson (120 minutes)	20 students, 4th Grade (9–11 year old)	10 m / 10 f. No experience in drama.	Classroom, G school, Budapest	1 teacher observing
24th November, 2015	The Children, 3rd lesson (120 minutes)	22 students, 4th Grade (9–11 year old)	12 m / 10 f. No experience in drama.	Classroom, G school, Budapest	1 teacher observing
1st December, 2015	Out of Space, 1st lesson (120 minutes)	17 students, 3rd Grade (8–10 year old)	8 m / 9 f. No experience in drama.	Classroom, F school, Budapest	1 participant with selective mutism, 1 teacher observing
8th December, 2015	Out of Space, 2nd lesson (120 minutes)	16 students, 3rd Grade (8–10 year old)	7 m / 9 f. No experience in drama.	Classroom, F school, Budapest	1 participant with selective mutism, 1 teacher observing
14th December, 2015	Out of Space, 3rd lesson (120 minutes)	17 students, 3rd Grade (8–10 year old)	8 m / 9 f. No experience in drama.	Classroom, F school, Budapest	1 participant with selective mutism
4th January, 2016	The Tribe, 1st lesson (120 minutes)	18 students, 4th Grade (9–11 year old)	10 m / 8 f. Regular drama lessons in 1st grade.	Classroom, D school, Budapest	2 teachers observing
11th January, 2016	The Tribe, 2nd lesson (120 minutes)	16 students, 4th Grade (9–11 year old)	9 m / 7 f. Regular drama lessons in 1st grade.	Classroom, D school, Budapest	2 teachers observing
20th January, 2016	The Tribe, 3rd lesson (120 minutes)	18 students, 4th Grade (9–11 year old)	10 m / 8 f. Regular drama lessons in 1st grade.	Classroom, D school, Budapest	2 teachers observing

No complications occurred in the implementation of the first cycle of research.

Second cycle: In the second cycle, based on the findings of the first cycle, I investigated how the participants' awareness of the artistic purpose and knowledge of tools can help in consciously creating DEs, gaps in dominant social narratives, in living through improvisations.

I discuss the findings that this research question is based on and the question itself in detail as part of the data analysis in the next chapter. As I was exploring a focused element, the impact of the participants' awareness of artistic purpose, the lessons implemented in this cycle depicted a more direct development. I tested how I could offer participants the conscious use of Bondian concepts and dramaturgical structures in the drama lessons.

In this cycle I worked with a different age-group, students between the age of 15 and 20, and implemented the drama lessons in various situations, ranging from timetabled secondary school lessons to youth theatre clubs. The decision to work with a different age-group was made because I wanted to explore complex ideas in this cycle without having to deal with the issues arising from age that could diffuse the focus of the research.

I conducted drama lessons with seven different groups, four groups participated in single session lessons and three groups took part in two session drama lessons. Altogether I conducted ten drama lessons in this cycle of research. The drama lessons were based on three different narratives, I discuss these in detail in the data analysis chapter as the narrative itself is an important subject of the research.

The groups participating in this cycle of research were identified and invited by the researcher to participate in the investigation, so a variety of settings could be tested. Three out of the seven groups participated in the research in school settings; one of them was built into the timetable of the students; another one was an after-school opportunity that anyone could volunteer for; the third was a workshop offered in the framework of the 'Cultural Day' of the school. Three of the four sessions conducted outside schools were offered as part of a large theatre's youth programme, while the fourth group was a youth theatre group working in a cultural centre. I will present theses details in the table below.

I was only able to inform the group which was a full class about the details of the research personally, in all other cases I relied on online communication and offering the details in writing. Consent to participate in the research was received from all participants, and also from parents/guardians of participants under the age of eighteen.

Table 2. Second cycle of research

Date	Series and lesson number	Group details	Group characteristics (male/female; experience in drama)	Venue	Special circumstances	Ref. in data
23rd November, 2016	1956, 1st lesson (120 minutes)	Youth theatre group, 17 participants, (15–18 year olds)	8 m. / 9 f., experienced in drama	Cultural Centre, Budapest	2 group leaders with drama experience observing	56A
30th November, 2016	1956, 2nd lesson (120 minutes)	Youth theatre group, 17 participants, (15–18 year old)	8 m. / 9 f. , experienced in drama	Cultural Centre, Budapest	2 group leaders with drama experience observing	56A
16th December, 2016	1956, one session (180 minutes)	Volunteers for Culture Day workshop, 14 participants (15–19 year old)	5 m. / 9 f., a few participants experienced in drama	K school, classroom, Budapest	Participants from different years and classes	56B
11th January, 2017	Student Revolt one session (180 minutes)	Örkény Theatre Youth Club (A), 6 participants (14–17 year old)	2 m. / 4 f., participants experienced in drama	Örkény Theatre, Rehearsal room, Budapest	Participants from different schools, affiliated to theatre's youth group	Rev
18th January, 2017	Wild Child, one session (210 minutes)	Örkény Theatre Youth Club (B), 12 participants (15–18 year old)	2 m. / 10 f., experienced in drama	Örkény Theatre, Studio, Budapest	Participants from different schools, affiliated to theatre's youth group	Wa
19th January, 2017	Wild Child, one session (210 minutes)	Örkény Theatre Youth Club (C), 19 participants (16–20 year old)	2 m. / 17 f., experienced in drama	Örkény Theatre, Studio, Budapest	Participants from different schools and colleges, affiliated to theatre's youth group	Wb
23rd February, 2017	Wild Child, 1st lesson (180 minutes)	Y10 class, 23 participants, (15–16 year old)	13 m. / 10 f. , no experience in drama	A school, small PE room	Lesson was part of school timetable	Wc
27th February, 2017	Wild Child, 2nd lesson (180 minutes)	Y10 class, 23 participants, (15–16 year old)	13 m. / 10 f. , no experience in drama	A school, theatre space	Lesson was part of school timetable	Wc

Date	Series and lesson number	Group details	Group characteristics (male/female; experience in drama)	Venue	Special circumstances	Ref. in data
21st February, 2017	Wild Child, 1st lesson (180 minutes)	Mixed group, volunteering to participate in research, 12 participants, (15–18 year old)	5 m. / 7 f., some participants experienced in drama	M school, classroom	In school, extracurricular activity	Wd
28th February, 2017	Wild Child, 2nd lesson (180 minutes)	Mixed group, volunteering to participate in research, 12 participants, (15–18 year old)	5 m. / 7 f., some participants experienced in drama	M school, classroom	In school, extracurricular activity	Wd

No complications occurred in the implementation of the second cycle of research.

Data Collection Tools Used

Action research often relies on eclectic methodology,[563] this characteristic is present in my research design as well. I describe the methods of data collection in this section. An issue that needs to be addressed before specific tools are presented is related to the validity of the research.[564] I have followed the guidelines offered by Shenton to ensure trustworthiness of my action research. For this reason I have adopted "research methods well established both in qualitative investigation in general and in information science in particular".[565] The research aimed for the triangulation of data collection methods and sources where possible, as suggested by Shenton,[566] and to ensure that multiple understandings of the same events are documented, and the depth of the study is maintained. Silverman warns researchers of being under the impression that triangulation leads to arriving at an "overall truth", or that it reveals the "whole picture".[567] For this reason throughout the research process, in data collection and in analysis as well I have strived to make certain that the "findings are the result of the experiences and

[563] Cohen–Manion–Morrison: Research Methods in Education, 299.
[564] Ibid., 312.
[565] Andrew K.Shenton: Strategies for ensuring trustworthiness in qualitative research projects, *Education for Information*, 22, 2004/1, 64.
[566] Ibid., 65.
[567] David Silverman: *Doing Qualitative Research*, 2nd edn., London, Sage, 2005, 122.

ideas of the informants, rather than the characteristics and preferences of the researcher"[568] to enable the confirmability of this action research. Transferability[569] has also been an important guideline for the research, this has been achieved primarily in the sharing of the findings that can be employed in the wider field of drama education. These measures warrant the trustworthiness of the investigation.

As the research was conducted in a variety of settings it was important to remain flexible in both data collection sources and methods. The primary data collect tools were focus group or individual interviews, questionnaire, the facilitator's reflective diary, video recording and observation of the lessons, and also any drawings, objects or written material produced as a part of the lessons. I present these in detail below. A thorough reflection on the data collection methods can be found at the end of the next chapter, following the data analysis, where the critique of the research design builds

Focus Group and Individual Interviews

Focus groups are extremely useful as they can "yield data on the uncertainties, ambiguities and group processes".[570] This flexible technique of data collection was used to ensure in-depth, focused data from various sources in different phases of the research. I have used semi-structured interviews because they constitute a good transition between set protocol and flexibility,[571] this ensured that gathered information served the research aims but also left space for alterations according to individual interests. The semi-structured interviews also made it possible to compare and contrast the information gained from different interviewees.[572] Students participating in the lessons were the primary subjects of the interviews, but where it was possible I interviewed the observers of lessons as well. The mode of choosing the focus group members varied in different scenarios and with groups of different dynamics. Participation in focus groups was voluntary in every case, but there were differences what number of participants were offered the possibility, whether anyone from the full group could volunteer or specific members of the group were invited to participate. In both case the aim was to collect varied responses from participants engaging differently with the drama lesson; in different groups this was facilitated by different solutions.

[568] Shenton: Strategies for ensuring trustworthiness, 72.
[569] Ibid., 69.
[570] Michael Bloor – Jane Frankland – Michelle Thomas – Kate Robson: *Focus Groups in Social Research*, London, Sage, 2001, 4.
[571] Irving Seidman: *Az interjú mint kvalitatív kutatási módszer*, Budapest, Műszaki Könyvkiadó, 2002.
[572] Catherine Dawson: *Practical Research Methods*, Oxford, How To Books, 2002, 21.

In the first cycle the focus groups followed the drama lessons by one or two days, this was introduced so the younger participants of these lessons should not be too exhausted after the two hour sessions, but this also gave them time to reflect on their experience. In the second cycle the focus groups were conducted immediately following the final session, because of logistical reasons. In these cases online questionnaire made it possible for participants to have time for further reflection.

Questionnaire

Anonymous questionnaires were used to ensure that all participants in every lesson got the opportunity to give feedback and to help identify central moments of each drama lesson. The survey was different in the first cycle and the second, while it contained more Likert scale items and a few open-ended questions with younger participants in the first cycle, the questionnaire for the secondary school age-group contained more space for detailed responses. The variation between different types of questions made it possible to get results in different spheres of the research.[573] The questionnaires were filled in by students at the end of the series of lessons to reflect on the whole sequence rather than just individual lessons. In most cases time for completing the forms was scheduled into the lesson, but unfortunately it was not possible to complete the filling in of the form in some cases when we ran out of time. These questionnaires were collected by teachers and handed over to me. I explored the use of online questionnaires with some groups of secondary students. While the return rate was somewhat lower in these cases, the data provided by participants was much more in quantity and more refined in quality. In the first cycle, where the focus group interviews followed the lesson by one or two days, the interesting reflections or particular tendencies appearing in the questionnaires could be investigated further in the focus groups.

Observation – Video Recordings

The research included data from two kinds of observation. Where it was possible I asked teachers known by the participant group to observe the lesson and give feedback. Teachers were specifically asked to not intervene in the lessons and their reflections were collected as interviews at the end of the sessions. The teacher-observers had no experience of drama, with exception of one case which is indicated in the table of lesson details above. Neelands used this method in drama research because he believed "these observers will give me

[573] Gordon Rugg – Marion Petre: *A Gentle Guide to Research Methods*, Berkshire, Open University Press, 2007, 151.

unbiased feedback"[574] on his performance and create the possibility to check on his perceptions of the experience. I believe it is hard to tell if the observers offer an 'unbiased feedback', but they certainly saw the lesson from a different perspective than I did and could also reflect on how differently participants behaved and interacted with each other in this specific context[575] compared to the usual behaviour and group dynamics.

The lessons were all recorded on video, so they could be analysed in detail. The videos were used to identify critical incidents reflected on by focus group participants or observers and be analysed further. There is particular value in video recordings as it makes it possible for the practitioner-researcher to monitor their own action, language and behaviour[576] but also to monitor others in the situation.[577] This aspect of the recording was used in the data analysis. I opted for using this method as well because it is a powerful means to investigate educational experience, especially those of kinetic and spatial orientation.[578] As the use of space is a central component of drama this aspect was used in the data analysis as well, where the quality of recording allowed this mode of analysis.

There are also some potential dangers involved in video recording of events, but extreme care was taken that all ethical aspects related to personality rights of participants and consent (also parental) to being filmed were handled correctly.

Reflective Diary

Keeping a reflective diary, documenting the practitioner/researcher's reflections on the process, is common practice in action research. McNiff and Whithead explain that the diary is a particularly valuable source of data as it shows both the development in action and in thinking. They point out that "you can document how your own perceptions changed over time, and show how you used new learning to help make better sense of a situation"[579] Researchers use different formats to record their insights about their work, McNiff and Whitehead for example suggest creating four rubrics in the diary,[580] but I decided upon employing a simple diary format, as the aspects reflected on changed in different situations and with various issues explored in the lessons.

[574] Neelands: Re-imaging the Reflective Practitioner, 37.
[575] Mary Simpson – Jennifer Tusson: *Using Observations in Small-Scale Research: A Beginner's Guide,* Edinburgh, The Scottish Council for Research in Education, 1995.
[576] Jack Whitehead – Jean McNiff: *Action Research: Living Theory*, London, Sage, 2006, 67.
[577] Ibid., 68.
[578] Lesley Gourlay: Multimodality, visual methodologies and higher education, in Maggi Savin-Baden – Claire Howell Major (eds.): *New Approaches to Qualitative Research: Wisdom and Uncertainty*, London, Routledge, 2010, 86.
[579] McNiff–Whitehead: *Action Research,* 94.
[580] Ibid., 107

Documents Created by Participants

The research lessons included activities where participants created or altered documents, signs, texts and worked in many ways with objects. In some cases teachers provided art work created by participants following the sessions, using the drama work as inspiration. Participants were also offered possibilities to reflect on lessons in a diary format, or on sheets of sugar paper left in the classroom. All these materials were used as data, and analysed to see how they reflect the points of interests for the participants.

As objects are central in the theory of Edward Bond their possible use in reflecting on the lessons was also explored. The objects used in the lessons became triggers of discussion in focus group interviews. The use of objects as visual aids in data collection, and also the use of screenshots from video documentation as data has been very useful; they reinforce Gourlay's claim that "expanding the qualitative repertoire towards a more visual orientation are considerable".[581]

Data Analysis

Several experts[582] agree on the importance of ongoing sorting and preliminary analysis of the data. This is specifically important in an action research framework where the next cycle of research needs to come out of the analysis of the previous cycle. The data analysis of this research also relied on an ongoing sorting and preliminary analysis of the data, this was useful in the first cycle to make decision about which territories to explore, while it was necessary in the second cycle, because of its developmental nature.

As the participants of the drama lessons were Hungarian all data was also collected in the Hungarian language and translated into English by the researcher. In order to keep the data free of any mistranslation all material was translated prior to the coding process in both cycles. This ensured that the codes created later did not influence the translation.

The process of analysis was the same with all interviews. After noting significant information in the interviews categories were created for codes across the spectrum, and then the relationship between different categories were examined. The data provided by the questionnaires referred in most cases to specific issues addressed in the research, for example how much the participants felt they were 'making' the narrative. Responses were

[581] Gourlay: Multimodality, 82.

[582] Silverman: Doing Qualitative Research; Cohen–Manion–Morrison: Research Methods in Education; Graham Hithcock – David Hughes: *Research and the Teacher: A Qualitative Introduction to School-based Research,* 2nd edn., Oxon, Routledge, 1995.

analysed in relation to these specific issues. The pattern described above of coding and categorisation was followed in the case of longer written responses in the second cycle of research. The video documentation was observed in light of the categories formed and the incidents discussed in the focus group interviews and the questionnaires. Sections of video recording connected to significant categories were transcribed, screenshots were created to enhance further analysis. The participants' additional art work was also analysed as data, coded and connected to categories.

The examination of critical incidents during the drama lessons was an important part of this structure of data analysis. As creating DEs was the aim of my research all incidents within the lesson that generated intense questioning or debate were analysed and connected to various categories. I was looking for moments that created intense questioning of dominant explanations of incidents among participants in the improvisation and also those watching the scene as DEs need to create gaps for the audience as well. Identifying critical incidents was not restricted to locating DEs, as identify different connections between the two fields investigated. The critical incidents were useful as they produced connections between categories existing in practice and not only on a theoretical level.

As the second cycle builds on the findings of the first, the data of the two cycles are analysed separately. The structure of reporting on the analysis relied on concepts used and explored in the data, this helps in creating a coherence between the subject of the research and the structure of the analysis. The first cycle's analysis is based on the Bondian concept of Site, which incorporates all the other concepts used, as this cycle of research focused on integrating Bondian concepts into LTD. The analysis of data from the second cycle of research was based on breaking down the research question of that cycle into sub-questions. The rationale behind these decisions are elaborated on in the following chapter.

Ethical Dimensions

This research was conducted under supervision of Birmingham City University it fully complies with Birmingham City University's Ethical Principles and Practice Policy Statement[583] and Research Ethical Framework. As large number of participants in the research were children or young people

[583] Available at: https://bcuassets.blob.core.windows.net/docs/BCU-%20Research_Ethical_Framework.23.11.10.pdf, (accessed 3 April 2020).

the researcher made sure that not only they but their parents or guardians were informed and gave their written consent to participating in the research as well.

All participants, and their parents/guardians if they were under eighteen, received detailed information in writing about the following points:

- the aims and objectives and the basic outline of the research they, or their children are participating in
- the safe handling of digital and any other data and procedures to keep the anonymity of participants
- possibility to withdraw from the research at any point
- contacts to the researcher in case they have questions, and contacts to appropriate bodies in case they have complaints about the research

As the research events were conducted in educational institutions permission of those in charge was obtained in each case.

All digital (video and voice recordings as well) are stored on safe and unconnected data storage facility so they are kept safe from any accidental intrusion or breach. The next chapter offers the detailed analysis of the large quantity of data collected within this research.

CHAPTER FIVE: DATA ANALYSIS

My action research project investigates how the drama theory and practice of Edward Bond can be combined with a Living Through Drama (LTD) approach to drama in education. I have explored the two fields in the first and second chapters and then investigated the connection between the two practices in the third. Following the presentation of my research methodology I will now engage in the examination of data collected over two cycles of action research.

As I have specified in the previous chapter the data was collected in 19 drama lessons conducted with 10 different groups, in a variety of educational situations, investigating distinct issues. The central research question remained the same for all lessons conducted: Can Drama Events be created in Living Through Drama?

The concept of Drama Event (DE) has a complex theory. A short summary of what I was looking for would be the following: *Can a gap in meaning be created in the narrative that participants, from within the fictional world, need to fill with their own understanding of the incident, that is independent of dominant social narratives*? The 'from within the narrative' part of this long sentence refers to one of the main connecting points of the Bondian drama and LTD as both aim for 'being' in the fiction, an experiential, imaginative response to the problems rather than a distanced solely rational reflection.

This also explains why I am relying on those re-interpretations of Heathcote's living through mode that emphasize 'being' in the fiction and experiencing the unfolding problem without a distancing frame in the fiction. I refer to these approaches, represented primarily by Gavin Bolton and David Davis and investigated in chapter one, under the term Living Through Drama.

There was a major difference between the two cycles of the action research I conducted, as I decided to explore the integration of Bondian concepts from theatre into LTD in two stages. In the first cycle I studied key Bondian concepts without necessarily focussing on the gap, so I can understand how they relate, what they can offer and what problems they can create when used in classroom drama. Based on the findings of this cycle I made a major step towards creating DEs in the second cycle by introducing a frame that induced an artistic awareness of the process and helped the conscious use

of dramaturgical devices within the drama lessons. The second cycle of the research focussed on the question of how the participants' awareness of the artistic purpose and knowledge of tools can help in consciously creating gaps in dominant social narratives in living through improvisations.

I will analyse data from the two cycles separately, because they offer themselves for understanding different segments of the central research question. I will look at the inclusion of Bondian concepts in LTD in general in the first cycle and then investigate further on how the participants' framing into an artistic thinking can impact on LTD.

First Cycle

I conducted a series of three drama lessons each in three different schools in Budapest, nine lessons in total, between November 2015 and February 2016 with 9–11 year old children. I describe the mode of selecting the group in the research methodology chapter. I worked with the complete class and in the space of their classroom, in school time. I developed three series of drama lessons to explore how the Bondian concepts of Site, Centre, Cathexis, Enactment can be integrated into drama lessons based on a living through approach.

I present the analysis of the data using the concept of Site as it incorporates all other Bondian concepts as well. I investigate the focus group interviews, questionnaires, reflective diaries, video recordings and additional data like artwork created by participants to see how the concepts could be employed and what benefits they made to the process drama. But before I start the analysis I will summarize the narratives of the drama lessons of the three series so the moments and events highlighted in the analysis can be understood as parts in this process. Because of the lack of space I am only offering a rough outline of the stories here: I am giving emphasis to elements that will be referred to in the analysis.

The Three Series of Drama Lessons

The data analysis will not refer to the series of lessons in a linear format, I will share the narratives they were based on and the focus of investigation behind the planning in this preparatory section. This will provide a context for the analysis that will be based on what the data tells us about the concepts explored and also allow a comparative approach where needed.

Children

Children was a three-lesson series based on a Bond play described and analysed in the second chapter. After examining how elements of this play could be made into DEs there, I decided to explore parts of the narrative in a series of drama lessons too. I wanted to investigate if the Centre can be utilised by participants if offered as a scene of the drama in the beginning, and how participants react to the Extreme as it appears in plays by Bond. I also studied the concept of Cathexis of objects by working with a few recurring central objects through the series. The narrative through the lessons was the following:

After a short introduction, the first lesson started with the participants creating a space that lies by abandoned train tracks where a group of young people from an estate nearby meet. The participants watched a scene where Joe, a boy in the group (teacher in role) said goodbye to his teddy bear and then whacked it with a brick. They met Joe in a whole group improvisation where he told them that his mother had asked him to burn a house down on the new estate, where posh houses were being built. Joe asked them to swear not to tell anyone what he told them. The participants found out that Joe burnt the house down as they met him at the abandoned railway station, it turned out that a child was also in the building who died. The next lesson started with Joe bringing in the cuddly toy of the boy who died in the fire and asking the help of the group in creating a memorial. Later a policeman came to their space who questioned them about the fire. As Joe was not there at this point the group decided to warn him and went to his house but they could only talk to his mother who would not allow them to talk to him. When they went back they found the father of the dead child in the place who had recognised his son's teddy bear in the memorial and demanded to know how it got there. The group did not tell him anything and he left with his son's teddy. In the last lesson, the group found out that their meeting space had been cordoned off by the police, but they received a letter from Joe, who gave himself up to the police. The group went to the police station and one of them was able to meet Joe. Joe gave them his teddy. Finally, the group decided to give Joe's teddy to his mother. The children confronted her, but she protested against taking the teddy from them.



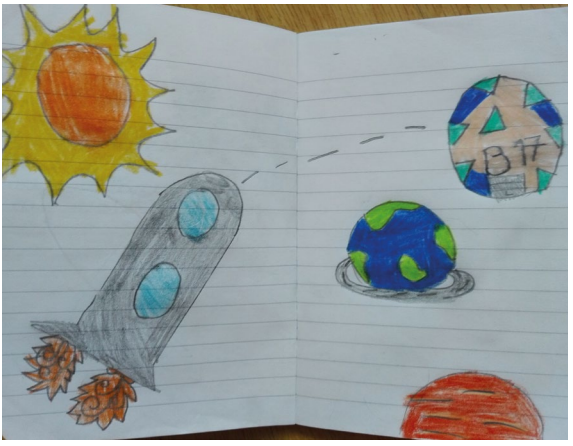
Drawing by a participant of the drama lesson

I analyse many moments of this series after giving a short introduction to the other two series in this cycle.

Out of Space

In this second series I explored building the three lessons on a contemporary issue, in this case the refugee crisis. I wanted to learn more about how ownership of this problem can be created in the story. I also explored using iconic representations of objects and what are the differences in the Cathexis of these and physical objects. The basic story line was the following:

Out of Space was set in the year 2316 when the resources on the Earth are running out, and society is massively divided based on wealth. Most of the rich have moved to planet B17 but poor people cannot get permits for this travel. The participants built roles for themselves and played people who have been able to collect enough money to try getting smuggled to B17. The drama sessions started with the group creating a still image of a group of people escaping from Earth in a spacecraft in the moment of its lift-off. Most of the lesson looked at what happened to Earth and at what the reasons are for undertaking this dangerous and illegal journey for these people. A whole group improvisation of the group's first meeting with the smuggler was also part of the lesson. The second lesson focussed on participants building individual roles, partly based on the ID numbers they got at their birth, determining what school they can go to and what work they will have. Participants worked on how they and their families got the money together for the journey and what their aspirations were for the future. Improvisations during the series were based on getting through obstacles on the way to the secret take off and then situations during the journey. The group got a chance to take back all the money the smuggler (teacher in role) extorted out of them and they defeated him, and blackmailed the smuggler to fly them to the planet. The third lesson finished with the group landing on planet B17 and getting caught by security forces who tell them that they will be deported to a work camp. Finally, they got an offer that if they report on those on Earth who helped them escape they might get concessions. The story was suspended at this point and continued in different directions individually.



Drawing from the project diary a participant.

The Tribe

The last series of this cycle centred on moving between fiction and reality, a strategy employed by Bond in his plays at times: "introducing fiction into reality is almost a definition of drama. A better definition would be: introducing reality into fiction".[584] Besides exploring the use of objects that operate on different levels of representation I wanted to find out how a dramaturgical shift, showing things accepted as true in the story as fictional, would impact on participants. The lessons followed this narrative:



Drawing by a participant of the drama lesson

The Tribe started out as a story about an isolated tribe living an agricultural life. The mythology and the way of life of the Kalaf tribe were created together with participants based on descriptions of their temple. The participants created rituals of the groups who had different tasks within the tribe, using their ritual objects. During one of their tribe meetings a plane that looked very much like the Silverbird in the mythology of the tribe landed and the 'man in sunglasses' (teacher in role) told the villagers that their island had been bought by a company and will become a holiday resort. He offered the tribe a deal and left a copy of the contract. The second lessons continued with the tribe trying to decide what to do. Meanwhile one of the youth found a mobile phone where the plane had landed. A number of tasks were centred around the phone including pair and individual improvisations, the latter in the space of the temple where the young Kalaf took the mobile. The third lesson brought a twist in the story, with a jump in time and place; the participants were offered the role of American students who won a trip to the luxurious Kalaf island, where they were presented with a narrative of how the primitive tribe welcomed the arrival of modern life to their land. The American students used their different gadgets (iconic representations created by participants as part of role building) to document their trip, and even a secret meeting they were invited to by a Kalaf youth (teacher in role), who asked them to smuggle the book of the Kalaf's history to America. Some members of the student group were interrogated by their adult escort to the island, because they had noticed that the group had vanished for some time. The participants were offered the possibility to create their ending to the story in groups.

[584] Bond: *The Cap*, xl.

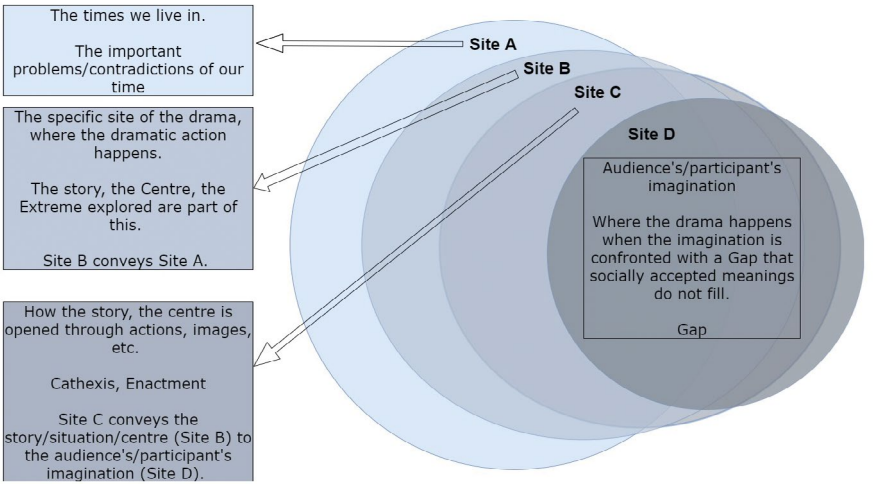
According to my reflective diary these series offered a lot of learning about structuring LTD. There are many interesting aspects of the drama lessons that could be discussed, but I will reflect primarily on those elements that are important as part of the analysis of Bondian concepts in LTD.

Site as the Framework for Data Analysis

As I am investigating the adaptation of Bondian concepts and devices in LTD I have decided to use the concept of Site, discussed in detail earlier in chapter three, as the framework of this analysis. This concept holds the full process of drama in itself and so offers the possibility of not just discussing the different Bondian devices, but clarifying their relationship to each other.

Cooper explains that "sites are used in Bond's drama primarily to establish the dramatic logic of the situation in order to illuminate our social reality and forge the direct connection between the play and the experience of the audience".[585]

Bond states that the socio-cultural context (Site A) that the play is performed in needs to be present in the set, props and narrative (Site B) of a performance. These need to be brought into action (Site C) so they open up the play's content in ways that engage the audience's imagination (Site D).[586] The Sites are contained in each other and connected dialectically. The story and the Centre it investigates has been placed as Site B by Cooper in recent workshops.[587]



Site

[585] Cooper: Imagination in Action, 132.
[586] Bond: Modern Drama, 10.
[587] *Facing the Gap Seminar* led by Chris Cooper, hosted by The GAP Arts Project, 5th – 8th February, 2015, Birmingham, UK.

The logic behind this proposition is that a story is realised through a series of specific situations in a play and in a Bond drama the Centre of the play provides the thematic logic among these situations.

This framework offers a series of questions that can be used very practically when working on a play or when planning a drama lesson as it provides a series of questions. In my analysis I will be going through the layers of Site examining incidents in the drama lessons that reflect different elements, I will also make connections with appropriate LTD components to highlight the meeting or the clash of the two fields, as the focus for this cycle of research was the exploration of the use of Bondian concepts in classroom drama.

In the following sections I will be referring to the interviews conducted with participants of the lessons. All lessons and interviews were conducted in Hungarian, all translations were done by the researcher.

Signs in transcripts: **T** – refers to Teacher; **P** – refers to Participant in the focus group. The number does not mark specific participants in different quotes, I only use them to differentiate speakers in each conversation.

In data references: (X_Y1); **X** refers to the type of data (V – Video; F- Focus group, RD reflective diary); **Y1** refers to the specific school and lesson number in the series. The full details of data referred to are listed in Appendix A.

Site A – Contemporary Problems in the Drama

I will examine two moments from different drama lessons in this cycle. The series titled *Out of Space* specifically focused on how contemporary issues can be present in the drama lesson. The starting point for the planning was the refugee crisis that had been used by the Hungarian government to "detract attention from growing unrest with government policies and corruption"[588] by creating large scale media campaigns demonising migrants and dominating social discourse.

When the participants found out in the early phases of the first lesson that we would be playing adults in year 2316 who are trying to escape from Earth they not only shared their ideas but evidently connected it with current affairs as this part of the verbatim transcript of the lesson shows:

> P1: It shouldn't be too easy for them to get onto B17, because then the story will end too quickly.
> *T: I promise that it won't be easy. We might think about the difficulties together. Last thought before we start doing a task.*

[588] Hadas Áron – Emily Holland: Europe's Migration Crisis: Manipulating Nationalist Narratives For Domestic Gain, https://www.commentingtogether.com/home/europes-migration-crisis-manipulating-nationalist-narratives-for-domestic-gain, 2015.

P2: There is this video on YouTube about lorries, where the migrants climb onto the back of the lorries but the police punish the Hungarian lorry drivers. Even though they didn't know that the migrants had climbed on.
T: Let's stay with this story for the moment. We can come back to that video later.
P3: Maybe one of them [on the spaceship] is a scientist… [589]

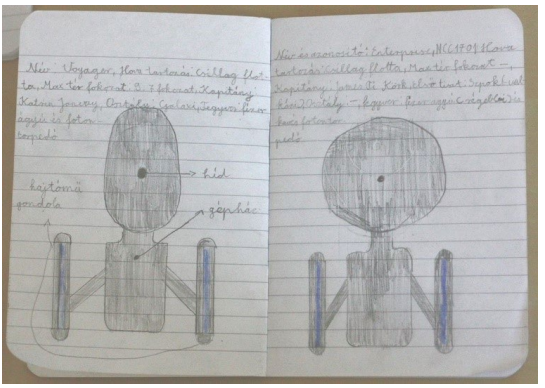
The student (P2) was connecting the fiction and the contemporary reality through this contradictory story circulating in the Hungarian media. The video referred to was posted by a Hungarian truck driver on YouTube in which he deliberately swerved towards migrants walking by the road to Calais[590] in revenge for the problems they caused lorry drivers.

The participants had a clear understanding of the story, and could explain it clearly in the focus groups: "the drama was about a war between the rich and the poor, because the Earth has been poisoned and they need to find a new planet".[591] They also connected the environmental aspects of the fiction to the current situation: "I saw on the telly that there is an oil drill that has poisoned the ocean. It has started!"[592]

However, it was also clear that this series was not working well. The notes in the reflective diary indicate this,[593] and also feedback from the participants: "The story doesn't hold together. We leave out bits and then do something else. I don't see the whole picture. The story should just flow on its own".[594] This was the only series in the cycle where any of the participants – 2 out of 17 – said they would not like to attend such drama lessons in the future in the questionnaire filled out at the end of the series.

The lack of success with this series is probably not because the narrative was based so strongly on a contemporary issue, clearly the subject of migration interested some of the participants, and many of them responded with different ideas to the theme of space travel as well. In the discussion quoted above one participant offered the idea of scientists travelling to explore, another student proposed that there could be a B18 planet where everyone's fears were collected.[595] The story inspired drawings as well, but like this one

[589] V2_F1
[590] Hartley, Eve: Hungarian Truck Driver Who Filmed Himself Swerving Towards Refugees 'Should Be Arrested'. Huffington Post, 1 December 2015. http://www.huffingtonpost.co.uk/2015/12/01/hungarian–truck–driver–films–himself–ploughing–towards–refugees_n_8686520.html, 2015, (accessed 3 April 2020).
[591] F_F2
[592] F_F1
[593] RD_F2
[594] F_F1
[595] V1_F1.



Spacecrafts from a participant's project diary

from one of the participant's reflective diaries (PRD) the images portrayed his interest loosely connected to the theme, like Star Trek, rather than anything to do with the narrative we were building.

The reason behind the failure to have a deep impact with this series can be manifold: problems with sequencing, or finding the angle of connection to the material for the group, or misjudging group dynamics could all have played a role in this. Concerns related to all these elements are reflected in my reflective diary,[596] I will not analyse these issues in detail here as they connect with concepts discussed elsewhere. But it was an incident from another series of drama lessons which helped in creating some insights regarding the central question of this section, of how Site A, our contemporary world, can be brought into the drama.

In *Children*, the series based on the Bond play, I made no attempt to connect the drama with any specific contemporary issue. The burning down of the house gripped the imagination of some of the participants, one of them kept returning to it in the focus group. At one point he said that the burning house reminded him of Syria, where "terrorists come and burn houses down, Putin drops bombs".[597] When probed further if there are any other connections between that situation and our drama he responded saying "I just said it because of the burning house, that is what they do these days, burn down houses. Blow them up".[598] The connection between the two worlds was made through the image of the burning house, even though I had not aimed for it consciously.

One possible problem with how contemporary issues were brought into the *Out of Space* lessons was that the situation remained quite general, the problem was not reflected, condensed into a powerful image or situation

[596] RD_F1, F2, F3.
[597] F_G1.
[598] Ibid.

that could have triggered the students' imagination. This is a useful practical learning about opening the drama towards current problems in that they need to be placed in the drama through specific images, actions, situations. I will continue now by looking at what the specific situations and the story, the fiction needs to carry to bring elements of Bondian drama into LTD.

Site B – The Story and All That It Holds

This section looks at the narratives that were used in the drama lessons and the Bondian concepts used to open possibilities of active engagement in the story. I have offered an account of the three narratives used in this cycle previously, I will not revisit them, but analyse why they worked in the way they did. I will examine different elements of the story rather than reflect on the narratives per se, as in these cases the narratives provide the framework to hold together different elements and educational and artistic aspects of the work.

EXTREME – One of the connecting points between Bond's theory and LTD is that they are centred around some sort of crisis which is experienced without distancing the participants. "A dramatist must be an extremophile"[599] claims Bond, and Heathcote says that "dramatic activity is concerned with the crises, the turning points of life".[600] I will analyse what makes something extreme and what the effects of the extreme are in the drama lessons.

I chose a Bond play as the base of one series to investigation the elements of the narrative he uses. The first lesson was centred around Joe telling his friends that his mother asked him to burn a house down and then the group finding him in the abandoned station after he had done it. The discussion about the drama in the focus group two days after the lesson started like this:

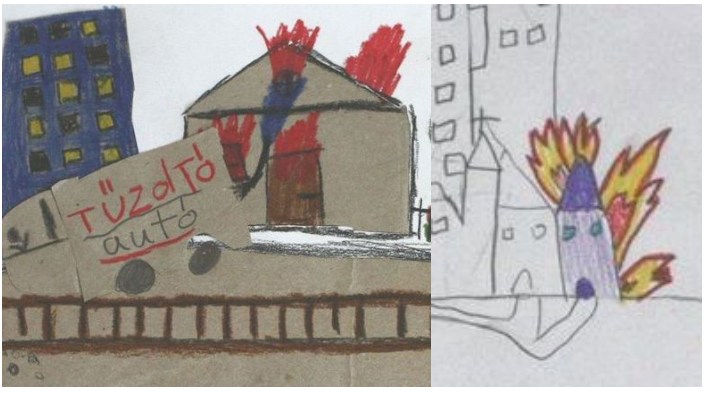
P1: Now I understand why it's called drama.
T: What do you mean?
P1: Well, they burnt a house down. It is draaaama.
P2: My mom was surprised that the story is about a house being burnt.
T: Can you tell me what this story was about for you?
P3: About why he burned the house down, and what he said to his mum afterwards. And what his Mum says to him later
T: Is this what the story is about for you?
P3: This is the question that interests me the most.
P2: I also want to know what will happen with Joe and his family.
P1: And what will his mum say.

[599] Bond: Freedom and Drama, 213.
[600] Heathcote: Dramatic Activity, 54.

P2: I also want to know what happened when he burned the house down. What was in the background.
T: Why his mum asked him to do it?
P2: That as well, but also what was going on in the background.
T: What do you mean by background?
P1: Why she asked him to do it? What happened before that?
P2: Maybe it didn't happen because his mom wanted it, maybe they frightened her with something and that's why she said it.
P1: "I will kill your son if you don't burn the house down" *(In an altered voice).*
T: Do you mean she was blackmailed?
P1: We can't tell.
T: Is it annoying that there is so much we don't know?
P4: No, that makes it exciting.
P2: It's possible that the group of kids will start investigating and they find out what is in the background. Joe finds out why he did it.[601]

The arson had clearly become a point of excitement and interest. Some talked about it with their parents, and it was also a recurring image on the artwork they did with their teacher (See excerpts from drawings done by group members on the day following the lesson). The strong event clearly produces interests and questions, motivation to search further and it also triggers new stories.

Observing the video[602] of the whole group improvisation in which the group find Joe at the station, there are primarily three or four participants talking, questioning Joe in the first three and half minutes of the tense improvisation. But then when Joe, the teacher in role (TiR), asks their advice about what he should do now there is an eruption of voices and discussion with many-many



House on fire, drawings by participants

[601] F_G1.
[602] V3_G1.

more joining in. The arson is primarily Joe's problem, the direct question towards them offers a possibility for the group in role as friends to relate to the problem.

In the following lesson the focus of attentions moved to the promise the friends made to Joe to keep his secret about his Mother instigating the arson, and also the responsibility of them being the only ones who know he committed the crime. Joe made them swear holding a brick. I asked the group what this brick reminded them of in the focus group after the second lesson.

> P1: *(talking about the brick)* It would remind us that we can't tell the truth to anyone else. That we know the truth but can't tell it. Because then we would break the promise we made.
> P2: Actually, it's like in the sixth volume of Harry Potter, we have made an unbreakable vow.
> *T: What do you mean? Could you explain?*
> P2: There is a vow that is unbreakable. You can't break the vow because then you die.
> *T: But these kids don't die if they break their vow.*
> P2: It's just similar, if they break the vow it almost feels like someone has died. Like their conscience has died. If they don't keep their promise.[603]

The connection of the participants to the crisis was their promise, their loyalty to another child from their group. This was one of the central issues of discussion in the focus group after the second lesson.

> *T: What do you think is happening with this group of kids in the story?*
> P1: They dream something bad every night.
> P2: They have a bad conscience.
> P3: They have a bad conscience because they lied. And because they talked to Joe's Mum.
> P4: They should not say anything because they made a promise. But they still have a bad conscience. It is all really quite hard.
> *T: What is hard?*
> P4: To lie about things. That they need to lie about things so no one finds out it was Joe who did it. Or they have to say something that is true and not at the same time.[604]

[603] F_G2.
[604] F_G2.

Being loyal to your friends was clearly a central issue for the participants as it connects with the possibility of losing friends. One of the participants explained that "I never tell on my friends because I know if I would tell on them they would not be my friends anymore and I don't want to lose them".[605]

While the burning house triggered the participants' imagination, opened questions and created motivation for exploring the story further, it was their connection to the extreme that tested their values. This is also visible from the fact that 50% of responses to the questions concerning the most important moment for them in the full series[606] was the situation where their promise to Joe was tested the most, i. e. the discussion with his Mother.

It was a discussion with the class teacher about Joe and his Mother's relationship that brought attention to another aspect of the extreme. The class teacher who observed the lesson raised the question in her reflections following the drama whether a story in which a mother asks her child to burn down a house is appropriate for 9–11 year old children.[607] When the participants were asked in the focus groups they clearly articulated that the story is right for their age-group. One of the girls said "when we are in the story we feel that it is completely fine for us. But if you are an adult watching it from the outside you might think it is too heavy".[608] Another participant's explanation also refers to the difference between fiction and reality, saying that "if it happened in reality then it would be too much, but if we are playing it and imagining ourselves into it then it is not a problem".[609] When asked specifically about the boy in the story setting fire to the house one participant said "that was good. It was needed". Another interviewee explained: "because otherwise it would be boring." And a third student summarised their point of view: "exciting things need to happen".[610]

Among other things extremeness defines the story as fiction for the participants, and surprisingly offers safety as they clearly separate it from 'real life' and handle it as a created narrative. The participant saying "that was needed" marks the burning house as a dramaturgical device that makes the story exciting. When asked about what they think the boy in the story should do one of the participants said he should "go to the police station and explain what he's done", but another interviewee argued, saying "That's not

[605] Ibid.
[606] Out of the 22 who filled in the questionnaire only 14 specified a moment, 7 wrote the situation with the Mother, 7 wrote 4 different moments. From those who did not specify a moment 5 wrote "everything" or "all of it" and 3 did not write anything.
[607] CTR_G3.
[608] F_G3.
[609] Ibid.
[610] F_G1.

good. Because then the story would become boring".[611] Here again, they are not talking about the drama as a problem-solving practice, but as a narrative they are creating to be exciting.

To summarise understanding about the effect of extreme incidents we can say that on one level they can be considered a dramaturgical device that triggers imagination, questioning and motivation, but on another level it is through the participants' angle of connection to the crisis, their responsibility in the incident that makes it possible to question values. Thirdly the extreme can mark the world of the drama as fictional and offer safety of exploration for participants.

CENTRE: The concept of Centre is a dramaturgical reference point for artists working on Edward Bond plays, used for deconstructing the text and creating a coherence when putting the play on stage. Bond says that "the centre is the site of the drama's paradox".[612] The concept becomes useful when structuring drama lessons; it can produce coherence if the Centre is present in each activity.

My experience is that in rehearsals it is important for actors to be aware of the Centre of the play so they can use it as reference points and find the purpose of their actions. I shared the Centre of *Children* as a scene and the Centre of *The Tribe* as a starting question for a discussion at the beginning of the series, to explore how they can be used later in the drama work.

The Centre I specified for *The Tribe* series was: stories can both guide and misguide you. I talked about stories with the group at the beginning of the session. The participants were very thoughtful about the stories surrounding them, as can be seen from this excerpt from the discussion:

> P1: This is also a story, that we are sitting here, this will be a story tomorrow.
> P2: The objects that surround us all have stories.
> P3: All of us have our own stories of how we got here.
> P4: Places also have stories. A building can have a story too.
> P5: A leaf can also have a story. It might not be very interesting that a leaf comes out, it sits around for a long time and then dies. It is not very interesting, but it is a story.
> P2: I think that map also shows a story. A country also has a story.[613]

At the end of this discussion I offered the Centre, saying that it would be useful to think about how stories can guide or misguide us, before setting up the first task of recreating the images on the wall of the Kalaf tribe's temple.

[611] Ibid.
[612] Bond: Modern Drama, 14.
[613] V1_D1.

As I adjusted the lessons to the interests of the group the Centre dropped out of focus and at the end of the series the participants of the last focus group linked the story to the following phenomena in the world:

> P1: It's was like when they take all the poor people to work in factories.
> P2: You're just sitting in the Jacuzzi while they make the aboriginals work.
> P3: In India they have a caste system and the lowest caste does most of the work.
> P1: You work and the income you make is taken by others who have not worked at all.[614]

All these reflections connect much more to exploitation and colonisation rather than the use of stories. I had started out to test how the switch in perspectives on a narrative can help dislodge it, but eventually the focus moved away. It is useful to contrast this example with that of another series.

In *Children* I shared the chosen Centre in the form of a very short scene using an action and a line from the original Bond play. Joe says a sensitive goodbye to his teddy and then whacks it with a brick. The participants explained that "he wants to get rid of his teddy, because his mates make fun of him", or another description: "he is trying to break his own heart".[615] Children having to face demands that are impossible to accomplish in some way appeared repeatedly in the drama lesson, and the objects from this scene were used again and again. The participants of the last focus group talked about the objects and related them to the whole story, but when I ask explicitly if they see any connection between the 'centre' scene and any rest of the story I did not get an answer.

I had clearly not found the right way of making the Centre usable for the participants in this cycle. This was an issue I approached differently in the second cycle. I was able to use the Centre in planning some of the lessons, but it is noticeable from the notes in my reflective diary[616] that in cases when the Centre was clearer often the internal coherence of the sequencing, the clarity behind the logic of the tasks from the participants' point of view, was missing, or the other way round. The two concepts from the two fields need to be located beside each other, and this connection demands further investigation.

PARTICIPANTS' RELATIONSHIP TO THE NARRATIVE: An important difference between a Bondian play and a LTD lesson is that while the story is complete in the play, the drama lesson needs to offer space for the participants

[614] F_D3.
[615] V2_G1.
[616] RD_G2; RD_D3; RD_F3.

to be makers of the narrative as well. I wanted to see if participants felt they had a say in the formation of the story so I included a question about this in the questionnaire in the first cycle.

In the case of *The Tribe* most participants felt that they influenced the direction of the story's development. The average mark is 4.9 on a seven point Likert item where 7 means that they felt they could influence the story greatly. The marks span out fairly evenly, tipping towards influencing the story fairly strongly.

Table 2. Influencing the narrative:

The Tribe Questionnaire (Q_D)	1 Did not influence	2	3	4	5	6	7 Influence greatly
No. of marks	2	1	0	3	1	2	3

The difference could depend on whether the participants' ideas were built into the narrative, or even if they wanted to influence the story or not. The average point was closer to 7 than 1 with the other two series as well (4,1 for *The Children* and 4 for *Out of Space*). What is interesting is that all participants of *The Tribe* marked 'yes' to the question asking them if they would be happy to participate in a similar drama lesson at some other time. This means that influencing the narrative and enjoying the lesson do not necessarily correlate. Interestingly, the comparison of the lesson plans and the reflective diary shows that there was the least deviation from the plan in the case of *The Tribe* which means that I changed parts of the lesson on the spot much more in the case of the other two series, where participants felt they influenced the story less, even though more changes were made there to incorporate their ideas and positions.

Another aspect of this issue is related to the logic of the narrative. The constraints built into the story create expectations or desires in the participants. The constraint of not having access to one side of the island worked in this way.

> I really enjoyed the lessons, because I started thinking what it would be like to be on the island. And thought I would go to the other side and really research the tribe and maybe find out that they are not undeveloped at all. But there wasn't a chance to play that. But then when this young Kalaf called us to the rock I was feeling that you are reading my mind.[617]

[617] F_D3.

The constraint of not having access to parts of the island, creating an unknown segment, was deliberately structured into the lesson to build the expectation that was felt as 'reading my mind' by the participants.

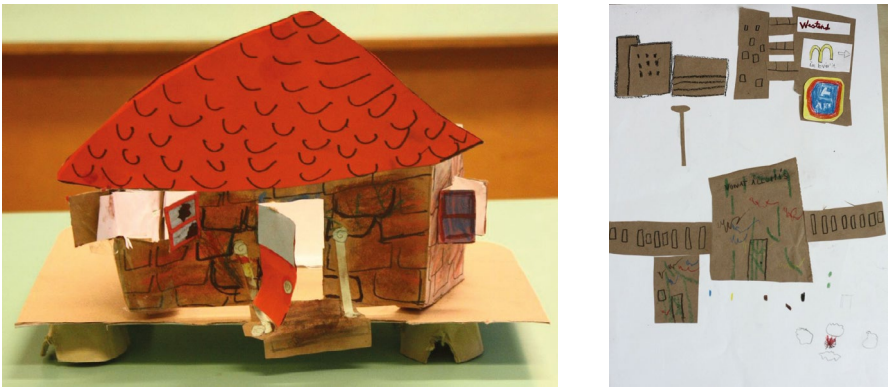
We have already seen three different aspects of the relationship of the participants to the narrative, starting out from whether they could influence the narrative. It is useful to differentiate between the participants feeling they influenced the story and them having ownership of the drama. The third aspect related to participants feeling that the narrative's logic reflects their expectations and interests can be linked with the concept of internal coherence in LTD. The relationship of these concepts would be worth researching further, I have not focussed on them in this inquiry.

SPECIFIC SITE – THE SPACE AND ITS MEANINGS: Bond explains that Site B "conveys to the audience the play's specific sites".[618] The play's specific sites contain the specific space that they are realised in which can be used for meaning making. In LTD participants can also take part in creating the space, and I will analyse how this related to using the space for meaning making.

The space itself became a central issue in the first series, where we started *Children* by building the abandoned place by the train tracks, the meeting space of the young people. The group designed a vacated station building and also outside play and community areas that the children in the fiction could have created for themselves. "It is great that they have a place where they can be on their own. It is like Szent István Park[619] for us, where me and my mates get together. A lot of us go there, but this is more exciting because it is in a hidden spot".[620]

I had deliberately chosen to make it a secluded place – in line with the Bond play – to portray the Centre of the drama: the relationship between children and the adult world. However, I was surprised by the extent to which the location became central for the group. The space itself became a focus point and it triggered their imagination. One girl created a mock-up of the space, others shared stories of experiences: "I really imagined it because I have been to a railway station with my grandma. It was bigger, but there was no one else around. There was only a guy sitting at the bar like this".[621] Two reasons were mentioned for their interest in such a space, one was that "we go there and we can do whatever we like" and the other one was that "it is quite mysterious. You don't know what will happen there".[622]

[618] Bond: *Modern Drama*, 10.
[619] Szent István Park is a fairly posh park with a big playground, a highly frequented meeting point for people living in the up-class Újlipótváros district near the school.
[620] F_G1.
[621] Ibid.
[622] Ibid.



Fiction and reality in the space, model and drawing made by participants

The space offered a productive duality. It was familiar to some extent, and connected with the wish of most children to be hidden from adult eyes, but on the other hand it was also clearly fictional, because they created it. This picture created by one of the participants shows the train station in the middle, beside the track. With an adult world that is recognisably real on the other side of the track. Above the McDonalds and Aldi logo stands the sign of the Westend[623] shopping mall, Central Europe's largest shopping centre that is only a five-minute's walk from the school.

As one of the participants of the last focus group explained "the station was the main point in the story. They wouldn't have come together if there wasn't this place. There wouldn't be a community".[624] This quote shows the importance of the space for the participants and its significance in the story, but it also shows that the meaning of the space became quite symbolic, quite general: the community. For participants to be able to use the space in improvisations it would have been better if different parts of it carried different possible meanings, perhaps working on significant events that happened in different parts of their pitch could have created that.

While it was the familiarity of this space that triggered the participants' imagination, it was the foreignness of the island that grasped the participants of *The Tribe* drama series. It reminded them of native American tribes and shipwrecks[625] and made them reflect on their lives full of computers, gadgets and homework. They were interested in thinking about what it would be like to live on the island, they connected nature to living a more human life and contrasted it with the social pressures in their life, for example because of being overweight, as this excerpt shows:

[623] https://westend.hu/
[624] F_G3.
[625] F_G1.

T: Do you think they lead a healthier life?
P1: Yes, it's a healthier life. And over there everything has a reason. […]
P1: If I was born there I would be stronger than I am now, and better. They don't have so many sweets over there, so many treats. And you wouldn't be sitting in front of the computer all day. […] You would also share the food with everyone else that you hunted with. And then you won't be so fat either. Because you're not eating all the food alone.[626]

This idyllic notion of natural life says perhaps more about the context the participants are in reality; it is useful to note how a very distant fictional world can help in reflecting on their personal worries. However, P1, a thoughtful, slightly chubby boy, did not bring these concerns into the drama which did not focus on the agricultural life of the tribe, but attempted to connect different ways of life and narratives through one specific space in the village, the temple.

The temple walls were covered with iconic representation of the mythology of the tribe and depictions of the different groups' daily tasks in the community, similarly to murals or frescos in other temples. Ritual objects belonging to communities that had different jobs were also in the space. However, observing the video recording of an improvised scene at the end of the first session[627] it is clearly noticeable that none of the participants used any elements of the space purposefully. As I became aware of this phenomenon only through the observation of the video recordings I was unable to ask the participants about it. One reason for this could be that using the objects offered more practical possibilities for action – I will analyse the use of the objects further on in the next section – there might be a number of other reasons too. Perhaps they did not offer any meaning that was different from the objects, or the rest of the class observing all around made using them difficult technically.

A recurring element in my reflective diary is my awakening awareness[628] of the original space of the classroom and the abundance of signs, stories and encoded meaning on the walls.

[626] F_D1.
[627] V3_D1.
[628] RD_G1; RD_D2



Signs in classroom spaces

As these photographs of two spaces show the primary school classrooms are full of photos, drawings, maps and all other images and objects that are connected to the group's daily life.

Though I was aware of the space, I had not thought about how this could be made productive for the drama lesson. Perhaps, because the signs on the classroom walls and the signs on the temple wall did not correlate to each other in a meaningful way it was easier to neglect both in the improvisations. Another factor is that I had not made the group aware or offered models of using the space in meaning-making.

These four features related to the use of specific sites in a Bondian LTD are useful to take from this investigation.

- It offers motivation and ownership if participants can create elements of the specific spaces used in the drama, but this does not mean they are aware of the meanings created in their use.
- For space to be usable in making-meaning different parts of that space need to carry different meanings which do not become generalised and remain open for interpretation.
- To use space for meaning-making participants need to be aware of the possibility of using the space in this way.
- The relationship between the signs used in the fiction space need to have a clear relationship to the signs present in the physical space used for the drama.

I now continue with the analysis of the data connected to Site C.

Site C – How Can Components Be Used to Open Gaps?

Edward Bond emphasizes that DEs can only be created by the actors in action, which means that the structures studied here can enhance their creation but finally it depends on the actors, or in the case of classroom drama the participants, to create them.[629] Site C "conveys the play to the audience"[630] it is about what the actions are, how the words are said, how the objects are used, and so on. In a LTD context the focus is on the behaviour of the participants in different improvised situations. I will discuss two concepts from Bondian theory here, Enactment and Cathexis.

ENACTMENT: Bond argues that actors need to focus on the situation and explore it rather than convey a specific interpretation of the situation.[631] He calls this mode of being Enactment, which is crucial in conveying the situation and leaving the meaning making to the audience. Cooper states that "Enactment in a Bond play is very close to 'being' in role"[632] in a process drama. I am going to examine some moments from the first cycle to look at the 'acting behaviour' of participants in the drama lessons.

I evaluated answers to the questions 'what was the most important moment for you in the series?' and 'what did you enjoy the most in the series?' filled in by 12 participants[633] of *The Tribe* series. I present the results in the table below, highlighting those elements that were clearly individual or whole group living through improvisations. Only 'making the phones' and 'finding out the tribe's name' are not improvisations, 'everything' definitely includes chunks of improvisations as well, but I only count the specifically living through moments in the next analysis.

Table 3. Improvisations

	Meeting by the rock (LT)	Bath's interro-gation (LT)	When we were in the temple (LT)	When we were in role (LT)	Finding out the tribe's name	Making the phones	Every-thing
Most important	5	4	0	0	1	0	2
Most exciting	2	2	1	3	0	2	2
Altogether:	7	6	1	3	1	2	4

[629] Edward Bond: *Directing The Edge, unpublished Email to Jerome Hankins*, Personal communication, 23 March, 2017.
[630] Bond: *Modern Drama*, 10.
[631] Bond: *Directing The Edge.*
[632] Cooper: Re-visiting the process drama, 158.
[633] As I ran out of time in the last lesson participants took the questionnaires home. Only 12 from the 18 participants brought it back when I went back to collect them.

Out of the 24 of the most important or the most exciting parts of the drama lessons 17 were improvisations, this is 71% of responses. The high ratio shows that participants experienced improvisation and being in situations as the defining components of these lessons. I will look at some of the moments mentioned above to examine the acting behaviour of the participants.

For the third lesson of *The Tribe* the participants were offered a new role of extremely talented American high school students who won the possibility of a vacation on the island which used to belong to the tribe but had become a tourist resort. The group improvisation, referred to as 'meeting by the rock' in the chart, was a secret meeting with a youth from the tribe who asked them to help in getting the truth about the island out by taking a notebook back with them to America. The story continued with a pair improvisation where one of the American students, Bath, was interrogated by their adult team leader, a role played by me. These are the two situations that were marked as the most important and exciting by participants in the questionnaire.

According to the teachers[634] the boy who was being interrogated in the role of Bath had a very disturbed life in which he faces similar situations of interrogation, they thought he was using his everyday skills to get through such situations. The participant said the following about the situation when I asked him privately what it was like for him:

P: It was very good to play it. I would do it again.
T: What was this situation about?
P: They were interrogating me. When they interrogate me I usually giggle.
T: There were long silences. What were you thinking about?
P: I was trying to distract you, so you don't realise that I know something.
T: Can you compare how you felt in this situation to something. Have you felt like this before, in any other situation?
P: When I did something naughty with my brother and my grandma asked us. We said it wasn't us.[635]



Participant after improvisation

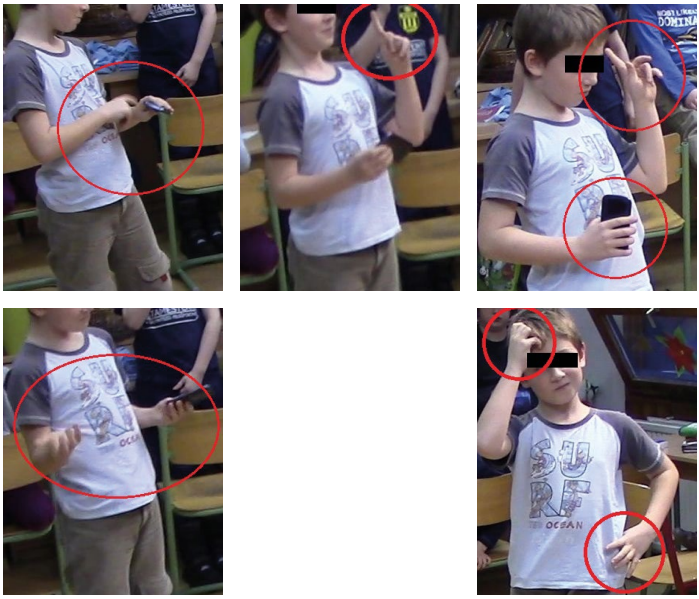
The situation was clearly tense, this became clearly visible from how the boy let go and relaxed when the situation ended, as can be seen from his posture on the screenshot.[636] It is interesting that the participant said he was trying

[634] CTR_D.
[635] ASI_D.
[636] V3_D3.

to distract the interrogator as it is clear from the video documentation that all conversation was initiated by the teacher in role, the participant's presence can be described predominantly as reactive. This does not mean it could not be seen as an exciting piece of theatre. But it could also not be turned into a DE for a number of reasons. One of them is that the student in the role did not aim to create a gap in meaning, or explore the meta-text of the situation, he was trying to solve the situation by getting through it. There was also no Centre placed as a reference point for this exploration. The acting behaviour was very much of a living through 'being' mode of LTD, which also points at an important difference between Enactment and 'being'. While both create opportunities to explore situations, Enactment realises the aim of a conscious exploration of the situation and an awareness of some reference points.

There was another recurring issue in relation to the acting behaviour which I will present with the help of another example from *The Tribe*. While most group or pair improvisations happened in the existential 'being' mode, there was a clear shift in acting behaviour when students got the opportunity to improvise a situation alone. An example of the shift in acting behaviour was visible in the recordings[637] of the second lesson of *The Tribe*.

The highlighted parts in the screenshots illustrate how the boy playing the role was demonstrating his thinking with his hand gestures and facial expressions.



Demonstrating thinking in improvisation

[637] V3_D2.

One reason for the change could be the presence of an audience. The importance of getting your thinking through to the audience is clear from this excerpt from a discussion with one of the participants who volunteered to be in an individual improvisation: "It was really hard to tell what the others were thinking. That is why I asked if I could talk. I wanted to talk so others can understand what I am thinking".[638]

The importance of expressing yourself verbally, and everyone understanding what you think, could be the impact of the school system which values verbally expressed thoughts and an intellectual approach. Using the standard gestures is the closest one can get to this without speaking. But there might be another cultural notion at play here as well. The generally accepted idea of theatre, especially in school plays, is that of conveying messages and using gestures and characterising and so on. While in a whole group improvisation the sense of the activity is closer to play, in improvisations that have an audience a culturally coded concept of acting begins to manifest itself. This was an issue I tried to address in the second cycle by offering a basic concept of theatre.

Though this section is primarily about Enactment, it is important to note that the 'being' mode of LTD offers much to investigate. One incident occurred during the first cycle which raised further questions. In the *Children* series I told the participants twice that the boy had burnt the house down, first out of role and then again when all of us were in role at our meeting place in the fiction. I asked the focus group whether the two were different for them.

> P1: Yes, when the boy said it, it was like "whaaaat?"
> P2: It was easier to believe it when the Joe said it.
> P3: It was much easier to believe it in the situation. It was a better feeling to be there and to play. In the situation you could do something, otherwise you're just listening to it.[639]

This example shows that the same information was experienced differently when participants were in role. Participants reflect on their relation to the fiction and to them having a possibility for action, a relation to an extreme moment that makes it "a better feeling". It is interesting that it is not the novelty of the information in the situation that creates the "whaaaat?"-effect. While I feel it would be useful to examine the 'being' in 'living through' in itself further, the main question for my research is whether the awareness that is needed to enhance Enactment has an impact on the experience of the participants. I continue by examining Cathexis and the use of objects to create meaning.

[638] F_D2.
[639] F_G1.

CATHEXIS – the use of objects in creating meaning and gaps: Different types of objects were used in various ways through the first cycle to enhance our understanding of their possible further implementation. Cooper states that DEs happen when objects are "deconstructed by cathexis and decathexis". He explains that "this process charges/imbues the object with meaning (and energy) and value that extend beyond the thing itself and penetrate ideologically-given meanings in order to reveal to us what was previously concealed".[640] I will analyse the possibility of using Cathexis in LTD in this section.

One of the objects structured into the full first series was the teddy bear of Joe. The central image for structuring the lessons was a moment from the Bond play where the boy whacks the large size doll with bricks. I used a teddy bear instead as it carries similar meanings and is recognisable for participants.

After building the space together I shared this moment as a scene, we talked about it briefly and then participants were invited to continue the scene. It was discussed in the focus group as well, participants referred to the teddy after a discussion started about people having "two selves" inside them, that is why they can be cruel and loving at the same time. One participant talked about the teddy to explain how Joe felt after burning the house. "It was the guilt coming out of the teddy bear. Well not the teddy but him. He was feeling guilty. And afraid. He was afraid of what will happen if anyone finds out".[641]

The object offered a framework for making meaning. The moment referred to happened in a group improvisation, it was the participants' reading of the situation. Earlier in the drama there was possibility for the participants to use the object when they could continue the scene of whacking the teddy with the brick, discussed earlier.

There the participants said that he was trying to kill it even though it is painful for him, because he was being teased for sleeping with a teddy at his age.[642] He was hitting the teddy but it was hurting him to do it. The action of hitting the teddy with a brick is something unexpected and a sharp action, it changes the value of the teddy, it is cathexed, and this opens a gap for interpreting what this unusual action means. Participants were aware of the contradiction within the role of Joe, but not able to explore it further in action, instead they showed different possible narrative lines of continuation of the situation in a demonstrative acting mode. This is understandable, as they had no reason to think that the aim of the scene was to deconstruct

[640] Cooper: *Making a World of Difference*, 44.
[641] F_G1.
[642] V2_G1.

the situation. The object offers the potential of meaning making, but this is not realised in situations in action. Some more examples help in understanding the potentials in using objects.

The boy who died in the fire also had a teddy which was brought into the drama and used in creating a memorial in the railway station. In the second session the group members found the father of the boy in the station who questioned them and finally left with his son's teddy. This was discussed in the focus group:

T: Why did the Dad take this Teddy away?
P1: So he has a memory of his son.
P2: So he can investigate further.
T: What does he think of when he looks at it?
P1: His son.
P3: How he died.
P4: How he embraced his son.
P2: Maybe he wants to throw it out, get rid of it.
T: What do you mean?
P2: Or maybe he wants to burn it? There are places where they burn dead people.
P5: Maybe he feels that it is like his son because this was his son's favourite toy and it makes him feel like his son is still alive.[643]

The object provides a scaffolding for the participants to see from the father's perspective retrospectively, though during the session they were not very interested in or empathetic towards the man. This quality could be used more consciously during the lessons. The object was charged with meaning and value, and the fact that participants saw extremely different things in it highlights that the action's meaning was left open for interpretation.

Similarly, the brick used in different situations became an object of significance as it carried additional meaning through its role in the story. "It would remind us that we can't tell the truth to anyone else. That we know the truth, but we can't tell it. Because then we would break a promise".[644] The participants connected this with when they made the memorial to the dead boy using the brick and the teddy. The meaning made by participants is complex here too, but there were no possibilities created for them to change these meanings through action in situation, the meaning making is intellectual rather than artistic.

[643] F_G2.
[644] Ibid.

In *The Tribe* series I used objects in a different way, they were symbolic representations of different groups of the tribe from the first moment. Together with the clementine, used as offerings to the Silverbird, these objects were placed in the temple. A young person found a mobile phone on the field after the man in the sunglasses, who offered the tribe a deal, left the island. We watched four individual improvisations in the temple using the objects. The question about whether to accept the deal was in the air, objects and images that represented the community were in the space and so was the mobile phone, an object that the young person was not able to use in the fiction. As screenshots[645] show the participants combined the objects in a variety of ways. Some actions were reflected on by the focus group.



Combining objects – playing with meaning

P1: When Tomi pointed that stick on the mobile.
T: That moment really stuck with you?
P2: I thought he was going to sacrifice the telephone, or something.
P1: He wants to break it up, then maybe he can find a trail. Or maybe he's afraid of it; it is really dangerous. I think it's a very dangerous object and that's why he was doing it.
P2: It can turn into a danger, because it might call the guy in the sunglasses and he can find out things that can put the tribe in danger. […]

[645] V2_D2.

> P2: Maybe they didn't know what to do, they only knew that they want to hide it. So if she puts the stone on it then maybe it is hidden.
> *Me: But why would this young person in the tribe want to hide it?*
> P2: Just to get rid of it, to shake the burden off. If she hides it maybe someone else can find it but it is not stuck to her.[646]

The actions with the objects opened space to reflect on the situation, for those in it and those watching as well. One constraint I introduced during the lesson was that the boy in the improvisation should eat a clementine. This produced a different reaction:

> When Tomi played the last scene you said he must eat a clementine offering. They are a fairly religious tribe, aren't they? Now the offering is in him. He himself becomes an offering. Making an offering is supposed to help them and he eats the offering, so the offering will help him as well.[647]

The main question at the point in the narrative was what to do with the deal offered by the man in the sunglasses, and what to do with the phone that the young Kalaf found. These uncertainties were strongly reflected in the actions. Rather than the combination of the objects, which is an intellectual process, it was the eating of the clementine that aroused the most poetic response. The sentence "he himself becomes an offering" can be understood as the clementine cathexing the young Kalaf, at least in the eye of one participant. The clementine was an offering for the Silverbird, but it also regained its fruit-ness because the boy ate it. The two layers of meaning operate at the same time and open possibilities of re-evaluation of the young Kalaf as well. Also, the sensual effect of the action could be another reason for why it produced a response of a different quality. However, the constraint remained a structural intervention, it created a problem to solve for the participant playing the role, rather than facilitated him to be in the situation and explore it through the action, which would have been the aim in the first place.

While objects can be used in the drama to create opportunities for making meaning, these worked primarily in situations where the teacher in role used the object. There were examples of objects making it possible to change perspective and reflect on other roles than those taken on by participants. For objects to be used by participants in situations to achieve Cathexis they would need to have an awareness of the aim of using objects to explore situations, and also reference points like the Centre of the specific drama lesson.

[646] F_D2.
[647] Ibid.

Site D – Gaps, Questions and Understanding Produced in the Cycle

My action research studies how to create DEs in LTD. A DE is created from the constellation of various Bondian devices, in this first cycle I studied the adaptation of these devices and concepts. Though I have no evidence of DEs being created, there is evidence of some gaps, questions and new understanding being created by the participants in the process. In this section I will examine how the previous three Sites impacted on the participants' understanding.

GAP, QUESTIONS AND UNDERSTANDING: I will offer some examples of the understanding the participants came to and expressed verbally in the focus groups. Participants of *Out of Space* made connections around the concept of smuggling. Talking about the goods traffickers one participant said: "but in this story the people are the goods, because they are smuggling them".[648] This was the most in-depth reflection related to the original subject of refugee crisis that I aimed to explore in the drama lessons. The story raised questions as well: "Why is the smuggler really doing this? Why do parents want to send their kids with the smuggler?".[649] To the question of what can someone learn from these drama lessons the focus group members replied:

> P1: It's possible that these things will happen soon, like running out of water.
> P2: They are all human. They are not monsters, but human beings.
> P3: We have to take care of each other, help each other, and also take care of the earth.
> P4: We can learn how to play together.[650]

The series of drama lessons produced reflection on a variety of issues related to the narrative. Most of them are quite general, it is only the last sentence that connects specifically with the process that the participants have been through. This was a group that found it extremely hard to work together and thus the understanding that "we can learn how to play together" can impact on their community.

The participants of the last series of lessons found the context of their drama quite extreme. *The Tribe* started out on an island where the habitants live in an archaic, agricultural community. This excerpt from the focus group after the first lessons gives a useful summary of what caught the imagination of one of the more timid participant.

[648] F_F2.
[649] Ibid.
[650] F_F3.

P: I was thinking about it yesterday, so that I could explain to my mother. I thought it was like there had been a war, and they had lost this war, and that is why they got on the island. I talked a lot about it to my mum.
T: Can you recount what you told her?
P: I told her who I was with in the same group; I told her what you asked us, and what my thoughts about those questions were. I also told her about the four families. I told her I was in the agricultural family. *(Laughs)*
T: Why are you laughing about that? Did you find this funny?
P: Yes, it's very funny even saying it.[651]

The history of the tribe, something we tried to invent based on the images in the temple obviously kept the interest of this participant. The distance of the fictional context from their lives was a factor that stuck with the participants, even the thought of living an agricultural life sounded hilarious to him. This feature also brought about in-depth reflection of participants in the final focus group. The participants thought the members of the tribe were 'more human' than people living today.

P1: I think they are. They too have tools, but they don't depend on them so much, they are much closer to nature.
P2: I think they're more human human-beings inside because we for example do not need to co-operate with each other. They need to co-operate in their families but also with the whole tribe.[652]

In the third lesson when participants played American teenagers they drew their own mobile phones and gadgets, objects that very few of them have in real life but all of them really crave for. They used their drawn gadgets to the extreme in the improvisations, photographing and recording everything. It could be the clash between the two worlds that started off thinking about humanness.

Answering the question 'what is the use of such a drama lesson' participants of *Children* said:



Mobile phone drawn by a participant

[651] F_D1.
[652] F_D3.

P1: We understand things from it. There are good and bad people, and medium people.
P2: We don't have to experience this to find out. We can find it out from the story.[653]

Others reflected on connections with the unbreakable vow in Harry Potter mentioned before. Here at the end of the series they made personal value statements related to this connection. "I never tell on my friends because I know if I would tell on them they would not be my friends anymore and I don't want to lose them"[654] stated one of the participants. At the end of the full process one of the girls in the focus groups responded the following to my questions:

T: What can you learn from a story like this? (Silence)
P: I can't explain, but I have a feeling about this story.
T: When did it start?
P: In the second session. It is about myself, I am trying to understand myself.[655]

Unfortunately, she was not able to explain more, but her feelings seemed genuine. These quotes, and many others referred to earlier in the text show, that the drama lessons triggered thinking, enhanced making connections. There were many useful learnings coming out of this first cycle of research which offered a clear directions of investigation for the second cycle.

Evaluation of the First Cycle

The first cycle of research explored the use of Bondian devices and structures in LTD. Besides providing useful insights and many new considerations towards creating DEs in LTD, the data shows that they were also enjoyable lessons for participants; 55 of the 57 participants of the three series said they would be happy to participate in a similar lesson again.

All the specific findings coming out of the data analysis of this cycle will be brought together with the findings of the second cycle towards the end of this chapter. Here, I will reflect on the cycle as a whole to set directions for the second cycle of research.

Clearly, the Bondian concepts, devices used did not hinder the realisation of process dramas with a LTD approach, participants mention improvisations as the most important and exciting parts of the lessons. The concept of Site and Centre can usefully accompany, though not substitute for internal coherence and angle of connection to help a more conscious structuring of

[653] F_G3.
[654] Ibid.
[655] Ibid.

drama lesson to explore socio-cultural dimensions of narratives. Enactment and Cathexis can possibly bring new possibilities to the 'making' element that Bolton[656] refers to as the central component of LTD.

However, for DEs to be created it seems inevitable for participants to have an awareness of aims and forms of creating gaps in the narratives they are actively building from within. Exploring this possibility became the central concern for the second cycle of my action research. Though LTD has been misrepresented or misinterpreted as a form of dramatic playing that lacks an aesthetic dimension, we have seen in the analysis of lessons of some of the major innovators of LTD that the participants' enhanced awareness of theatre components creates a more powerful artistic and educational opportunity. I am exploring new possibilities in this tradition in the second cycle of my action research.

Second Cycle

The understanding born out of the first cycle of the research led me to explore *how the conscious use of Bondian dramatic concepts and structures by participants of the lessons could enhance creating Drama Events in Living Through Drama*. Awareness of theatre forms and concepts has been part of the living through tradition as we have seen in the examples explored in the first chapter. But I wanted to investigate how a specific set of structures, taken from Edward Bond's work, can be used consciously by participants. I followed an existing tradition within the LTD approach but took it one step further by introducing these components.

This change produced several questions that I will examine here. An important practical question concerns the framework within which these concepts and structures can be offered to the participants. Another central question was whether the conscious use of theatre components hinders or enhances the living through experience of participants. Thirdly, the type of understanding created by participants within these drama lessons was also a question of importance for my research. I analyse the data to get answers to these three questions in the following part of this chapter, but before I do that I present a summary of the concepts and structures offered for use to participants in the drama lessons. This is followed by a short summary of the drama lessons implemented within the cycle to offer context to the data analysis. I return to my central research question and the summary of the two cycles of research in the final part of this chapter, following the analysis of the second cycle.

[656] Bolton: *Acting in Classroom Drama.*

The Bondian Structures and Concepts Offered to Participants

Based on the first cycle of research I identified three important components of the Bondian theory and practice that could enhance the creation of DEs by participants within the drama lessons. One of these was the basic understanding of the aim of creating theatre or drama. The second component was the specific Centre investigated in that drama lesson. The third component were specific dramaturgical structures and strategies employed by Bond as a playwright in the text of dramas. I will offer the rationale behind choosing these three and give a short explanation of them here.

As described previously, the acting behaviour of participants in individual improvisations of the first cycle often relied on a demonstrative mode of behaviour. Following the analysis of these moments I reached the conclusion that an understanding of the purpose of improvisation and being in the drama could enhance a more focused exploration of the narratives and situations in the drama lesson. Therefore, in this cycle of research I tested offering a summary of the *purpose of dramatic exploration.* The length and the form of this explanation varied in different drama lessons but the following thoughts were at its centre: I explained that according to some we rely highly on widely accepted narratives in understanding events and incidents in our daily lives, leaving little space for creating our own understanding of these; but according to some artists drama can offer the possibility to open space, create gaps that allow the free interpretation of events for participants and audiences alike. This nutshell version of the theory elaborated in chapter two was offered as one possible approach to theatre and drama, but one that was at the centre of the thinking behind designing the drama lesson and also the research that participants had willingly joined.

I discussed the concept of Centre previously. In my analysis of the first cycle I came to the understanding that the conscious use of the specific Centre of the drama lesson as a reference point by participants could enhance the possibility of creating gaps in scenes and improvisations of the classroom drama. There were differences in the extent the Centre offered was discussed and examined together with the participants, but in each lesson of this cycle I offered a question or sentence that could be used as a reference point throughout the session. I offer specific examples as part of the analysis.

Bolton points out that in the making mode of LTD "the responsibility of each participant is that of the dramatist/actor/director/spectator".[657] As I am aware of Bond using particular dramaturgical structures in his plays I decided to test if the knowledge of these structures can help participants create DEs in their function of 'dramatists' within the improvisations. I offered participants

[657] Bolton: *Acting in Classroom Drama,* 271.

dramaturgical structures I identified in Bond's plays that they could use within the improvisations. Based on the underlying dramaturgical structures pinpointed and explained in detail in chapter two of this book I created a list of practically implementable structures that I shared with participants at some point in the lessons. The first list consisted of seven items which I later simplified to the following four (I have added an example to make them more accessible here from *The Children,* a Bond play discussed in detail in chapter two):

I. Unexpected/extreme action – a completely unexpected action, that can be extreme because it is so unexpected, or because it expresses something deeply supressed but present behind the situation. An example from *The Children:* The Man being carried by the children says "My son, my son" and cradles the brick that is from his burnt house and which he uses to kill the children.
II. Turning social roles upside down – social roles assign an 'expected' behaviour – this is how a parent should behave etc. These can be played with, contradicted, or can slip off at moments. An example from *The Children:* The Mother asks her son (Joe) to burn a house down and explains why it is in the interest of the Joe to do it.
III. Creating gap in time or space or meaning – using language (foreign language, sounds, gibberish), time (pace) and the physical space to open gaps in meaning in the situation by creating contradictions. An example from *The Children*: The Man says "hgn" after smothering one of the children with a towel and smacking her on the head with a brick.
IV. Everyday objects that are familiar to us can create a useful focus point if they are used in any of the structures above. An example from *The Children:* The brick which is used in the first scene by Joe to whack his doll, is also used to swear on by the whole group. And the Man also uses a brick to take his revenge.

While I am fully aware of the dangers of identifying and using just some elements of a complexly connected body of artistic work, I thought that these three components: an aim for creating drama, a Centre of investigation and dramaturgical structures together can offer a usable but also coherent aesthetic grounding for participants of the drama lessons.

I also decided to work with secondary school aged students in this cycle, because I wanted to explore these complex ideas without having to deal with the issues arising from age that could divert the focus of the research. Testing various frameworks that allow the inclusion of these structures in the drama lessons was an important aim. One section of the data analysis looks at the frameworks I implemented in this process. First, I offer a short summary of the lessons conducted in this cycle.

Short Summary of the Drama Lessons

The three drama lessons used in this cycle offered different types of opportunities for the participants to create DEs. All three lessons included the structures and devices described above. I will give a short summary of the three lessons because in the data analysis that follows I will be referring to them in comparison to each other. Two of the lessons were implemented more than once and these produced variations of the original lesson, as I was trying to adjust them to the need of the specific group I was researching them with. I shall point to the variations where they were important.

I conducted two versions of the lesson set in a refugee camp in Austria following the 1956 revolution in Hungary. Both versions offered the Centre: how can one take ownership of one's life? Following a collection of reasons of why young people leave Hungary today, we went back in time to the story of a 15-year-old girl who runs away from home, across the border to Austria, in 1956 to escape getting trapped in the life her father's political position predestines for her. The *first version* (referred to as 56A_ in the data) of this lesson focused on the site of the refugee camp transformed from a holiday camp to accommodate refugees arriving to Austria after Soviet troops crushed the Hungarian revolution. Participants were offered the choice of numerous objects, from apples to a Bible, to use in creating scenes about the teenage girl in the space that they had designed. They were then asked to rework the scenes with the use of the dramaturgical structures, reflecting on the centre and with the aim of opening gaps. One of the narratives offered by participants was then developed into a whole group improvisation.

The *second version of the 1956* (referred to as 56B_ in the data) drama lesson focussed much more on the narrative of the girl. The situation of her leaving her home was improvised and reworked as a scene; and the final moment of the drama lesson was a pair improvisation between the girl and her father in the refugee camp. This situation was based on the historical facts of the Hungarian communist government putting pressure on Austria to send back all under-age refugees who do not have their parent's consent. The meeting happening in the refugee camp between the father and the daughter was overseen by a Hungarian government official, me in role. While in the first version the possibility of creating gaps was linked more to the space and objects and the narratives participants built from these two, the second version offered potential in the contradictory narratives of the daughter and the father. I will be analysing how these possibilities worked further on.

In the drama titled *Student Revolt* (referred to as Rev_ in the data) participants were in role as staff of the media company commissioned by the state to discredit the students whose demonstrations against the bad

educational system were gaining popularity. The Centre of the lesson coincided partly with my research question: how can narratives be dislodged? In this case I attempted to include the justification for dislodging each other's narrative of the situation as an element of the story. The process led to a pair improvisation of a situation in which an arrested leader of the student movement was interrogated by a representative of the PR company. The two participants of the improvisation both prepared their narrative and strategy to come out of this situation in the best way for them, and then were offered tools to use to offset each other in the improvisation.

Wild Child, the third drama lesson (referred to as W in the data), was based on a feral child narrative. It started by me inviting the participants to become co-researchers investigating this form of drama and the problem of *how dominant social narratives, ways of thinking can be questioned.* In the first version participants were also asked to create scenes or depictions of moments of realisations in their lives, when things they had not questioned previously were seen in a completely new light. In the second version of Wild Child we created the statue of the ideal student that the Education Ministry would make and looked at how to change it to express the reality of being a student and show the ideology in the first statue. While the first version focused more on their personal experience, the second version was more connected to the logic of creating DEs.

Then participants were offered a story about the question: *how can you find/be yourself in contemporary society?* They were offered the role of the staff of an NGO that helps people with issues integrate into communities. The roles and the organisation were built through tasks of mapping their previous successes and approaches to social problems. The organisation received a request to deal with an extremely difficult case of a nine-year-old child who had been raised by a pack of dogs. Participants were asked to create scenes about the education of the child, after a series of tasks prepared them for this; these included making lists of the most important things the child needs to learn, exploring in space how growing up with dogs impacted on her movement, and so on. The scenes created were then re-worked using the Centre of the story with the help of the dramaturgical structures. The NGO received a huge donation because of the good press they received for their successful nurturing of the child, but one of the criteria was that the child (whose gender depended on the group's gender ratio) should be there at the ceremony. A small group improvisation was played out as the reluctant child is persuaded to leave for the ceremony and the event itself was played out as a whole group improvisation. In different versions I tried setting the objects for them to use in the group improvisation or leaving the choice up to them, or using a mix of offering some and also giving participants some choice. I discuss the use of objects further on.

I conducted the drama lessons with groups that came together in different ways and in very diverse settings. I did a one-session and a two-session version of the Wild Child lesson, and researched it with four groups. I tested the student revolt lesson with one group, and the 1956 drama lesson with two groups, once in two sessions and once in one session. All details were presented in chapter four.

I will now analyse the data collected in the second cycle. I first look at how the different frameworks enhanced or hindered the use of the theatre elements I included in the lessons. Then I analyse if these elements are compatible with living through improvisations and finally discuss the questions raised and the understanding generated in these lessons.

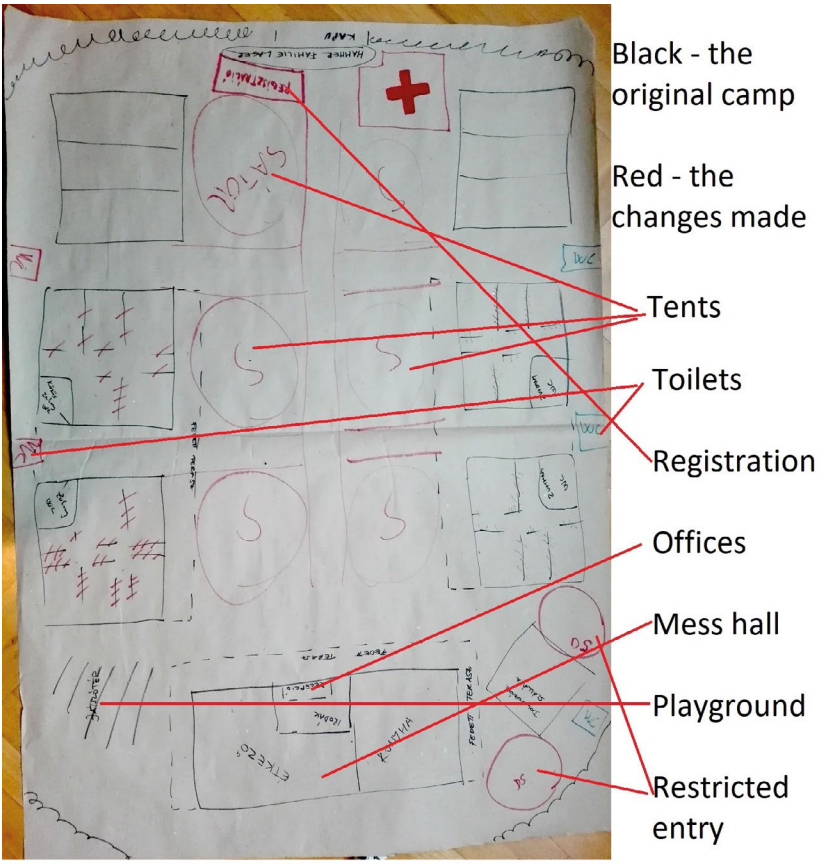
What is the Appropriate Framework for the Inclusion of Theatre Components in LTD?

A classroom drama is based on a collaborative process to which both the facilitator and the participants contribute in various ways. Providing the framework that allows making contributions, taking ownership of the drama for participants, but also enhancing useful learning is the facilitator's task. The narrative employed can be one element of this framework, but other elements like space, or even a specific point of view or perspective on the situations examined can also provide the framework for the session. These elements need to be combined coherently in practice, but in my analysis I will look at them separately to examine how they help or hinder the inclusion and use of the Bondian theatre components in LTD. This separation is justified by the process of planning in which these frameworks are included in the way and to the extent the drama teacher deems appropriate depending on her priorities and aims. I will first look at what sort of framework can space and objects provide, then I will study and compare the narratives employed in my research, and finally look at the frames set up in the drama lesson in this part of the data analysis.

Space and Objects

As discussed before, the use of space and objects are central in Bondian drama. I wanted to explore the potential they carry as a framework for the whole drama process in this cycle and planned one version of the 1956 lesson so that the camp, which was transformed from a family summer camp into a refugee camp by the participants, offered the holding framework for the drama based exploration of the Centre: what does it mean to 'own your life'. Besides re-working the camp participants also re-designed signs to make the layers of the history of the space visible and usable in the drama. For example, signs

specifying the rules of the camp for holiday campers were changed for refugees. After marking them out in the actual space participants were asked to use these spaces to create scenes from the camp. They could choose from a variety of objects to use in the scenes they created. The scenes were re-worked to reflect the Centre and include one of the Bondian dramaturgical structures I shared with them. This approach also meant that I had offered very little of the narrative, only the information that a teenage refugee girl arrived to the camp. This resulted in many unconnected situations, I analyse some of these in the following section.



Map of the summer camp re-worked with participants

Reworking/transforming the space

While the transformation of the space offered possibilities to clarify the situation and to look at the issue from a new perspective, it was a few objects that triggered a vibrant response. The apples offered to be used as

props were referred to in the focus group. "The apples were really good. They were tasty. They channeled the scenes. If you didn't have the apples the scenes would have been really different".[658] The participant here is referring to a scene which portrayed the budding romance of a Hungarian refugee and an Austrian volunteer. The refugee boy gave the volunteer girl an apple, and as they were sitting together the boy's father arrived and quarreled with his son. An old lady trying to pray close by, had enough of the noise and told everyone off. The Bible used by the old lady and the apple were central props in this scene. Even though the apple was used in the scene as a fruit that was precious in this situation as food, it brought in a set of cultural references.

> P1: The apples were really good, because they have different meanings. And I don't just mean knowledge and that sort, but in different situations they have different meanings. It means food, or life in a certain situation. The apple was not just an apple, it was much more. This was interesting.
> P2: The apple is a good symbol because it means knowledge and life, and as a brand it means technology, Newton's apple, the Bible. It's really good.[659]

The object made it possible to connect to the situation through its references, but it did not remain a cultural reference point, but also offered possibilities of testing values. In another scene created by the participants a woman lied to a guard to get an apple from him. The scene proceeded slowly as the woman told the story of her child, it turned out that the child loved apples. The guard finally gave the apple to the woman, who left triumphantly, leaving those watching quite certain that the whole story about the child was a lie. This opened a strong discussion in the lesson which was described by one of the participants as the following:

> The scene when she was lying to get the apple. It was interesting that people reflected very differently on the scene. Some thought she's owning her life because she got the apple, while others thought that she doesn't own life because she is lying to get an apple.[660]

The action and the story were clear, but the judgement of the action by participants differed, the situation tested their values and participants were taking their stand on this question. The Centre defined for the drama was used as a reference point in this debate, the major point of disagreement being: is deceit compatible with owning your life?

[658] F_56A.
[659] Ibid.
[660] Ibid.

In the scene described earlier, about the romance between the volunteer and the refugee a Bible was used by the participant playing the lady who was disturbed in her prayer by the family quarrel. The scene's connection to the Centre was discussed and then it was re-worked. There was a heated debate about the connection of religion and 'owning your life', which the group worked on developing in the scene. Focus group interviewees reflected on this moment:

> P1: I found the discussion we started about religion very interesting. Whether it opens your life or closes it down, whether it helps you see new things or not. I found that really interesting.
> P2: We could have talked much more about it, because we started talking about the Bible, but it was about much much more. It would have been interesting to continue.[661]

In the scene the lady with the Bible, played by a teenage boy, burst out in a rage, because of the unending family quarrel between the father and the son. The lady threw her Bible in the corner and stormed away. The boy demonstratively picked up the Bible with his father watching and sat back on the bench reading it, where he had sat with the girl whom he gave an apple.[662] The participant who chose the object and played the religious old lady in the drama lesson reflected on the process in the focus group: "I felt the subject of religion was really important in the drama. Thinking about it now, I feel I played the old lady really badly. Perhaps, if I had focused more on her then we could have brought out much more about this question".[663]

The boy who played the lady acted in a demonstrative mode, with huge gestures, and this mode of acting did not change after re-working the scene. This reflection on the mode of acting from him was in hindsight. The choice of the Bible as a prop signalled an interest in the subject of religion of the participant, but there is a visible change in how this participant related to the complexity of the question. An awareness of the duality of religion referred to above, that some people thought it helps you see new things, while other thought the opposite, could have opened an interest to focus more on the lady for the participant playing her. The attention of this participant moved from his preconception of religion, portrayed in the way he first played the lady, to the person who is religious. Though this happened in a reflective, analytic mode, and not while 'being' in the situation. The use of objects offered the possibility of bringing in a subject of interest for this participant and the re-working of the scene using Bondian concepts and structures resulted in a reflection on his own biases in this topic.

[661] Ibid.
[662] V_56A.
[663] F_56A.

While there was a consensus on the usefulness of the objects in the lesson in the focus group there was also criticism of the use of space. Though some of the participants enjoyed re-working the former holiday camp into a refugee camp, others were critical of the whole drama happening in the camp space. "I found the space very restrictive, that we had to remain in the camp. It was too small. And it also restricted our thinking".[664] This was a conscious choice of the facilitator, to explore the usefulness of the constraints offered by the space. Others explained that the buildings were not very useful because they lacked detail, and "they just remained buildings" so were hard to use. Others agreed: "Yes. Objects are much better because they are specific. An apple expresses more than someone standing around on a balcony".[665]

Participants themselves offered thoughts about what could make the specific site more usable, one girl said "we would need a space that really defines what we can do in it", while another participant pointed out that "if there had been details about the space that we knew then it would have been easier to work on them".[666] Instead of designing the full camp it would have been useful to focus on just one part of the space, designing that in more detail, giving it more history, would have offered those possibilities that some participants missed.

The lack of a problem or contradiction placed as a narrative opened space for participants to bring in their interests, but I was not able to develop the stories being invented in the lesson into situations offering opportunities of powerful improvisations on my feet. This realisation led me to plan the narrative into the second version of the lesson.

While the objects inspired dramatic action, the space only "gave a sense of the whole things atmosphere".[667] Designing elements of space that carry more profound contradictions or sharper content that can be tested in the situations could open different opportunities. However, designing a space of this quality would demand particular skills and understanding that participants would need to be prepared for. This direction would be worth testing further in future research. The space and the objects did not hinder the application of the Bondian devices, though there was very little improvisation involved because of the lack of the narrative. The lack of a narrative development made the use of most dramaturgical structures difficult as they rely on the progress of a story. This led me to develop the second version of this lesson which included a stronger narrative line. I am going to discuss that together with other narratives used in the second cycle of the research.

[664] Ibid.
[665] F_56A.
[666] Ibid.
[667] Ibid.

Narratives

Usually narratives provide the coherence of the drama process and the framework for including tasks of exploration. In this cycle I tested three different narratives and in this section I will compare the possibilities these stories offered for the inclusion of Bondian concepts and structures in LTD.

The story should create motivation for exploration. There were great differences in how interesting participants found the three narratives. The second version of the 1956 lesson, which followed the story of a teenage girl escaping from her father ending in their confrontation in the refugee camp in Austria, was not exciting enough according to some participants. "I think you need a more exciting story. Something that has more action. Fight, robbery kidnapping"[668] said one of the students in the focus group. Others disagreed with her to some extent, but there was a clear indication that some excitement, or something intriguing of some sort was missing. In the discussion in the focus group someone stated that the story was "too mundane",[669] while another participant argued that running away is not mundane at all. She claimed that she argues a lot with her parents, but never even thought of running away. Another participant offered a different analysis: "I felt there wasn't enough tension. At points I was watching it from the outside. Tension would have helped to go into it better, to take it more seriously".[670]

Possibly the situations offered as scenes to be dramatised or to be played as improvisations did not carry enough tension. But as the following quote shows the story did trigger the imagination of some participants. One of them offered some ideas about developing the narrative:

> P1: I would have continued the story. The dad could receive a letter that his daughter died. It would be interesting to see how he would have reacted to it.
> *T: What would he have done?*
> P1: He would become really sad. He would be very lonely and commit suicide. I think he would shoot himself in the head, because that's how his daughter died as well. That info would be in the letter.[671]

The lack of excitement referred to above and this quote also suggests that participants were not able to connect with the extremes I had thought would interest them within this narrative, even though the question of migration looms over young people, as 33% percent of 15–29 year old Hungarians would like to

[668] F_56B.
[669] Ibid.
[670] Ibid.
[671] Ibid.

leave the country to study or work and a large percentage of them would also like to stay abroad permanently according to the Magyar ifjúság kutatás 2016 [Hungarian Youth Research 2016] conducted by the Társadalomkutató Kft.[672]

The group that gathered to participate in the Student Revolt drama was fundamentally divided in how they related to the story. While some found it "difficult to get into it" because it was "too similar to what is happening today"[673] others explicitly said that this was the most exciting aspect of the drama lesson for them. Those who found it interesting said that "it was really useful to change the perspective and think about it as those who are doing the manipulation" and that it was exciting that "I had to represent someone who I don't agree with"[674] as she was playing a member of the staff of the PR company. The proximity of the narrative to the contemporary political reality was exciting for some but alienating for others.

There were a number of features that differentiated the Wild Child drama from the previous two narratives. This story engaged participants in a different way. One important point of interest was the contradictory nature of the protagonist.[675]

> When we did the scenes about the education of Wanda it was interesting that they all showed her on the border of being human and animal. I think secondary school students are also on the border, not of being animals or humans, but there is a duality in them. Perhaps we also held onto this, because we are also still searching for ourselves. How much of us comes from others? What part is really us? I think this is a timeless subject for everyone.[676]

Though this story does not have a direct political connection it raises fundamental questions about human identity, as can be seen from this quote: "Lily was not looking for her identity in the beginning, but these people are trying to show her something, or give her an identity. Telling her that she is a human being. How can they teach that to her?"[677] The feral child's state of being in-between also offered space for projecting concerns important for the specific group or person. In one of the schools where participants were students in their final year of studies the problem highlighted by them was

[672] Társadalomkutató Kft.: *Magyar ifjúság kutatás 2016,* Budapest, Társadalomkutató Kft., 2017. http://www.ujnemzedek.hu/sites/default/files/magyar_ifjusag_2016_a4_web.pdf

[673] F_Rev.

[674] Ibid.

[675] In the four versions of the Wild Child lesson the gender of the found child changed depending on the characteristics of the group. Even with the same gender we used different names in different groups, because the participants decided on the name of the child.

[676] F_Wa.

[677] F_Wb.

that of expectations: "there are lots of expectations on this little girl. But lots of other kids feel like that too".[678] This clearly reflected the tensions they were experiencing in their lives.

The human child's animal behaviour, the condition of being between two entities, triggered many questions. One respondent to the questionnaire listed nine questions that the story triggered in her/him, and then concluded "there are so many other questions that I could write. Questions that have no answer, because this is a peculiar little story that moves your imagination. Well, at least it moved mine ☺".[679] I look at the questions raised in detail further on in my analysis.

Participants also reflect on the challenge they were facing in their roles as NGO staff helping people. "It wasn't about playing the dog child, but about rising to the challenge".[680] Another participant explains: "I think the beginning was really strong and it drew us all into the story, and then from one moment to the other we just dropped into this different reality. I really believed in this fiction, and I wasn't self-aware at all".[681] The moment referred to is when the NGO received the commission to work with the feral child. The challenge was extreme and believable at the same time. While participants were completely aware of engaging in a fictional story, I also passed around photographs of Oxana Malaya, a Ukrainian child who had been partly brought up by dogs.[682] These images brought a reality to the story as well.



Oxana Malaya

[678] F_Wd.
[679] Q_Wc.
[680] F_Wa.
[681] Ibid.
[682] A short documentary about her case can be found on this link: https://www.youtube.com/watch?v=2PyUfG9u-P4, (accessed 26 April 2020).

Most of the participants were in role as carers of the child but they too needed to understand what it is like to be that child, as the following quote shows.

> How does she feel about her own existence? What is it like to be her? I find it impossible to tell from outside. Of course, I tried to approach her in the situation, but I had no idea of what she might think of herself. But I really can't tell. What is it like to live as a nonhuman? Because I only know what it is like to live as a human being. She grew up in a completely different world and I can't imagine what it's like for her, I don't understand how come she doesn't go mad. I would surely go mad.[683]

The dichotomy of the sentiments of this participant are telling, she says she "can't imagine what its's like for her [the feral child]" but also seems to really try to imagine it, and even succeeds to some extent as she says "I would surely go mad". The problem the participants faced in their roles as NGO staff was philosophical and practical at the same time. They had to decide on a conceptual level what is important to teach to make someone human again, but they faced the practical difficulty of it in the scenes and improvisations. Participants created scenes, reworked them using the dramaturgical structures and devices, and also had to find ways of dealing with this problem in improvisations as well. The scenes participants made were in some cases about trying to teach basic things like sitting on a chair to the feral child,[684] other examples were of the feral child digressing after much development, for example when a dog barks at her in a park.[685] The lesson ended in each case with a final group improvisation, where the wild child was asked to receive the large donation on behalf of the NGO. The scene was played as a glitzy award ceremony, with participants playing journalists, politicians and rich donors. The situation was seen as extreme by some participants: "I think that was really exaggerated, but at the same time it was very real. I can really imagine it happening".[686]

The interest and the questions generated made this narrative the most useful framework for including Bondian concepts and dramaturgical structures. What is clear from the responses is that the challenge this situation posed to their roles was engaging and also that the relationship to the feral child was both distant "I can't imagine what it's like for her"[687] but on another level also similar to their positions, "I think secondary school students are also on the border"[688] and "there are lots of expectations on this little girl. But

[683] F_Wb.
[684] V_Wa.
[685] V_Wd.
[686] F_Wb.
[687] Ibid.
[688] F_Wa.

lots of other kids feel like that too".[689] In whatever way participants position themselves in relation to the child they were engaged in the contradictions the protagonist posed. Most participants were in role as helpers, so they could explore their relationship further in situations.

While the improvisations between the father and the daughter in the 1956 drama, and the student revolt leader and the PR person in the student revolt drama were primarily discussions or arguments, the improvisations in the Wild Child drama offered more space for action in the role as can be seen in the screenshot of an improvisation in one of the lessons.[690]



Teaching the Feral child to eat properly

The participants had decided to teach the feral child to eat properly first, and use her hands rather than eating from the floor, but they struggled, as can be seen from the photos. I will return to the analysis of the mode of being in these situations later.

The intention in structuring the first two narratives was to "get to pair improvisations where participants can unmask each other's narrative with the use of the dramaturgical structures",[691] but the improvisations did not seem to give enough opportunities to do that. In the case of the Wild Child the contradiction was not in the two roles opposing each other, but within the helpers, as can be seen in one of the questions posed "is it good if we take this girl out of nature and put her into society? What is good and what is bad in what we teach her?".[692]

The fundamental human problem posed in this narrative, together with the questions that it raises within the role offered to participants, and the potential of 'doing' in the scenes and improvisations offers a productive framework for the incorporation of Bondian tools in the lesson.

I explore the improvisation parts of the narratives of these drama lessons further on to see whether they are compatible with the conscious use of theatre structures by participants, but before that I investigate how framing can enhance the use of these drama constructs.

[689] F_Wd.
[690] V2_Wa.
[691] RD_Rev.
[692] Q_Wa.

Framing – Offering the Direction of Engagement

As the concept of 'frame' in drama education covers a number of elements I will first define my use of the term. The concept of frame distance was developed by Dorothy Heathcote[693] following Goffman's *Frame analysis* and she defines nine different frame distances from the event, the first level being 'I am in the event'. The eight following levels make it possible to step away and look at the event from various distances. As I am pursuing to facilitate for participants to be in the event in my lessons, it is not the distancing aspect of framing that I have used in the lessons. Cooper explains that beside denoting a role function for participants frame also offers "a certain perspective or viewpoint through which the event is explored".[694] It is this aspect of framing that I employed in my lessons.

So the drama lessons in this research were not aiming to create any 'distance from the actual event', the role taken on by participants within the narrative was experiencing the crisis, the problem explored was affecting the role directly. The role also offered a specific perspective or viewpoint within the drama. But I offered a prologue, a short series of tasks, before the narrative was introduced, which offered a different perspective or viewpoint from that of the roles within the narrative. I see this prologue as akin to how Heathcote's question 'what would you like to make a play about?' functioned, as it framed participants as the makers of a play.

I tested framing the participants with a prologue before entering the narrative with the 1956 lesson and with Wild Child. In both cases I shared the Centre that the drama was aiming to investigate explicitly so participants could use it as a reference point through the lesson. In the 1956 lesson the frame was that 'we are exploring what owning your life means through this story'. With Wild Child I also made the research of this theatre approach part of the prologue, so I was asking them to investigate with me the inclusion of Bondian structures and concepts into the drama lesson, framing them as co-researchers exploring the implementation of this specific theatre theory and practice.

Participants of the 1956 lesson used the Centre as a reference point in the session. For example after the scene involving the Bible referred to above, in which the teenager defied his father in the refugee camp:

T: What is the boy played by Aron searching for?
P1: Peace.
P2: Harmony.

[693] Davis: *Imagining the Real,* 84.
[694] Cooper: *Imagination in Action*, 46.

> P3: I think he is searching for his life. He wants to hold the strings in his own hand, so his life is not controlled by his father. He wants to own it.[695]

Clearly, the framing worked in various ways with different participants. Some reflected on the impact of the framing in the focus groups. "When we were creating the scenes or watching them this question of owning your life wasn't so central for me. I wasn't thinking about it then. Now I can see how they connect to every scene".[696] Framing thinking by making the Centre explicit worked on different levels. While in the previous quote it is an aid for retrospective reflection, for this other participant it facilitated coming to new understanding.

> This phrase 'owning your life', for me it meant marking your aim and doing everything in your life to achieve that, so you have a clear goal and that there are no mess ups. This is what I was looking for in the scenes. But I realised all this doesn't just depend on us, but also on other people and the circumstances as well. This was really interesting for me.[697]

In the case of Wild Child participants reflected positively to the partnership offered in the frame:

> What this did was that I had this feeling that we can't say anything wrong, that something comes out of all the ideas and thoughts. And if the atmosphere makes you feel that everything is useful then people start saying even better ideas.[698]

This framing of the participants gave the inclusion of dramaturgical structures and concepts legitimacy and participants also saw themselves as creators and began looking at the process they had gone through as an artistic construct. "It's fascinating how much you can build out of nothing. We just started from a seed and so much came out of it. After an experience like that you just feel richer"[699] wrote one participant in the questionnaire. There were many reflections on the theatre form: "what are the tools that 'blow the fuse' in a scene? What can make me think about the reasons for things I see happening?".[700] Some questions touch on basic question related to theatre: "Is there such a thing as a 'good drama theory'?"[701] or "Is it possible

[695] V2_56A_verbatim transcript.
[696] F_56A.
[697] Ibid.
[698] F_Wa
[699] Q_Wa.
[700] Q_Wb.
[701] Q_Wa.

to change people with drama?" While other questions are quite personal, like: "Will I ever be able to direct if I just get lost watching and admiring people?".[702]

An important question concerning the framing of participants outside the story is whether it creates a distance in engaging with the problems posed in the narratives. It seems from the responses quoted that the centre offered a useful point of reference in creating and in observing scenes. Framing participants as co-researchers of drama presented the opportunity to perceive themselves as active creators. I have not found any evidence that the frame created distancing when I analysed the living through improvisations; I investigate improvisation in the drama lessons in the next section.

Though framing the drama as an exploration of a central idea and of theatre forms and structures has a lot of positive impact my reflective diary notes highlight a problem that I struggled with through the research. A concern noted after two lessons[703] was that it was time consuming and caused difficulties in time keeping during the lesson. This problem can be addressed perhaps in longer processes, but is a dimension that needs to be considered in relation to the positive features it can bring to the lessons.

Following this analysis of different framework's relationship to the explicit inclusion of dramaturgical structures and concepts to be used by participants in the lessons I will look at how these impact on improvisations, the central components of the living through approach.

Is Improvisation and the Conscious Use of Theatre Structures Compatible?

Improvisation is a central element of LTD. In the first cycle of research I found that Bondian Enactment demands the conscious use of structures that enhance the exploration of the situation. I aimed to make Enactment possible by offering tools to participants that they can use in the improvisations. The question arising from this is twofold; one question is whether the conscious use of these tools allows the experiential 'being' mode in these situations, while the other question is whether they produce Enactment, a conscious exploration of the situation by participants in these living through moments.

One dimension that the inclusion of structures possibly brought to the improvisations was pre-planning by participants. One focus group participant said "you really need imagination to see the whole in one piece. I went through it in my mind first, trying to work it out and then I tried it in the scene, to see if it works".[704] Another participant in another lesson

[702] Q_Wb.
[703] RD_Wa; RD_Wd.
[704] F_56B.

talks about a similar notion: "you first have the idea and then think it through for yourself, but then it's built on improvisation so you don't know what will actually happen".[705] The unfolding action, the unpredictability of the improvisation was reflected on by many participants:

> P1: I didn't know what my partners would say in the scene and I had to think and react on my feet. I had this feeling of not having boundaries, that we can bring anything into the situation.
> P2: You have to keep re-defining everything for yourself. Because the improvisation will throw you some other responses than what you had expected.
> P3: It was exciting that you didn't know what will happen next.[706]

These quotes show that the 'being' mode of LTD was clearly possible within the structure offered by the framing. Though the framework for the improvisations was set in the Wild Child drama lesson, the participants felt they needed to react in the situation to the unfolding event. This issue was examined further. In the questionnaire one item asked what helped or hindered their engagement in the improvisations. Responses to what made it difficult to take part in improvisations included: "my partners in the group",[707] "my own inhibitions",[708] "we didn't have enough time for preparation",[709] "more authentic space would have helped"[710] and "I didn't know enough about the character".[711] None of the respondents in the second cycle wrote that the dramaturgical structures or the frame employed caused difficulty in participating in the improvisation.

There was an incident in the second version of the 1956 lesson that is worth looking at in detail, as it offers useful insight into the possible difficulties. I will look at another specific example that offers a very different perspective further on. This was an improvised situation, the last time the daughter and the father met before she crossed the border. The girl who took on the role of the father froze and stepped out of the situation. The following discussion happened in the lesson:

> P1: I'll stop.
> *T: Why?*
> P1: It's difficult.
> *T: What's difficult?*

[705] F_Wc.
[706] Ibid.
[707] Q_Wd.
[708] Q_Wc.
[709] Q_56B.
[710] Q_Wa.
[711] Q_Rev.

P1: I can't think of what to do to make those thinking things.[712]

The 'thinking things' was a reference to gaps. The incident was discussed in the focus group where the participant explained what happened:

> There were many things. I started really feeling this situation and I became truly sad. So I gave up. I imagined: if I was a dad and my daughter was leaving what would it feel like. And I also knew how the story continues. I really wanted to convince her, but then I knew so little about her, so it was hard to say anything. It was interesting to watch others, it all looked quite interesting from the outside.[713]

When I probed further in the focus group asking about the dramaturgical structures the same student said: "I think one reason I stopped was because I found it really hard to create this gap. I'm not an actor, and I know you didn't expect us to be actors, but one needs to understand the whole thing to see where one can bring in such a twist".[714]

It is important to understand what proved as an obstacle for this student. The first account suggests that this participant found the emotion of the situation overwhelming, and she also refers to the closed improvisation, where the ending is already determined, as blocking her objective in the situation. She also added that the pressure of having to create a gap in the improvisation was too much, but as this was the factor she mentioned straight away in the lesson, it clearly played an important role in her freezing. This account highlights that it is important to adjust the amount of responsibility placed on participants appropriately. There are many factors that influence if a situation is good enough for an improvisation, this added pressure can take the focus away in some cases. In hindsight this improvisation could have been structured more skilfully to offer more space for action. In this situation the daughter was packing her rucksack when the father came in, the participant playing the father did not have a clear enough objective or a specific action that could offer grounding for participation in the improvisation. Though the major obstacle here was the pressure of creating gaps, the references to many other aspects of the situation suggests that participants can only create DEs if all other elements of the improvisation are well structured, as in good LTD improvisations. Another general feature for consideration is the group's interest in drama; there were evident differences between groups I worked with in this respect and the motivation to deal with such challenges needs

[712] V1_56B_verbatin transcript.
[713] F_56B.
[714] F_56B.

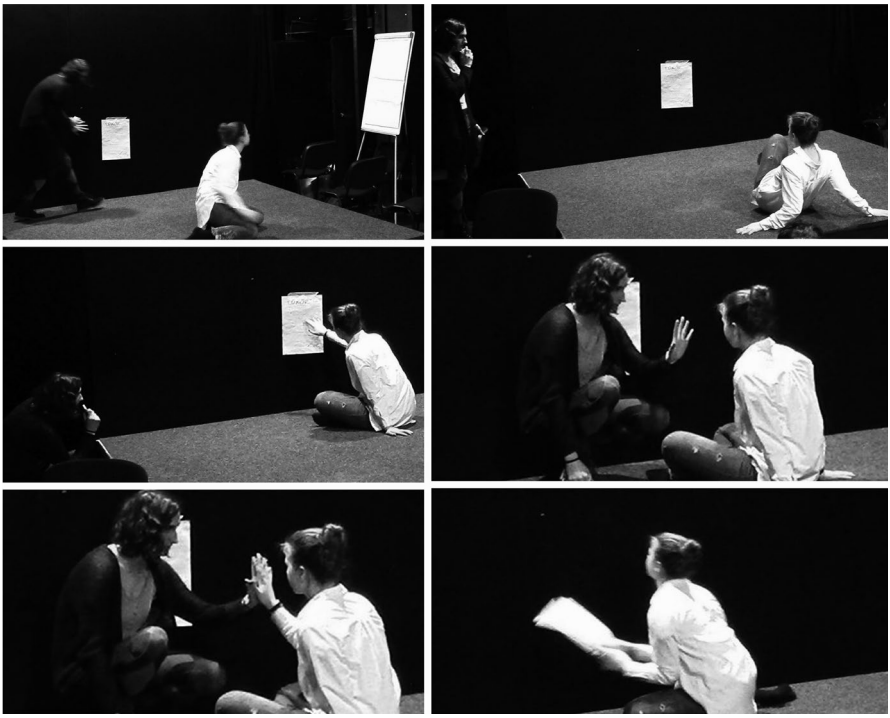
to be adjusted to the groups interests. Apart from one similar response from this focus group about the difficulty of using the structures in improvisations this problem was not mentioned elsewhere.

Concerning the question related to Enactment it is difficult to pinpoint data which can tell if participants were exploring different layers of the situation in the improvisations. Most improvisations happened simultaneously in pairs or groups of three and the quality of the video recording makes it impossible to identify subtle actions, realisations. The understanding and questions arising from the drama lessons are quite general and only a few are connected by participants to specific moments of action in the drama lessons. I will be presenting the questions and understanding generated in the next section.

If participants are able to create gaps in meaning through Enactment, exploring the Centre of the narrative, then they can create DEs. Based on the data collected I cannot provide explicit evidence of participants creating DEs in living through improvisations, but analysing scenes and improvisations created during the drama lessons, especially in Wild Child, we can see that participants were able to include certain structures in their work. One such example is on the border of being a DE, I am unable to surely define it as one based on the data available. This was a scene/improvisation created about the education of the feral child. I will give a short description of the action in the scene and share some screenshots from the video documentation.[715] The space created by participants was a room with a window. The feral child (the girl in the white shirt on the screenshot) stared out of the window (the flipchart). The NGO staff member (also referred to as researcher by participants) brought in and placed a mirror on the wall then left and observed, commenting the actions from outside the room. The child first flinched from her own reflection, then went up to it and touched the mirror.

The staff member went in and placed herself in front of the child's reflection mirroring her action. The child touched her hand similarly to the mirror. The staff member left the room to observe further and left the child together with the mirror. The child tore the mirror off the wall. The improvisation created discussion about what the staff member wanted to teach the child and what she actually taught her, and also what is useful for the child to see and what is not useful. The participants who created the scene used the Centre defined for the story *(can you be/find yourself in contemporary society?)* and also used unexpected action, played with social roles and used objects to create gaps in meaning. The mirror and the window were elements of the situation consciously chosen by participants. It is important to note that this was not a spontaneous, unplanned improvisation, but also not a rehearsed script. The details of the situation and the 'set' were designed by the participants;

[715] V2_Wa.



Planned improvisation by participants, Wild Child

the action was collectively planned and talked through by them. I wrote to the participants of this situation at the time of the data analysis to ask them specifically about this incident. One of them wrote in detail about how she remembered this scene four months later:

> I have quite intense memories of the situation – it was perhaps the first improvisation of my life. The strongest feeling was the excitement. I got engulfed in the excitement of the situation, of finding out something special and new in the examination of Wanda. I also remember the uncertainty that I realised in the middle of the scene that I don't know how I should behave in such a situation. We had planned the scene with M. (for example that I will be recording my comments on the side) – but what does a researcher comment? What is significant and what isn't? The importance of things change when you have a human living like an animal. The classic stories like Mowgli and Tarzan are useless here, this is an issue that creates a hole in human thinking – when the borders of the categories we know shift we freeze, we feel uncomfortable, and don't know what to do.[716]

[716] AI_Wa – Additional Email Interview with B.

The reflections of this participant clearly define the scene as an improvisation. The realisation of not knowing how to deal with the situation as it was happening also points to an experiential mode of 'being' in the site. The questions of what is significant relates to values. The state of the child, later described by this participant as "boundary-being", provokes these uncertainties of values. But it is because of having to the deal with the boundary-being in this specific situation that the knowledge from 'classic stories' becomes useless for the participant. She needs to fill the 'hole in human thinking' and take action. While having a strong felt memory and a clear analysis of this situation the participant sees themselves as creators of the situation as well. She explains that "The mirror that we placed in the space led to a similar 'recognition', but from the other side. Wanda begins to understand that she is a boundary-being, she cannot be categorised, she is an outsider for humans and animals as well".[717] The use of the mirror was a conscious decision by the participants who created the framework for understanding more about this situation for themselves. (Regrettably, I have not received a response or comments from the other participant of this improvisation.)

The components that enhanced this mode of engagement of the participants was their ownership of the situation; a clear understanding of the simple space they designed which reflected the clash within the feral child; the awareness and use of the centre of the story; the use of the dramaturgical structures with the aim of creating gaps.

This example shows that participants are able to employ structures offered and these can be used in improvisations. Being in the improvisation opened a gap, a space for realisations, for at least one of its participants. Unfortunately, I am unable to extract from the data what impact this improvisation had on those watching, whether it created a rupture for them in the narrative. Also the reflections of the other participant of the improvisation would be needed to be able to definitely label it as a DE. The reflections of one of the participants points to the possibility of a DE.

This incident offers a reassuring example that the direction taken presents many possibilities. The wider creation of similar improvisations might be enhanced if responsibilities of participants are broken down better and they do not have too many elements to apply at the same time. The key components in this case were the narrative and a clear understanding of its centre; the challenge the situation imposed on the roles played by participants; the ownership participants had of the situation they improvised in; the conscious use of dramaturgical structures, specifically the use of everyday objects and turning social roles upside down.

[717] Ibid.

Improvisation was a central element of the drama lessons, many participants write in the questionnaires that the most interesting moments of the drama lessons were improvisations, because: "it was great to see how my two partners just let it go in the improvisation"; "I did completely different things than I expected from myself", "I didn't like improvisation so far, but now I got to like it", "the improvisations often took the story in completely unexpected directions".[718] There is also a clearly positive response to improvising, and its characteristic of surprise and unfolding narrative.

Participants reflected positively on theatre structures and concepts offered directly in the drama lesson.

> When you stuck those papers on the wall with the ideas of how we could develop the scene, what twists and turns we can bring into it, that was really interesting. It made me think about other situations and scenes where it could be used. It also made me think about when we own our lives and when we don't. I think those structures could easily be built into the scenes.[719]

Participants enjoyed thinking about what we were doing as art. "I really liked it that you brought theatre into the workshop :)",[720] wrote one participant, while others specified that they enjoyed the scenes they created being linked together[721] to create a more coherent experience. Another respondent summarised that aiming for the situations to "be self-propelled" and not making "pre-digested" scenes for the audience, but letting them think for themselves, and even just keeping the audience in mind was surprising, because they are "real theatre things"; something she/he has not encountered before in drama workshops.[722] Being the audience of each other's work was also satisfying for some. As one of the student states "it was interesting to compare the scenes, because we had similar starting point, but then people developed using those forms into new directions".[723]

Altogether, the participants' reflections and the analysis of the activity of participants in the drama lessons shows that offering drama concept and structures and a frame does not hinder the improvisation, it adds an awareness of the artistic dimensions of the living through experiences of participants in the drama lessons. It is also visible that participants are able to incorporate structures offered in scenes they create and a more delicate break-up of tasks, an appropriate rationing of responsibility placed on participants could make it possible for participants to include them in improvisations as well.

[718] Q_Wd.
[719] F_56A.
[720] Q_Wb.
[721] F_56A.
[722] Q_Wa.
[723] F_56A.

What Understanding or Questions are Opened?

Based on the data of the focus group interviews and the questionnaires I analysed the understanding and the questions generated in the second cycle. The responses have been separated into two categories, understanding created about social processes, and understanding about themselves. Though I am aware that these territories are strongly intertwined I will be looking at these separately to make them more accessible. A third subject of understanding was also present in reflections; the participants raised awareness of artistic form which is reflected to some degree in the quotes in the previous section.

Reflections on Society

Though Wild Child did not build on any specific social issue it is striking to see the variety of social concerns reflected on and the diversity of aspects of social life criticised by participants in relation to the drama lessons.

One issue that related to their role as instructors of the feral child was education. Participants reflected on the values reflected on in schooling in the questions raised: "Isn't it more important for her to learn music, than to comb her hair or not eat with her hands?".[724]

Participants also considered issues relating to the true nature of our society and way of life: "how absurd our world is, it is really strange, the way we live".[725] This remark connects with the questions related to reality and fiction, true and artificial. The change of perspective brought about by the mixture of animal and human qualities triggered this thought: "the whole point was to look at what is actually important and what's artificial. If you are looking at the world from her perspective then you can see the difference".[726] One participant noted that the child's responses would be more genuine because she lacked preconceptions.[727] There were also specific questions about values expressed in different situations, for example concerning gender issues: "It was interesting that no one really went for that. That she should dress up as a girl, the type of clothes she should wear. Usually people think that these are important, but here they became additional things, because people were focusing on the real problems".[728]

The question of authority was also raised. "It made me think about why people want power, why do they want to rule over each other"[729] and this

[724] F_Wb.
[725] Ibid.
[726] F_Wa.
[727] Ibid.
[728] F_Wa.
[729] Q_Wa.

question related directly to the story as well: "is it useful if we integrate her into society? I know part of it is caring for her, but it felt it is more about controlling others; that we decide about their lives".[730]

Some reflected on the issue of diversity, and the norms of society: "does integration mean she has to think and behave like everyone else?" One of the participants said the drama lesson raised the question: "What makes a person human?".[731] Other participants reflected on how the drama connected with fundamental questions.

> It was interesting that we had a lot of ethical questions coming up at different points. The main question was: what is good for her and what does society expect? So, I think this was a constant question, are we doing something that's good for her, or is it because of the expectations of society.[732]

The question in this form connects powerfully to one of Bolton's three long-term aims in drama, that Davis argues is disappearing[733] from drama in education: 'to help the student know how and when (and when not) to adapt to the world he lives in'.[734] The classic trope of the feral child carries the duality that gives space to work on these questions in specific situations.

Perhaps it was the collaborative aspect of the drama lessons rather than the story itself that opened questions concerning the social health of one of the groups that participated in the research. This series of Wild Child was conducted in school time and the full class participated in it. "How much are we able to co-operate? What is it that we could work together for? Not just in the drama, but in real life"[735] writes one of the participants in her/his response to the item asking what questions or new thoughts the drama lessons raise for them.

The reflection worked on different levels. The questions and thoughts are all connected to the story but also express thinking on a conceptual level. It is also clear that different participants connected to different segments of the story, and the story itself was dense enough to open doors in different directions and raise many of the fundamental questions of living in society.

[730] Q_Wb.
[731] Q_Wa.
[732] F_Wd.
[733] Davis: *Imagining the Real,* 37.
[734] Ibid., 22.
[735] Q_Wc.

Reflections on Themselves

Participants of the drama lesson reflected on different aspects of their life following the sessions. Some reflected on their position in the world: "I need to learn to live outside myself, not live boxed up. It made me think about my relationship to the world. Any situation can have so many different outcomes. We can turn things on their heads"[736] As this response is from a questionnaire, it is not possible to probe further whether it was the feral child's seclusion from the world or the structures offered to challenge narratives in drama and improvisations that triggered this reflection. Other questions concerning the individual's relationship to the world raised in the questionnaires were: "what do I gain if I integrate?" and "how should I perceive the world? Is there anything that can stop me?" Other reflections on themselves included "I feel impotent when I approach someone who is so different from me".[737]

Participants also reflected on a raised awareness of their surrounding that the drama created in them.

> As I was going home I realised that I started watching in a different way. I was watching how people move. Things that just looked normal to me till then. As I was standing in the crowd on the Metro I looked at how different people were, how they behaved. Being in community – we are so afraid of connecting or touching each other, all stuck in our own worlds.[738]

Others reflected on the raised awareness of how past experiences influence us.

> I remembered watching my little brother growing up, becoming a person. These stories influenced how we related to this child, who was both a dog and a person, and was neither of them as well. In our scene, I was looking at her scientifically, but what would have happened if I would have been like a parent just observing the child, would things have happened differently? What would I have done? I had the strong feeling that our pre-existing knowledge, the things we know from before, really influence us. Things could be different if we wouldn't rely on them so much.[739]

Both the social and personal reflections and questions are concerned with values and with the participants' position in the world, and their relationship to it. These are the territories DEs should work in. These responses also suggest that the approach taken on in this cycle of the research has brought the creation of DEs in LTD closer.

[736] Q_Wb.
[737] Q_Wa.
[738] Q_Wb.
[739] F_Wa.

I will give a short summary of the second cycle before reflecting on the findings of the whole action research I conducted. I will close the chapter with a reflection on the research methodology employed.

Summary

In the second cycle of my action research I investigated how the conscious use of Bondian concepts and structures by participants of the lessons could enhance creating Drama Events in Living Through Drama. This research question came out of the findings of the first cycle of research, connecting the two cycles. The three components of the Bondian approach I offered to participants to use were: the aim of creating a gap through drama; the concept of Centre; and some dramaturgical structures used in Bond plays to create gaps in narratives. The next section shared the three narratives used in this cycle.

In my data analysis I first examined the different frameworks that can provide space for including the drama structures and concepts. I found that objects created the possibility for participants to bring in their problems and interests into the narrative and also helped in creating a multi-layered reflection, as could be seen in the examples of the apple and the Bible. It also became clear that a Bondian use of space would demand particular skills and understanding in designing specific sites of the drama which I was not able to offer in this series. I compared the three narratives used in the cycle and found that Wild Child, the story built on the classic theme of a feral child, provided more possibilities for participants to resonate their social and personal interests in and also offered situations that were more useful for improvisation than the stories that I had designed to reflect current socio-political issues. Especially the transitional nature of the feral child triggered many responses.

I explained the way I used the concept of frame to provide a specific perspective on the whole process and found that it proved productive from a number of aspects. A raised awareness of the centre enhanced its exploration in the drama. The understanding offered about the aim of theatre and the dramaturgical structures stimulated the participants' capability of exploring problems and question in a dramatic form. We could see it being used consciously in reflection in the example of the Bible, and in creating situations in the example of the mirror and the window.

The analysis of the compatibility of offering explicit theatre forms with living through improvisations showed that participants were mostly not hindered in improvisations by the use of theatre concept and structures. However, some examples, like the improvisation between the father and the daughter in the 1956 lesson where the participants playing the father froze, highlighted the need of breaking down tasks and giving responsibility

to participants step-by-step. As could be seen in the example of the mirror and the feral child, participants were able to use the concepts and structures in improvisations they created within the drama lesson, but there is not enough data to confidently decide whether it was a DE. The responses of participants showed that the narrative and the approach to drama taken in the second cycle opened profound questions on a personal level and also concerning social reality.

In the next section I bring together the results of the first and second chapter, presenting the findings of my action research. This is followed by reflection on the research methodology used.

Findings of the Two Cycles of Action Research

This action research set out to investigate if it is possible to create Bondian Drama Events in Living Through Drama. Following the analysis of two cycles of empirical research I am not able to provide a definitive answer to this question. However, new possibilities have been explored related to the connection of the two fields and these have provided understandings that could be used to create DEs in LTD in the future.

The major finding of the first cycle of my research was *that participants need some conscious understanding of the concepts and structures that make it possible to create a Drama Event* to be able to use them in improvisations.

The central outcome of my second cycle of research was that *the framing of participants to be aware of these concepts and structures does not hinder their participation in living through improvisation and enhances the possibility of them creating Drama Events in scenes and possibly in improvisations as well.*

I will list further findings I have come to in the two cycles of the research, in each case they will be followed by a short explanation.

1) An awareness of the theatre concepts and structures, besides enhancing engaging meaningfully in classroom drama, can heighten the understanding of participants of drama as an art form, and help participants see themselves as makers of drama.

Though I explored Bondian concepts and structures there was a clear indication in the feedback from focus groups and questionnaires that participants generally enjoyed and appreciated thinking about drama as a form of art, and cherished engaging in questions concerning form and content with the aim of creating meaningful art.

2) Narratives based on current socio-political issues can engage but also alienate participants, while narratives based on profound dilemmas of human life can generate space for participants to bring in their personal and social interests and concerns.

The Wild Child drama lesson based on a feral child story reworked a classic theme. Participants explicitly reflected on the intriguing nature of the narrative. Its protagonist being on the border of human and animal triggered many questions, thoughts and the imagination of participants. The role offered to participants gave them a direct stake in dealing with this ambiguous state of being. These aspects offered the possibility of engaging in profound human questions and trying to deal with them in situations.

3) Stories or moments can be considered extreme in relation to the participants' angle of connection. A situation becomes extreme for participants because their concerns, fears, interests are reflected in what has 'gone wrong' in the story.

Other aspects of working with an extreme story were also apparent from the research. One of them was that it triggered questions and story building from participants. The extremeness defines the story clearly as fiction for the participants, and surprisingly offers safety as they clearly separate it from 'real life' and handle it as fictional. In some cases extreme stories have an alienating effect as well.

4) Objects offer a variety of possibilities when used in drama. They can make space for bringing in participants' interests and problems, or be used to create gaps in meaning, or help in changing perspectives of participants. The awareness of reference points in drama can enhance the participants' conscious use of objects and their understanding of the art form.

There are a number of issues to be investigated further in the use of objects. Among many others there is a rich territory to be investigated about the difference in using actual objects or iconic representations and what their relationship is to the everyday culture of the participants.

5) Contemporary social problems and issues are recognised easily in the fictional world by the participants, but they can only be investigated in depth if the underlying problems are manifested in the story in striking images, situations, roles and objects that participants can connect to or manipulate in situations.

In Bondian terms site A, the contradictions of the world we live in, need to be present in site B, in the story through specific actions and situations and roles. Powerful images can also trigger the imagination to make connections between different worlds.

6) The ownership and control of the fiction creates engagement in the drama but the loss of control over the narrative at certain points creates extreme moments and a motivation to understand and build the story further.

I found that a potential for extreme situations can be created in moments when the participants lose control over the story, but still have an ownership of the fictional context.

Possibilities for Further Research

As stated before, this study engaged in an extremely wide survey of two complex fields and has gone some of the way in bringing the two closer. However, there are many important topics that would demand further investigation to produce more practically implementable knowledge. I will list some of these possibilities for further research.

- Using the space and the specific site of the drama offers more possibilities than what was uncovered in this research. Perhaps designing elements of space that carry more profound contradictions or sharper content that can be tested in the situations would be a possibility. But also breaking down and offering the possibility of designing more usable spaces together with the participants could be researched further.
- The angle of connection is a complex concept that needs further research so it can be implemented more productively in the field of drama education. Also its relationship to the concept of Site would offer useful grounding for the further exploration of Edward Bond's theories and practice.
- The relationship of Internal Coherence and Centre is also something to explore further. Both concepts play an important role in structuring drama, it would be useful to understand more about how they relate to each other.

I have also come to some realisation in relation to my own practice that might be useful to share at this point, as the central aim of this action research is to develop my own work.

a) I became aware during the analysis of the data of the problem that my images, preconceptions of what sort of theatre I was looking for influenced the way I evaluated the situations as a facilitator during

the drama lessons. What I thought a DE should look like narrowed down what I was able to see in what the participants were doing in the lesson. The analysis of the video documentation helped in recognising the difference between my sense of the lesson and what could be seen from a different point of view.

b) I need to concentrate more on the group and not on delivering the structure when I am realising the drama lessons. I need to hear their interests and adapt the situations in the lessons to reflect these there and then. The research situation also added an element of inflexibility in some cases, but possibilities visible in the lessons in hindsight showed some missed opportunities to engage in the subjects offered by the participants.

c) I need to schedule the time planning aspect of my lessons more realistically and handle time more clearly in the sessions. I typically plan much more for each lesson that can be achieved and this can cause pressure and changes in sequencing and disproportionate use of time between sections of the lesson.

d) I need to develop my theoretical and practical understanding of internal coherence to enhance the structuring of living through improvisations. This has proved to be the least developed part of my training as a drama teacher. It is a concept that is missing from the Hungarian drama canon.

In the next chapter I discuss these findings in the context of the literature review I began my thesis with, so their relevant place and use can be seen within the contemporary drama education field. But before that I reflect on the research methodology employed.

Reflections on the Research Methodology

The major decisions concerning the research methodology have been proved right by the amount and quality of data collected and the findings produced that offer new considerations and possibilities for the field of drama in education.

Action research was the appropriate approach as it enhanced the awareness and the quality of my work as a practitioner and the theoretical understanding of my own practice. The change in my practice is considerable both in relation to LTD and also the use of theatre concepts and structures in practical work. The buds of new possibilities are also there in this practice.

The scope of the research question I chose has proven far too vast. I came to this realisation fairly early in the research as I understood the complexities of both fields of LTD and Bondian drama. As there is very little research

currently connecting these fields some ground-breaking mapping needed to be done in this research. I also wanted to find my own avenues of interest in this action research. I will narrow down research questions for any follow-ups of this investigation.

The process of the research also advanced my understanding of research methodology. Some of the data collection methods did not prove effective, for example the tools I had explored to engage participants in a collaborative research, like asking them to write a research diary in places where I worked on longer series in the first cycle. As I realised the ineffectiveness of this tool I tried to narrow it down to offering possibilities of further reflection, like leaving sheets of sugar-paper for the students to write on when I was not there. There was some feedback on these sheets, but not enough to use in the analysis. In the second cycle I took it one step further by framing the participants as co-researchers and asking for their feedback from a research perspective as well. I felt this was more genuine with the groups that had come together specially to participate in the research, in the case of the full class that participated the dynamics did not make it possible for all of the participants to take this frame seriously. My interest in developing collaborative research that relies on students more is undeterred, but I believe I will implement it when I work with a group for a longer period of time.

To be able to locate the possible DEs I asked the group after the first lesson to write down the moment that was the most exciting for them. As I was unable to use the results of this collection in any way I gave up on this form of data collection.

Though I was able to use data from the video recording of the lessons the quality of these recordings were poor in most cases and I was unable to use them for anything else than crude documentation of what happened in the lesson. Even the wide-angle lenses would not always cover the full classroom, or scenes were not visible because they were covered by participants. I believe more productive uses of video recordings could also be explored.

There was a great difference in amounts of addition material created around the drama lessons between the different age-groups. The 9–11 year olds enjoyed drawing and many of their art work could be used as data created. The secondary students were able to give more reflected and precise reflections verbally in the focus groups and in the questionnaires. I have relied on such materials in the analysis accordingly.

The choice of groups participating in the research was diverse. While it was useful for my personal development that I could work in different contexts and with different groups, in two cases I felt that the research itself would have been more productive with a smaller group or a group with better internal dynamics. The challenge in these cases became to keep the drama lesson

going rather than exploring the subtleties of the approach. On the other hand, some of these lessons also provided powerful reflection in relation to what are the possible problems with the lessons.

Overall, I believe the chosen research approach and data collection methods provided rich material for the analysis, which resulted in useful findings for the field. I will continue by contextualising my findings within the theoretical framework of the two fields and offering further questions for investigation in the last chapter of my thesis.

CHAPTER SIX: CONTEXT AND FURTHER USE OF THE FINDINGS OF MY ACTION RESEARCH

My action research set out to create Bondian Drama Events (DEs) in Living Through Drama (LTD). In this final chapter of my thesis I place the findings of my action research in the contemporary drama in education setting. First, I present a summary of the findings of my investigation in relation to my research question, then I look at the approach I developed in relation to other contemporary forms of LTD, and how it relates to some of the criticism that has been aimed at this approach. I then place my work in relation to some other forms of classroom drama. Finally, I summarise the possible directions of development of the approach I have explored and the possible uses of the findings for the field of drama in education in general.

Summary of the Research Project Conducted

I set out to develop my own practice, which was originally based on the conventions approach to drama, with the aim of fostering a more socio-politically engaged practice that connects strongly with theatre on various levels. I decided to explore the possibilities in connecting LTD and Edward Bond's theory and practice in classroom dramas, because these two approaches contained the features that I aimed to enrich my own praxis with. To be able to explore my central research question empirically I examined some examples of lessons from important representatives of LTD. A critique of this approach was also presented and it was placed in the contemporary drama in education context. The second chapter discussed the complex theory of Bond with a focus on the analysis of DEs. Besides the study of Bond's theory, the playwright's dramas were also investigated leading to the identification of a set of structures in the plays through which his theoretical aims are achieved practically. The third chapter investigated the bringing together of the two territories starting out from the analysis of the David Davis's lesson, offered by the author as a possible example of a DE created in a drama lesson, followed by the comparison of different concepts and structures used in Bond's work and in LTD.

I explored my central research question, can DEs be created in LTD empirically in an action research of two cycles. The first cycle, consisted of three series of three lessons each conducted with 9–11 year olds and explored the connection of the two fields. This cycle came to the finding that participants need some conscious understanding of the concepts and structures to be able to create DEs in living through improvisations.

This finding led to researching the impact of offering participants the use of three central components of Bondian dramas explicitly, the aim of creating drama, the Centre investigated through the narrative and dramaturgical structures behind possible DEs, as a part of the drama lessons with the aim of creating DEs in LTD. The incidents analysed showed that participants were able to use the structures in living through improvisation, creating gaps in meaning for themselves. While I have not been able to confidently document DEs created for participants watching the improvisations, a variety of rich understanding and complex questions produced by participants as the outcome of the drama lessons were documented and shared as part of the analysis. The outcome of the second cycle was that the framing of participants to be aware of the Bondian concepts and structures did not hinder but in fact enhanced their participation in living through improvisations and boosted the possibility of them creating DEs in scenes, and in improvisations as well. Further outcomes of the research included:

- that the awareness of theatre concepts heightened the understanding of participants of drama as an art form;
- that narratives based on profound dilemmas of human life can generate space for participants to bring in their personal and social interests and concerns;
- that the participants' connection to the problem can make a narrative or situation extreme;
- that the use of objects in specific ways offers many possibilities for participants to explore problems within the fiction;
- that contemporary social problems and issues are recognised easily in the fictional world by the participants if they are manifested in the story in striking images, situations, roles and objects that participants can connect to or manipulate within situations;
- that ownership and control of the fiction creates engagement in the drama but the loss of control over the narrative can create extreme moments and a motivation to understand and build the story further.

These findings contribute new insights for those working in the field of drama in education. They contribute not only to the improvement of my practice, but provide rich input to anyone exploring LTD or the implementation of Bondian theory in classroom drama. The research also created a new model

of bringing different components of theatre and combining them with the experiential parts of drama lessons, thus offering a new way of thinking that can be incorporated into a wide range of drama practices.

The research has also contributed a number of new questions to be investigated further. These are described in detail together with further personal learning outcomes of the action research process in section 5.3, at the end of the data analysis. A new direction towards creating DEs in LTD have been highlighted by this research, and a number of valuable connections between the two fields investigated have been shared. To grasp the full implications of the findings of my research they need to be understood within the context of contemporary reinterpretations of the living through approach, and the contemporary drama in education scene.

My Research Lessons in the Context of LTD Practices

The inclusion of specific theatre concepts and structures for participants to use within an LTD framework connects with some elements of living through practices examined in the first chapter of my thesis, but also provides new directions of development of this approach.

The lessons I implemented in my research focused on enhancing the possibility of participants 'being' in moments of crisis within the narrative, and not only experiencing but becoming makers of the drama by reacting to the unfolding events. This element of my lessons connects to Dorothy Heathcote's early LTD approach, which is based on the understanding that "drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges".[740] This element of her work was carried further by Bolton, O'Neill and Davis in their reinterpretations of LTD, while Heathcote's reinterpretation, the Mantle of the Expert approach (MoE), offered a more distanced frame for 'dealing with those challenges'.[741]

From the perspective of the problems explored my lessons connect with the aims Bolton defines as one of the fundamentals of his work: helping the participant know "how and when (and when not) to adapt to the world he lives in".[742] The connection is even stronger with the aims Davis outlines for his work as seeing "through the ideological distortions that disrupt our vision." The aim is specified by him as: "to provoke the opportunity to find one's relationship to those social forces, thus providing an opening for us each

[740] Heathcote: Improvisation, 48.
[741] Davis: *Imagining the Real.*
[742] Bolton: *Towards a theory,* 22.

to create our own humanness".[743] As pointed out before, my research built strongly on Davis's exploration of connecting LTD and Bond's theory. I used many of the process drama concepts and devices described by him in his book *Imagining the Real*. One major difference in how I aimed to achieve similar goals was by offering participants Bondian concepts and tools explicitly in the drama lessons. This development in my work built on ideas already present in different LTD lessons examined as part of this research, but also represented a new approach.

Some level of awareness of participants of theatre components is a phenomenon I found in all examples of drama lessons studied in the first chapter, and this is also reflected upon by various authors writing about LTD.[744] As I developed this aspect of the living through approach I found that participants were not hindered in 'being' in the unfolding crisis and were also capable of using some theatre structures to explore the crisis within the improvisation. In one example from his work, about a father leaving his daughter at a clinic for women who are morally insane, discussed in chapter one, Davis offers the participants of the lesson the structure of 'five layers of meaning' to rework their scenes and become aware of using sign and making meaning in drama, before they work in improvisation.[745] He then also brings back questions referring to the five layers as a preparation for the pair improvisation structured into the drama lesson. This use of a drama device offered a model that I developed further. By offering three components of Bond's drama theory and practice this research offered a major innovation in creating a Bondian LTD practice and also addressed the issue raised by Cooper in his critique of Davis's lesson[746] of participants not having enough tools to investigate the situations in the drama.

The last lessons of the action research development process of my work contained two new elements compared to other LTD lessons examined. One was that the three components of the Bondian approach I offered participants explicitly: the aim of creating gaps in meaning, the use of the Centre of the narrative and the dramaturgical structures, provided a complex net of reference points that make conscious creation of art possible. The second element was that of framing participants as co-researchers and developers of dramatic form.

These are significant developments within the LTD approach as they redefine the role of the participants in the drama lesson and also offer a new relationship between LTD and theatre. The findings show that participants

[743] Davis: *Imagining the Real,* 1.
[744] Bolton: *Acting in Classroom Drama;* Davis: *Imagining the Real*; Fleming: Starting Drama Teaching; O'Neill: *Drama Worlds.*
[745] Davis: *Imagining the Real,* 71.
[746] Cooper: Revisiting the process drama.

can consciously use artistic structures and experience living through improvisations as part of the same process. One reason for this is that the two processes, creating living through experiences and using theatre structures and concepts, complement each other in their basic understanding of drama, and have similar aims and objectives.

The next section will look at how the approach used in my research responds to some of the criticism directed at LTD.

Research Lessons in Relation to Criticism of LTD

Different critiques of the living through approach were discussed in the first chapter. Four of the issues raised connect in some way to my research question, these are the following:

- the need of high investment of energy and time in building the fictional worlds and belief compared to the outcome of the encounter;
- the conception that LTD is part of "the naturalistic fallacy"[747] and has lost contact with theatre;
- questions raised about the protection of the participants in relation to the intertwining nature of fiction and reality;
- questions raised about the relationship of rational reflection and metaxis.

As these issues were discussed in depth in chapter one. I will not offer a renewed analysis of them. I will only add the new aspects and considerations that my research has brought to these ongoing debates within the wide field of drama education.

Hornbrook, among others, raises the issue of too much time invested in achieving "'awesome' dramatic occasions" and questions whether it is "profitably spent".[748] Some of the findings relate to the question of investment from the student's perspective. Students could bring in issues and problems they were interested in when the narrative explored through drama was based on fundamental human problems. There was a case when students found the drama lesson not interesting enough; the analysis showed that the angle of connection to the narrative had not been identified well by me in this case. From the students' perspective investment in a lesson can be considered 'profitable' when they can engage in questions that are important for them.

Neelands connects this issue with another important question linked to the living through approach to drama when he writes that "spending four hours or more in the classroom 'building investment' and 'belief' in an

[747] Neelands: Mirror, Dynamo or Lens, 146.
[748] Hornbrook: Education and Dramatic Art, 80.

imagined character and situation prior to an 'authentic' role play is, in fact, a mythologised dilution of the working practices of Stanislavski, Michael Chekov and their followers who constitute the historical and contemporary face of behavioural realism in acting".[749]

I have previously highlighted how this description misrepresents the theatre background of the practices of living through that I examined. Here I will only reflect on my lessons in relation to this understanding of LTD. I incorporated theatre theory and practices of Edward Bond in my drama lesson and the aim was clearly not 'authentic role play', but the exploration of both the content of the narrative and the theatre form. This was even made explicit for participants in the second cycle. The inclusion of basic theatre theory in the lessons was received very positively by participants, as I have described in the previous chapter, and made them aware of themselves as creators of art. My research shows that theatre structures and concepts are compatible with LTD; on the one hand these structures can enrich the living through exploration, on the other hand their use in the process can deepen the participants' understanding of the theatre form. My finding contradicts a very widely spread misunderstanding of the living through approach.

Concerning the question related to the protection of participants in the fiction, raised by Fleming in reflection of his experience of Bolton's *Crucible* drama,[750] I reached the conclusion from analysing the data collected in my research that the extreme-ness of the narrative reinforces the fictional nature of the drama, making it safer for participants to explore freely. However, this is just one aspect of the protection of participants, which needs to remain a central concern of anyone engaging in educational activity. This remains an interesting territory for further exploration.

The important question raised by Fleming in the afterword to Davis's *Imagining the Real* about the manner of reflection in LTD is useful to re-consider: "I think there is more work to be done in distinguishing the reflection that is acknowledged as being part of metaxis in living through drama from the reflection that is part of more distanced modes of working".[751] Though I was not able to focus on comparing the two modes of reflection in my research, the focus on objects in many cases opened interesting possibilities for reflection in my lessons. The aim in my lessons was to create a reflection from within the narrative that connects a rational and a felt understanding born out of imaginative response to the crises in the situation. The investigation of this issue could perhaps be connected with the further examination of the use of objects in creating understanding and reflection.

[749] Neelands: Mirror, Dynamo or Lens, 146.
[750] Fleming: Interview, 2.
[751] Fleming: Afterword, 169.

The issues considered in this section are part of an ongoing debate about the living through approach, which covers many different methodologies and forms of drama in education. My research has made useful contributions to this debate by offering a new mode of connection between LTD and theatre, creating new responses to some old questions and opening some new possibilities for further investigation. I will continue by placing the drama approach developed in my research in the wider context of contemporary drama education.

My Lessons in Relation to Other Approaches

There are many valuable practices of drama education around the world, used in different contexts with a variety of aims. As mapping diverse approaches was not the aim of my research, I will only examine the similarities and differences of the practice developed through this research to two very differing, but widely used reinterpretations of the living through approach.

Bolton describes Heathcote's Mantle of the Expert (MoE) as a reinterpretation of her own earlier living through approach work, known as Man in a Mess.[752] Heathcote herself defines MoE as "an approach to the whole curriculum"[753] where learning science, maths, language, etc. can be incorporated into and motivated by the fictional context. Maria Gee explains MoE: "Heathcote's model offers an imagined context (the Enterprise) within which the learning happens. Within that fictional context, the students work on a multitude of tasks connected with the Enterprise they are running. They will be responsible to the (fictional) client, who has approached them with a problem which they are required to deal with".[754]

The framing of participants as experts offers the framework for incorporating a variety of elements of the curriculum in dealing with the problem placed by the client. Approaching the problem professionally, as an expert, moves the focus to exploring knowledge related to the problem to create solutions for it; rather than experiencing situations which change people and offer possibilities to re-evaluate stance, as with Man in a Mess. The questioning of values was a central aim in my work, but Davis sees the "lack of questioning the values in the social context as the inherent weakness in the MOE method".[755] While MoE can incorporate various forms of theatre as well, like Chamber Theatre,[756] the expert frame creates a distancing effect that is

[752] Bolton: *Acting in Classroom Drama.*
[753] Heathcote–Bolton: *Drama for Learning,* 16.
[754] Gee: The contribution of drama, 20.
[755] Davis: *Imagining the Real,* 58.
[756] Bolton: *Acting in Classroom Drama,* 242.

the opposite of what the lessons in my research aimed to achieve. Though the NGO staff in the *Wild Child* drama can be considered as experts in some sense, the problem posed by the feral child they undertook to educate became a crisis they had to deal with as part of the unfolding narrative. The frame I offered to participants, a theatre exploration to create DEs, put the focus on engaging with the problem within the situation and exploring what possible questions can be brought out of it, rather than finding the solutions. These two aspects of relating to the problem in the fiction are important factors of difference between my research lessons and a MoE drama lesson.

The other reinterpretation of LTD is the Conventions approach that is based on dramatic forms compiled by Neelands and Goode in *Structuring Drama Work* aiming to "democratise drama teaching by identifying and describing the common techniques and conventions used by great but often mysterious drama educators".[757] Neelands defines this mode of drama as "a 'laboratory theatre' approach in which some aspect of human behaviour or experience is isolated and selected for close exploration".[758] He also states that they aimed to take "a more Brechtian or epic realist approach to drama"[759] in offering these forms to drama teachers. While I used some of the forms that are described in *Structuring Drama Work* in my research lessons, there were two fundamental differences with Neelands between the underlying attitude to drama. One of these was that while the Conventions approach aims to create some degree of distancing by relying on Brechtian reflection, I aimed to create the experience of 'being' in the drama and exploring the situation from within. The other difference is that while the conventions described by Neelands rely on the forms used by "post-naturalist theatres"[760] I built the connection between theatre and classroom drama by incorporating underlying concepts, theory and dramaturgical structures. While I aimed to keep the complexity of the theatre approach by relying on three different elements of its artistry, the convention approach relies mostly on the form of the theatre it connects with.

As can be seen the approach I used shares elements with contemporary forms of drama, but can be clearly differentiated as well from them. It is part of a large body of work, a new one among the many re-interpretations of LTD, which has an exciting history and also a significant present. My work can be defined as a reinterpretation of Living Through Drama that visibly rekindles the connection with theatre form and theory and aims to make participants able to use theatre to explore how socio-political narratives impact on individuals. The thesis provides a significant new model of including differing

[757] Neelands: Prologue, xvii.
[758] Neelands: *Beginning Drama*, 64.
[759] Neelands: Prologue, xviii.
[760] Neelands: *Beginning Drama*, 64.

components of theatre within drama lessons aiming to offer experiential engagement with problems. This new approach to connecting the two fields offers a development in form for practitioners of drama in education.

In the last section of my thesis I look at the impact of this action research on my own practice, the developments so far, and the possible future developments of this work.

The Future Utilisation of the Outcomes of This Action Research

In this last section of my book I investigate the possible further uses of the findings of this research. The various outcomes can be utilised on three different levels. Firstly, in the wider field of drama education. Secondly, in the specific fields I investigated, the living through approach to drama and the Bondian theatre approach. Thirdly, in my personal work in the future.

Following a survey of literature in the field of drama education Davis claims that "the only conscious developments of form seem to be those from post-Brechtian performance theory and those placing drama in the digital age and mixing media together".[761] This research offers different possibilities for the field of drama in education, an approach that connects with the complex body of theatre theory and practice. Davis points out that constraints in curriculum, time, space, and general educational objectives seem to have defined directions of development in drama in education in the past decades; the recognition of the limitations of the directions taken has created desire for new, more complex attitudes of drama education that engage with the important problem of the nature of contemporary reality to a greater extent.

Having done the bulk of my empirical research outside the United Kingdom, where drama has a different position in the curriculum, I also see the possibilities for drama in education outside schools, in informal education settings. The strong connection with theatre theory and practice can pave the way to the use of living through elements of drama in settings that are more connected to education and youth activities of theatre institutions. The development of this approach highlighted in this research can be employed in both educational and theatre settings and offers the possibility of engaging with the problem of the fictional elements in the reality of our age.

The analysis of Bond's theory and practice undertaken in this research can be of use in work related to his dramas. The findings concerning the extreme and its relation to the angle of connection can help in creating performances of his plays for young audiences. Davis's book on connecting

[761] Davis: *Imagining the Real,* 49.

Bond's work with LTD has generated interest in developing this complex field. My research builds on his work and develops it further in directions that are different than the ones explored by Davis. The impact of including different Bondian structures explicitly into LTD is a major step forward from the work of Davis in this territory. Hopefully this research will be followed by other explorations in this territory. The assertion that LTD is compatible with complex theatre practices will perhaps encourage others to explore various connections between theatre and the living through approach. I also hope that some of the exciting questions raised by the research will be studied further by colleagues.

On a personal level there are a number of questions I would like to investigate further. I believe that a more tightly focused exploration of the use of objects or the subject of reflection could develop my understanding further in this field. I look forward to adapting the outcomes of this research to working with younger children and also testing how engaging with the same group of participants for an extended period of time can help in working in more complex ways. The findings from this research will greatly influence my future work, both as a drama educator and a theatre practitioner.

REFERENCES

Ackroyd, Judith: Introduction, in Ackroyd, Judith (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Book, 2006, ix–xii.

Adorno, Theodor W. – Horkheimer, Max: *Dialectic of Enlightenment*, Stanford, Stanford University Press, 2002.

Allen, David: Citizens and Stewards: Dorothy Heathcote's 'Mantle of the Expert' System, *The Journal for Drama in Education*, vol. 28, 2012/2, 41–50.

Althusser, Louis: Ideology and Ideological State Apparatuses (Notes towards an Investigation), in *Lenin and philosophy and other essay,* London, Monthly Review Press, 1971, 127–189.

Amoiropoulos, Konstantinos: *BALANCING GAPS: An investigation of Edward Bond's theory and practice for drama,* Ph.D. Thesis, Birmingham City University, 2013.

Appelrouth, Scot – Desfor Edles, Laura: *Classical and Contemporary Sociological Theory: Text and Readings*, London, Sage, 2008.

Bacon, Jane: The Feeling of the Experience: a methodology for performance ethnology, in Ackroyd, Judith (ed.) *Research Methodologies for Drama Education,* Stoke on Trent, Trentham Books, 2006, 135–158.

Baldwin, Patrice: *School Improvement Through Drama: a creative whole class, whole school approach*, London, Continuum, 2009.

Benjamin, Walter: What is Epic Theatre (Second version), in Bostock, Anna (ed.): *Understanding Brecht*, London, Verso, 1998, 15–22.

Bernstein, Jay M.: Introduction, in Bernstein, Jay M. (ed.): *The Culture Industry, Selected essays on mass culture*, London, Routledge, 1991, 1–28.

Bethlenfalvy, Ádám: A legtöbb gyerek nem tudja, hogy mire képes – interjú Dorothy Heathcotet-tal, *Drámapedagógiai Magazin*, vol. 31, 2006/2, 6–29.

Billingham, Peter: Drama and the Human: Reflections at the Start of a Millennium Edward Bond, in conversation with Peter Billingham. *PAJ: A Journal of Performance and Art* 29(3), 2007, 1–14.

Billingham, Peter: *Edward Bond: A Critical Study*, London, Palgrave Macmillan, 2014.

Bloor, Michael – Frankland, Jane – Thomas, Michelle – Robson, Kate: *Focus Groups in Social Research*, London, Sage, 2001.

Bolton, Gavin: *Towards a theory of drama in education*, London, Longman Group, 1979.
Bolton, Gavin: *Drama as Education*, Harlow, Longman House, 1984.
Bolton, Gavin: *New perspectives on classroom drama*, Herts, Simon and Schuster, 1992.
Bolton, Gavin: *Acting in classroom drama*, American edn., Portland, Calendar Island Publishers, 1999.
Bolton, Gavin: *Dorothy Heathcote's story: biography of a remarkable drama teacher*, Stoke on Trent, Trentham Books, 2003.
Bolton, Gavin: Process Drama, in Taylor, Philip – Warner, Christine (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006, 41–50.
Bolton, Gavin: It's all theatre, in Davis, David (ed.): *Gavin Bolton: Essential Writings*, Stoke on Trent, Trentham Books, 2010, 163–175.
Bond, Edward: Saved, in *Plays: One*, London, Eyre Methuen, 1977, 19–136.
Bond, Edward: Commentary on The War Plays, in *The War Plays,* Revised edn., London, Methuen, 1991, 245–363.
Bond, Edward: *Edward Bond Letters, Volume 1.*, Stuart, Ian (ed.), Camberwell, Harwood Academic Publishers, 1994.
Bond, Edward: *Coffee*, London, Bloomsbury, 1995.
Bond, Edward: *Edward Bond Letters 3.,* Stuart, Ian (ed.) Amsterdam, Harwood Academic Publishers, 1996.
Bond, Edward: Eleven Vests, in *Eleven Vests and Tuesday*, London, Methuen, 1997, 1–34.
Bond, Edward: Our Story, in *The Hidden Plot*, London, Methuen, 2000, 3–5.
Bond, Edward: Pearl White, Notes on the TE of the Text, in *The Hidden Plot*, London, Methuen, 2000, 37–46.
Bond, Edward: The Reason for Theatre, in *The Hidden Plot*, London, Methuen, 2000, 113–161.
Bond, Edward: *Selections from the notebooks of Edward Bond*, Stuart, Ian (ed.) London, Methuen, 2000.
Bond, Edward: Modern Drama, in *The Hidden Plot*, London, Methuen, 2000, 10–19.
Bond, Edward: *The Children & Have I None*, London, Methuen, 2000.
Bond, Edward: *Edward Bond Letters 5*, Stuart, Ian (ed.) London, Routledge, 2001.
Bond, Edward: The Cap, in *Plays: Seven*, London, Methuen, 2003, ix–xlii.
Bond, Edward: Notes on Imagination, in *Plays: Seven*, London, Methuen, 2003, 95–124.
Bond, Edward: Olly's Prison, in *Plays: Seven*, London, Methuen, 2003, 1–94.
Bond, Edward: Freedom and Drama, in *Plays: 8,* London, Methuen Drama, 2006, 205–222.

Bond, Edward: The Under Room, in *Plays: 8*, London, Methuen Drama, 2006, 169–203.

Bond, Edward: Foreword, in Nicholson, Helen: *Theatre & Education,* Houndmills, Palgrave Macmillan, 2009, ix–xvi

Bond, Edward: Interview at 'Stop Acting' event by Ádám Bethlenfalvy at Marczibány Téri Művelődési Központ, Budapest, 11 December, 2009.

Bond, Edward: Színház és dráma, *Criticai Lapok*, vol. 19, 2010/3, 17–19.

Bond, Edward: *Drama and Reality,* notebook entry 6th December 2011.

Bond, Edward: A Window, in *Plays:9*, London, Methuen Drama, 2011, 177–208.

Bond, Edward: *Unpublished letter to Susana Roman*, Personal communication, 15 April, 2011.

Bond, Edward: The Edge, in *Plays:9*, London, Methuen Drama, 2011, 209–244.

Bond, Edward: Edward Bond interviewed by Ádám Bethlenfalvy at Lyric Theatre London, 9 September, 2011, Appendix F.

Bond, Edward: *The First Word,* Unpublished Essay, BOND@50 Conference, Warwick University, 2012.

Bond, Edward: *A Short and Troubled Essay on Being Human*, Unpublished essay, Personal communication 22 August, 2012.

Bond, Edward: The Third Crisis, in *The Chair Plays*, London, Methuen Drama, 2012, xxi–xiii.

Bond, Edward: *Creation of imagination*, Unpublished notebook entry, Personal communication, 3 September, 2012.

Bond, Edward: *Imagination – further notes*, Unpublished notebook entry, Personal communication, 4 December, 2012.

Bond, Edward: *Email to Ádám Bethlenfalvy*, Personal communication, 22 November, 2012.

Bond, Edward: *Email to Harry Derbyshire*, Personal communication, 25 November, 2012.

Bond, Edward: *Email to Cesar Villa*, Personal communication, 27 January, 2013.

Bond, Edward: *Email to Cesar Villa*, Personal communication, 3 January, 2013.

Bond, Edward: *Email to Xia Yanhua*, Personal communication, 1 November, 2014.

Bond, Edward: *Directing The Edge, unpublished Email to Jerome Hankins*, Personal communication, 23 March, 2017.

Bond, Edward: The Broken Bowl, in *Plays 10*, London, Bloomsbury Methuen, 2018.

Brecht, Bertolt: *Brecht on Theatre*, New York, Hill & Wang, 1964.

Brecht, Bertolt: Theatre for Pleasure or Theatre for Instruction, in Willett, John (ed.): *Brecht on Theatre: The Development of an Aesthetic*, London, Eyre Methuen, 1978, 69–77.

Bruner, Jerome: *Acts of Meaning*, London, Harvard University Press, 1990.

Bruner, Jerome: *The Culture of Education*, Harvard, Harvard University Press, 1996.

Coats, Maggie: *Action Research: A Guide for Associate Lecturers*, Milton Keynes, The Open University, 2005.

Cohen, Louis – Manion, Lawrence – Morrison, Keith: *Research Methods in Education*, 6th edn., London, Routledge, 2007.

Cooper, Chris: Edward Bond and the Big Brum plays, in Davis, David (ed.): *Edward Bond and the Dramatic Child*, Stoke on Trent, Trentham Books, 2005, 49–83.

Cooper, Chris: *Making a World of difference; A DICE resource for practitioners on educational theatre and drama*, Budapest, DICE Consortium, 2010.

Cooper, Chris: *The Levels of Meaning – a Bondian approach?*, Unpublished document, Personal communication, 6 April, 2011.

Cooper, Chris: The Imagination in Action: Theatre in Education and its relationship to Drama in Education today, in Jackson, Anthony – Vine, Chris (eds.): *Learning Through Theatre: New Perspectives on Theatre in Education,* 3rd edn., London, Routledge, 2013, 41–59.

Cooper, Chris: The Performer in TIE, in Jackson, Anthony – Vine, Chris (eds.): *Learning Through Theatre: New Perspectives on Theatre in Education,* 3rd edn., London, Routledge, 2013, 131–141.

Cooper, Chris: *A Child Without a Story is a Human Shell*, Unpublished workshop handouts, workshop organised by Káva Kulturális Műhely, Budapest, 25–26 January and 28–19 March, 2013.

Cooper, Chris: Revisiting the process drama on child abuse, in Davis, David: *Imagining the Real: towards a new theory drama in education*, Stoke on Trent, Trentham Books, 2014, 154–164.

Cooper, Chris: *Email to Ádám Bethlenfalvy*, Personal communication, 4 July, 2015.

Coult, Tony: *The Plays of Edward Bond: A Study*, London, Eyre Methuen, 1977.

Cziboly, Ádám (ed.): *The DICE has been cast; Research findings and recommendations on educational theatre and drama*, Budapest, DICE Consortium, 2010.

Damasio, Antonio: *Self comes to mind: constructing the conscious brain,* New York, Pantheon Books, 2010.

Davis, David: Dorothy Heathcote Interviewed by David Davis, *2D,* vol. 4, 1985/3, 64–80.

Davis, David: Foreword, in Bolton, Gavin: *Acting in classroom drama*, American edn., Portland, Calendar Island Publishers, 1999.

Davis, David: Edward Bond and Drama in Education, in Davis, David (ed.): *Edward Bond and the Dramatic Child,* Stoke on Trent, Trentham Books, 2005.

Davis, David: Commentary, in Bond, Edward: *Saved (Student Editions)*, London, Methuen Drama, 2009, xvii–xxxiv.

Davis, David: Introduction, in Davis, David (ed.) *Gavin Bolton: The Essential Writings*, Stoke on Trent, Trentham Books, 2010, xiii–xxi.

Davis, David: *Imagining the Real: towards a new theory of drama in education*, Stoke on Trent, Trentham Books, 2014.

Dawson, Catherine: *Practical Research Methods*, Oxford, How To Books, 2002.

Doona, John: Why Bond Matters, *The Journal for Drama in Education,* vol. 26, 2010/1, 84–92.

Eagleton, Terry: *Ideology: an introduction*, London, Verso, 1991.

Eriksson, Stig A.: *Distancing at Close Range: Investigating the Significance of Distancing in Drama Education,* Vasa, Oy Arkmedia Ab, 2009.

Eriksson, Stig A. – Heggstad, Kari Mjaaland – Heggstad, Katrine – Cziboly, Ádám: "Rolling the DICE". Introduction to the international research project Drama Improves Lisbon Key Competences in Education, *Research in Drama Education: The Journal of Applied Theatre and Performance,* vol. 19, 2014/4, 403–408.

Fleming, Michael: *Starting drama teaching*, London, David Fulton Publishers, 1994.

Fleming, Michael: *The Art of Drama Teaching*, London, David Fulton Publishers, 1997.

Fleming, Michael: *Teaching Drama in Primary and Secondary Schools*; *An Integrated Approach,* Oxon, David Fulton Publishers, 2001.

Fleming, Michael: Michael Fleming interviewed by Adam Bethlenfalvy at University of Theatre and Film Arts Budapest, 29 January 2014, Appendix D.

Fleming, Michael: Afterword, in Davis, David: *Imagining the Real: Towards a New Theory Drama in Education*, Stoke on Trent, Trentham Books, 2014, 168–169.

Gallagher, Kathleen: (Post)Critical Ethnography in Drama Research, in Ackroyd, Judith (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 63–80.

Gee, Maria: The contribution of drama, in Fautley, Martin – Hatcher, Richard – Millard, Elaine (eds.): *Remaking the Curriculum: Re–engaging young people in secondary school,* Stoke on Trent, Trentham Books, 2011, 17–32.

Gourlay, Lesley: Multimodality, visual methodologies and higher education, in Savin-Baden, Maggi – Major, Claire Howell (eds.) *New Approaches to Qualitative Research: Wisdom and Uncertainty*, London, Routledge, 2010, 80–88.

Hadas, Aron – Holland, Emily: Europe's Migration Crisis: Manipulating Nationalist Narratives For Domestic Gain, https://www.commentingtogether.com/home/europes-migration-crisis-manipulating-nationalist-narratives-for-domestic-gain, 2015.

Hartley, Eve: Hungarian Truck Driver Who Filmed Himself Swerving Towards Refugees 'Should Be Arrested'. Huffington Post, 1 December 2015. http://www.huffingtonpost.co.uk/2015/12/01/hungarian–truck–driver–films–himself–ploughing–towards–refugees_n_8686520.html, 2015.

Hawkes, David: *Ideology*, 2nd edn., London, Routledge, 2003.

Hay, Malcolm – Roberts, Philip: *Bond: A Study of His Plays,* London, Eyre Methuen, 1980.

Heathcote, Dorothy: Drama and learning, in O'Neill, Cecily – Johnson, Liz (eds.): *Collected Writings on Education and Drama,* Evanston, Northwestern University Press, 1984, 90–102.

Heathcote, Dorothy: Dramatic activity, in O'Neill, Cecily – Johnson, Liz (eds.): *Collected Writings on Education and Drama,* Evanston, Northwestern University Press, 1984, 54–60.

Heathcote, Dorothy: Improvisation, in O'Neill, Cecily – Johnson, Liz (eds.): *Collected Writings on Education and Drama,* Evanston, Northwestern University Press, 1984, 44–48.

Heathcote, Dorothy: Signs and portents, in O'Neill, Cecily – Johnson, Liz (eds.): *Collected Writings on Education and Drama,* Evanston, Northwestern University Press, 1984, 160–169.

Heathcote, Dorothy – BOLTON, Gavin: *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education,* Portsmouth, Heinemann, 1995.

Hirst, David L.: *Edward Bond,* London, Macmillan 1985.

Hitchcock, Graham – Hughes, David: *Research and the Teacher: A Qualitative Introduction to School-based Research,* 2nd edn., Oxon, Routledge, 1995.

Hood, Bruce: *The self illusion,* London, Constable, 2011.

Hornbrook, David: *Education and Dramatic Art*, 2nd edn., London, Routledge, 1998.

Ibsen, Henrik: *Hedda Gabler,* Kindle edition, New York, Dover Publications, 2012.

Kaposi, László (ed.): *Drámapedagógiai Olvasókönyv*, Budapest, Magyar Drámapedagógiai Társaság, 1995.

Kaposi, László (ed.): *A Dráma Tanítása: segédlet a 3–4. osztályban tanítók számára*, Gödöllő, Kerekasztal Színházi Nevelési Központ, 1997.

Kaposi, László (ed.): *A Dráma Tanítása: segédlet a 5–6. osztályban tanítók számára*, Gödöllő, Kerekasztal Színházi Nevelési Központ, 1997.

Kaposi, László (ed.): *A Dráma Tanítása: segédlet a 7–8. osztályban tanítók számára*, Gödöllő, Kerekasztal Színházi Nevelési Központ, 1999.

Katafiasz, Kate: Alienation is the 'Theatre of Auschwitz': an exploration of form in Edward Bond's theatre, in Davis, David (ed.): *Edward Bond and the Dramatic Child,* Stoke on Trent, Trentham Books, 2005, 25–48.

Katafiasz, Kate: 'Stop acting!': Drama, ideology and the psyche, *Rua' Tarbawyah*, Qattan Centre for Educational Research and Development, 23, 2007/1.

Katafiasz, Kate: Quarrelling with Brecht: Understanding Bond's post–structuralist political aesthetic, *Studies in Theatre and Performance*, 28, 2008/3, 237–251.

Katafiasz, Kate: Familiarity without contempt: theorising Bond's 'accident time', Unpublished conference paper presented at *Bond@50 Conference*, Warwick University, 2 November, 2012

Katafiasz, Kate: Staging Reality (beyond representation): a perplexing Bondian body. *Journal of Contemporary Drama in English*, vol. 1, 2013/1, 22–33.

Kemmis, Stephen – McTaggart, Robin – Nixon, Rhonda: *The Action Research Planner: Doing Critical Participatory Action Research,* London, Springer Science & Business Media, 2013.

Klein, Naomi: *No Logo*, UK, Flamingo, 2000.

Lappin, Lou: *The Art and Politics of Edward Bond*, New York, Peter Lang, 1987.

Leary, Mark R. – Tangney, June Price (eds.): *Handbook of Self and Identity*, 2nd edn., London, The Guilford Press, 2012.

Mangan, Micheal: *Edward Bond*, Plymouth, Northcote House Publishers, 1998.

McNiff, Jean – Whitehead, Jack: *Action Research: Principles and Practice*, 2nd edn., London, RoutledgeFalmer, 2002.

McNiff, Jean – Lomax, Pamela – Whitehead, Jack: *You and Your Action Research Project,* 2nd edn., London, RoutledgeFalmer, 2003.

Morgan, Norah – Saxton, Julianna: *Teaching Drama: a mind of many wonders*, London, Hutchinson, 1987.

Mumford, Meg: *Bertold Brecht*, Oxon, Routledge, 2009.

Nagy, Katalin: Emberiskola – interjú Jonothan Neelands professzorral, *Drámapedagógiai Magazin*, vol. 45, 2013/1, 9–18.

Neelands, Jonothan – Goodes, Tony: *Structuring drama work*, Cambridge, Cambridge University Press, 1990.

Neelands, Jonothan: *Beginning Drama 11–14*, 2nd edn., London, David Fulton Publishers, 2004.

Neelands, Jonothan: Re-imaging the Reflective Practitioner: towards a philosophy of critical praxis, in Ackroyd, Judith (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 15–40.

Neelands, Jonothan: Mirror, Dynamo or Lens?, in O'Connor, Peter (ed.) *Creating Democratic Citizenship Through Drama Education*, Stoke on Trent, Trentham Books, 2010, 143–157.

Neelands, Jonothan: In the hands of living people, in O'Connor, Peter (ed.) *Creating Democratic Citizenship Through Drama Education*, Stoke on Trent, Trentham Books, 2010, 99–113.

Neelands, Jonothan: Prologue, in O'Connor, Peter (ed.) *Creating Democratic Citizenship Through Drama Education*, Stoke on Trent, Trentham Books, 2010, xiii–xxi.

Nischolson, Helen: Acting, Creativity and Social Justice: Edward Bond's The Children, *Research in Drama Education: The Journal of Applied Theatre and Performance*, 8, 2003/1, 9–23.

O'Neill, Cecily – Lambert, Alan: *Drama Structures: a practical handbook for teachers*, London, Hutchinson, 1982.

O'Neill, Cecily: *Drama Worlds: a framework for process drama*, Portsmouth, Heinemann, 1995.

O'Neill, Cecily: Drama and the Web of Form, in Taylor, Philip – Warner, Christine (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006, 57–72.

O'Neill, Cecily: Imagined Worlds in Theatre and Drama in Taylor, Philip – Warner, Christine (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006, 79–89.

O'Neill, Cecily: Interview with Cecily O'Neill by Adam Bethlenfalvy at Marczibány Téri Művelődési Központ Budapest, 27 August, 2011, Appendix E.

O'Toole, John: *The Process of Drama; Negotiating Art and Meaning*, London, Routledge, 1992.

Piazzoli, Erika: Engage or Entertain? The Nature of Teacher/Participant Collaboration in Process Drama for Additional Language Teaching, *Scenario*, vol. 6, 2012/2, 28–46.

Riasborough, Jayne: *Lifestyle Media and the Formation of the Self*, Houndmills, Palgrave Macmillan, 2011.

Rancière, Jacques: The Emancipated Spectator, *Artforum International*, vol. 45, 2007/7, 271–280.

Roper, Bill: Imagination and Self in Edward Bond's work, in Davis, David (ed.): *Edward Bond and the Dramatic Child*, Stoke on Trent, Trentham Books, 125–148.

Rugg, Gordon – Petre, Marion: *A Gentle Guide to Research Methods*, Berkshire, Open University Press, 2007.

Sahni, Urvashi: Keynote: Drama in Education: Finding self, finding home. *Caribbean Quarterly*, vol. 53, 2007/2, 37–48.

Scharine, Richard G.: *The plays of Edward Bond,* Lewisburg, Bucknell University Press, 2007.

Schechner, Richard: *Performance Theory,* Revised and expanded edn., London, Routledge, 2004.

Seidman, Irving: A*z interjú mint kvalitatív kutatási módszer*, Budapest, Műszaki Könyvkiadó, 2002.

Sennett, Richard: *The Culture of New Capitalism*, New Haven, Yale University Press, 2006.

Shenton, Andrew K.: Strategies for ensuring trustworthiness in qualitative research projects, *Education for Information*, vol. 22, 2004/1, 63–75.

Silverman, David: *Doing Qualitative Research*, 2nd edn., London, Sage, 2005.

Simpson, Mary – Tusson, Jennifer: *Using Observations in Small-Scale Research: A Beginner's Guide,* Edinburgh, The Scottish Council for Research in Education, 1995.

Somekh, Bridget: *Action Research: a Methodology for Change and Development*, Maidenhead, Open University Press, 2006.

Spencer, Jenny S.: *Dramatic Strategies in the plays of Edward Bond*, Cambridge, Cambridge University Press, 1992.

Stanislavski, Constantin: *Building a Character*, London, Methuen, 1983.

Stanislavski, Constantin: *An Actor Prepares,* London, Routledge, 1989.

Stern, Daniel N.: *Diary of a Baby*, New York, Basic Books, 1990.

Stern, Daniel N.: *The Interpersonal World of the Infant*, London, Karnac Books, 1998.

Társadalomkutató Kft.: *Magyar ifjúság kutatás 2016,* Budapest, Társadalomkutató Kft., 2017. http://www.ujnemzedek.hu/sites/default/files/magyar_ifjusag_2016_a4_web.pdf

Taylor, Philip: Power and Privilege: re–envisioning the qualitative research lens, in Ackroyd, Judith (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 1–14.

Taylor, Philip – Warner, Christine D. (eds.): *Structure and Spontaneity, the Process Drama of Cecily O'Neill*, Stoke on Trent, Trentham Books, 2006.

Trussler, Simon: *Edward Bond*, Harlow, Longman House, 1976.

Tuallion, David: *Edward Bond: The Playwright Speaks*, London, Bloomsbury, 2015.

Varga, Katalin – Suhai, Gábor: *Szülés és születés: Lélektanon innen és túl,* Budapest, Pólya Kiadó, 2010.

Wagner, Betty Jane: *Dorothy Heathcote, Drama as a Learning Medium*, Reprint originally published in 1976, Cheltenham, Stanley Thornes, 1990.

Wimpenny, Katherine: Participatory action research: An integrated approach towards practice development, in Savin-Baden, Maggi – Major, Claire Howell (eds.): *New Approaches to Qualitative Research: Wisdom and Uncertainty*, London, Routledge, 2010, 89–99.

Winston, Joe: Researching Through Case Study, in Ackroyd, Judith (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 2006, 41–62.

Winston, Joe – Tandy, Miles: *Beginning Drama 4–7*, 3rd edn., London, Routledge, 2009.

Whitehead, Jack – McNiff, Jean: *Action Research: Living Theory*, London, Sage, 2006.

Worthen, John: Endings and Beginnings: Edward Bond and the Shock of Recognition, *Educational Theatre Journal*, vol. 27, 1975/4, 466–479.

Zatzman, Belarie: Narrative Inquiry: Postcards from Northhampton, in Ackroyd, Judith (ed.): *Research Methodologies for Drama Education*, Stoke on Trent, Trentham Books, 111–134.

APPENDICES

Appendix A
Full List of Research Data References

Data reference	Source
F_G1	Focus group interview in school G after *The Children* lesson 1, 6 participants, 12th November, 2015
F_G2	Focus group interview in school G after *The Children* lesson 2, 5 participants, 18th November, 2015
F_G3	Focus group interview in school G after *The Children* lesson 3, 5 participants, 25th November, 2015
CTR_G2	Class teacher's reflection in school G after *The Children*, lesson 2, 17th November, 2015
SRD_G1	Self-reflective diary, written after first drama lesson in school G, 10th November, 2015
V2_G2	Video recording (part 2) of second drama lesson in school G, 17th November, 2015
F_F1	Focus group interview in school G after Out of Space lesson 1, 5 participants, 3rd December, 2015
F_F2	Focus group interview in school G after Out of Space lesson 2, 6 participants, 9th December, 2015
F_F3	Focus group interview in school G after Out of Space lesson 3, 5 participants, 17th December, 2015
PRD	Participant's reflective diary in School F, participants could keep it through the three weeks
RD_F1	Reflective diary, written after first drama lesson in school F, 1st December, 2015
RD_F3	Reflective diary, written after third drama lesson in school F, 14th December, 2015
F_D1	Focus group interview in school D after The Tribe lesson 1, 3 participants, 5th January, 2016

Data reference	Source
F_D2	Focus group interview in school D after The Tribe lesson 2, 4 participants, 12th January, 2016
F_D3	Focus group interview in school D after The Tribe lesson 3, 4 participants, 21th January, 2016
V3_D2	Video recording (part 3) of second drama lesson in school D, 11th January, 2016
V3_D3	Video recording (part 3) of third drama lesson in school D, 20th January, 2016
RD_D2	Reflective diary, written after second drama lesson in school D, 11th January, 2016
RD_D3	Reflective diary, written after third drama lesson in school D, 20th January, 2016
CTR_D	Class teacher's reflection in school D after The Tribe, lesson 3, 20th January 2016
ASI_D	Additional short interview, conducted in school D, after The Tribe, lesson 3, 20th January 2016
F_56A	Focus group interview with group 56A after 1956 lesson, 5 participants, 30th November, 2016
F_56B	Focus group interview with group 56B after 1956 lesson, 7 participants, 21st December, 2016
Q_56B	Questionnaire filled in by group 56B, 1956 lesson
F_Rev	Focus group interview with group Rev after Student Revolt lesson, 5 participants, 11th January, 2017
F_Wa	Focus group interview with group Wa after Wild Child lesson, 6 participants, 18th January, 2017
Q_Wa	Questionnaire filled in by group Wa, Wild Child lesson
AI_Wa	Additional Email Interview with B
F_Wb	Focus group interview with group Wb after Wild Child lesson, 7 participants, 19th January, 2017
Q_Wb	Questionnaire filled in by group Wb, Wild Child lesson
F_Wc	Focus group interview with group Wc after Wild Child lessons, 5 participants, 27th February, 2017
Q_Wc	Questionnaire filled in by group Wc, Wild Child lesson
F_Wd	Focus group interview with group Wd after Wild Child lessons, 7 participants, 28th February, 2017
Q_Wd	Questionnaire filled in by group Wd, Wild Child lesson
LP_W	Lesson plan for Wild child

Appendix B
Questionnaires Used for Data Collection in the First Cycle

(translated by the researcher from Hungarian)

Questionnaire

School, (Dates of lessons)

1. Which sessions did you take part in?
   Tick the dates when you participated in the drama lesson: Date 1. Date 2. Date 3.

2. How much did feel you could influence the story of the drama?
   Put an X at the number which shows how much you felt you could influence the story:

1	2	3	4	5	6	7

   Could not influence it at all → Influenced it greatly

3. What was the most important moment for you in the series?

4. What did you enjoy the most in the series?
   This might be a specific moment from one of the lessons or it could be a general element of the drama lessons.

5. Was there anything that disturbed you in the lessons? If yes, what was it?
   This might be a specific moment from one of the lessons or it could be a general element of the drama lessons.

6. Would you want to take part in a similar drama lesson some other time?
   Circle the answer that shows your opinion: **YES** - **NO**

7. If you have anything else to share about the lessons, any thoughts or a message write it here:

Thank you for helping the research by taking part in the lessons and also by replying to the questions!!!

Ádám

Appendix C
Questionnaires Used for Data Collection in the Second Cycle

(translated by the researcher from Hungarian)

Questionnaire

1. How enjoyable did you find the drama lesson?

   Put an X at the number which shows how much you felt you could influence the story:

1	2	3	4	5	6	7

   Not enjoyable at all → Very enjoyable

2. What did you find the most interesting in the session? Why?

3. How much where you able to let yourself into the improvisations?

1	2	3	4	5	6	7

   Not at all → Very much

4. What helped you in letting yourself into the improvisation?

5. What made it difficult to let yourself into the improvisation?

6. What questions did this drama lesson set off in you?

7. Any thoughts, comments, messages:

Thank you for helping the research by taking part in the lessons and also by replying to the questions!!!

Ádám

Appendix D
Excerpts from an Interview with Michael Fleming

Budapest, 29th January 2014
by Ádám Bethlenfalvy

MF: Drama as subject must be about something significant. Is it helping us understand the world and us and our place in the world? In can be challenging in the sense that is stimulates us to think critically (in an emotionally committed way), this is where David's contribution is really important.

AB: How can I decide if a situation has significant content?
MF: It can be about anything in the sense that any subject matter can be the focus. One of the challenges of the Gavin Bolton, Dorothy Heathcote approach to drama, is that it put a lot of responsibility on the teacher, to take any subject matter that the pupils offered and make it significant. This is how I started teaching drama (asking the pupils to come up with a topic) and it was very-very challenging. But it taught me a lot. It meant the children were immediately engaged. Starting with a blank piece of paper the challenge is to translate it into something significant. Not many teacher approach drama in that way now – understandably

AB: So you are saying significant content covers the content and the way it is opened up?
MF: Yes, which takes you into the form.

AB: Is it actually the connection of the two? It can be about a simple dinner a family is having, the question is how we work on it.
MF: Yes. What helped me was to see it in terms of levels. Not necessarily just Dorothy's levels of meaning, just any level that is goes deeper than what is on the surface.

(…Discussion about conventions approach, primarily focuses on the form. Listing conventions.)

MF: Thought tracking can be overused. There is too much thought tracking. It can easily become anti-theatre. Because theatre works through external actions, and that is the beauty of theatre. I know there is soliloquy that is one form that can be said to employ a form of thought-tracking. But thought tracking became universal in drama lessons – in my experience – everyone was expressing their thoughts. But one of the points of drama is that the reason the actions get depth is that we don't hear the inner thoughts.

AB: It often takes away all the tension and everything becomes explicit.
MF: Yes, all the subtlety disappears. I am not saying it is a technique that shouldn't be used. I took a visitor to talk to Dorothy a year before she died. She was in great form, very funny, reminiscing. And at one point she said "I hate hot seating, it is not at all the subtle thing it should be". I think she was commenting on the conventions approach when it is used too mechanically.

AB: And of course she breaks down hot-seating into 20 different forms in her conventions list, there it has the subtlety. Do you think the form defines the quality of the learning?
MF: I think the answer must be yes. I don't think there has been much detailed work done on this, but my sense tells me that must be true. Going back to the integrated approach, the whole basis of that is that form and content become indivisible when we talk about meaning. I think form is a complicated word, it has got at least five different meaning when people write about it in drama, but if we just take it as a choice of convention; for all the strengths the tableaux has, and it has a lot of strengths, the potential for learning, must be limited to some degree. But it is something that has not been addressed enough in the research literature [...] I think certain forms predominate pragmatically, because they are more accessible. I think the key to using tableaux successfully is immediately thinking about content, and levels. What is the level below what they are looking at? Are we conveying ambiguity and at what level? But it has got to be limited, the potential for learning using this form. [...] When I was teaching drama in school we taught from week to week a kind of living through and it was a big success one week and then a disaster the next week. This illustrates how challenging it is to employ successfully I was a younger teacher. That is how I learnt.

AB: How would you define living through drama?
MF: If you had asked me a month ago to comment on the value of living through my answer would probably have been a bit different, I have been influenced by David's book. But as regards definition, I think living through is participating in the drama in a way that whatever is happening it is unfolding in real time. So it is the difference between starting to improvise the situation now and planning it. And I think that is the key difference for me. I always thought the emphasis on living through partly came about through Dorothy Heathcote's *Three looms waiting*. I was introduced to living through drama through that, it was shown as a best example of living through. And it was only later that I realised that it wasn't exactly living through drama in the sense that we believed it to be. It was actually more a piece of theatre where they knew what was going to happen. But living through has that immediacy and that quality of things unfolding in real time. It is unbelievably engaging and exciting and vibrant.

I am glad that David made it clear in his book how much investment living through needs. To build that belief in the fiction. I think the danger is, paradoxically, because it is in some ways the ultimate pupil centred drama, but it can become too teacher centred. I think it can bring too much emphasis on structure, again this is paradoxical, because I juxtapose structure with experience. By experience I mean the quality of the experience the learners are having in the drama. Sometimes for the living through to work well, it needs a kind of script that the teacher needs to write in his or her head, and I think this is particularly so if you want an ideological dimension to it. So there is an example in David's book, and he says at the end, he worries that it is manipulative. And I think that is one of the dangers of living through that it takes a very strong structure to get the parameters of the outcome that you want, even when you are not exactly pre-determining the outcome.

The other problem that I have with is that it relies on blurring the boundaries between the real person and the role. We know that if I assume a role the real person doesn't go away, the real person is there. But I am more inclined to see the aesthetic elements of drama working through the unreality, this is make-believe. And I think living through challenges that a bit. If I act in this way in the drama I have to think about would I have done the same thing. So if I kill you in a living through drama it makes me think about myself killing you. In the theatre I wouldn't have that worry.

AB: Is that because there is too much responsibility pushed over to the participants about the content, the events, what happens?
MF: Yes. Which makes me sound negative and I don't mean to sound negative, it's just about advantages and disadvantages.

The key word is reflection I suppose, and the criticism about the other work and probably about the kind of drama I have been advocating is, that it is too reflective and not immediate enough like living through is. But on the other hand, there is the metaxis element in living through. We still recognise that there is an aesthetic, artistic form. The way the reflection that belongs to living through drama and reflection that belongs to other kinds of drama that are perhaps more traditionally theatre oriented, for that want of a better word, it is not clear for me how they are distinguished. That is a question.

AB: Would you count Bolton's Salem as a living through drama?
MF: Yes.

AB: There is a clear situation and there are events unfolding with the participants influencing them.
MF: Well, they don't know what's going to happen.

AB: But that has very clear roles offered to the participants.
MF: Yes, I suppose, the living through can blur into other approaches. You know, I did a Salem drama way back with my students. I didn't structure it exactly as Gavin does. I remember the girls in the woods turned on one of the students in the room and said he was molesting them. Maybe it was because I was not skilled enough in handling that drama. It actually became very uncomfortable in the real social context. That was quite a big moment for me. I wasn't a young teacher, but I was a young university teacher, probably 1988 I am going back to. That worried me that the people were not protected into role enough, and that I didn't set it up well enough. It was worrying. It was definitely a living through drama. We got over it but it was really uncomfortable as this person was a kind of an outsider in the group. There was a hint of feeling that maybe he is a child molester – not as specific as that but it was just in the air. It was almost a form of bullying. […]

The question that is going through my mind, and maybe I will write something about this in a year's time, is if I had said: we will enact, we will accuse him and we all know that that is going to happen in advance, then is the learning more real, less real, as real? That would be an interesting question. I can see an argument for saying that an approach of that kind is very cerebral (?), and it wouldn't be as emotionally gripping. Because one of the advantages of living through is the intensity of emotion. That is something I need to think about.

AB: It is very interesting to put that together with Bond, because in his plays he has a lot of stage directions. And he says the creativity is not in what they are doing, but in how they are doing it. And the stage directions helps them stage in the complexity of the situation.
MF: I thought looking at Bond is very-very interesting, especially because in the history of living through it was perceived as the other end of the spectrum from theatre. As I said to you, I am not as informed about Bond's work as I should be. But I think that has got great potential.

AB: What about process drama compared to living through? How do you see Cecily O'Neill's work. Because she has a lot of unfolding situations, but she structures in a very different way. Very theatrical in a way actually.
MF: I think I always find the terminology of process drama very odd, actually the term itself. Because it is not all process, there are outcomes and products, and mini-performances and structures and so on. It sends a slightly wrong message to the outside world. And it feels like it says we are not about theatre and performance somehow. That is why I feel a bit uncomfortable with the term. So call it something else. I am not saying it should be called integrated, that is just a construct. Call it drama, we are doing drama. Or theatre.

Appendix E
Excerpts from an Interview with Cecily O'Neill

Budapest, 27th August 2011
by Ádám Bethlenfalvy

AB: It is obvious that process drama is really close to theatre. Creating a theatre event with the participants involved in it, with the teacher giving most of the form and the participants giving most of the content. So my first question would be how would you define theatre? What makes good theatre for you?
CON: Good theatre for me is something that engages me. That moves me from where I am, either emotionally or intellectually to a new place, where I see things anew. Where I have a new insight or perspective over, I realise something that connects up other pieces of knowledge, or understanding or wisdom. Not that I will necessarily be able to put that into words. The greatest art defies explanation. What we see at the end of King Lear, not very hopeful necessarily, but we had an experience that has moved us, changed us, disturbed us. Made us uneasy. Lady Gregory said that theatre should be a wise disturber of the peace. Not in the sense of disturbing the peace so that you end up provoking a riot or driving people crazy. But that in a way the best theatre will leave us with a sense of unease, of the ground having shifted a little bit. And that is a hard thing to do. For me the hardest thing to do is to switch of the inner critic. You are always thinking: why are they doing that, why are the lights so bad, or why did the director decide to do that? And a really good piece of theatre will stop that, and that is so rare. That makes me quite an annoying theatre companion.

AB: Would that mean that you consider a process drama successful if it creates a similar unease?
CON: Absolutely. And that is rare. I think the work we did this week the closest it came to that was when the king and Anita, that moment when I had no idea what was going to happen, it was a challenge for the group to find words that would be satisfying enough to make that encounter meaningful and not just an easy solution. If he had said I don't need to look at you with my eyes, to feel you have a good heart, and you are the girl for me and that stuff. You know. It was more complex than that…

AB: But I was feeling in that moment that actually people were working to remove that unease. They are trying to resolve the situation in some sense.
CON: Of course they are.

AB: I think it could have built into a more powerful encounter.
CON: There is an urge to make it easy and to make it come out right. Actually the occasions I have managed people to have a happy ending are very few. Young people are braver. We adults – it's that relationship to ourselves – we want it to come out nice. It didn't quite get there, but I could see that that could be going somewhere, where there is a huge sacrifice. Or a sense of loss. […] It's that sense of something wrong has been done that can't be put right. You can't bring back Cordelia to life.

AB: Talking of King Lear, it is obvious that you use a lot of classic dramas, but you also leave a lot to the participants. So what defines your choice of the subject of the drama? And is the subject more important or is it the form?
CON: You can always find a new form for something if it isn't right, find a stronger way. Actually if the content is good the problem is finding the form that will honour it. If you know what I mean. It is the content that I am after, which is why fairy tales and folk tales and so are good. You know there are not so many questions in the world, and drama is good at looking at the relationship between people, and what people do to each other. I always feel that the question King Lear asks 'What cause in nature makes thee heart hard?' that for me is the biggest question. Whether the subject is war or something more domestic, how can we understand evil in the world, how can we understand damage people do to each other? It is not often that you can get there in a one off session, but I would always want to be making a journey towards the big questions. I am not too interested in the ideological ones though and I have been criticised for it. Partly because it is not my style, but I think those are there if you want to look at. […]

AB: Liminality seems to be an important word for you, in relation to the teacher, but also the state or the situation the participants are in.
CON: Yes, but they are safe, and it is a play space. It always surprises me that children, immediately know when you are pretending, adults don't always. […] It is a powerful thing knowing that you can slip out of reality but you can have the control.

AB: Is it a problem if the participants slip too much into the world they have created? Is that a possibility at all?
CON: Teachers always worry about that. But it doesn't worry me. I told you about the time the kids got into very heavy stuff. I think it was the Frank Miller one, and the kids were showing domestic violence and they were doing enactments of that. […] Just to play at something that is terrifying there is a sense of power in that, you know you are controlling it. Maybe not in your own life, but in the play.

AB: The other part that is interesting for me is the relationship between the real world and the created world of the drama? Does the drama have an effect on the real lives?
CON: I think it is impossible to say. This is why when Bond for example says, you then take radical action in the real world. You go home and kill your stepfather or something *(laugh)* would be radical action. I don't think we can possibly know. But I think that even if for an hour in the drama studio you give somebody a sense of power, of possibilities, or even the reverse, of another perspective on that. Maybe that brings something up, but no one can say. […] It is one of my objections to the term applied drama, because it is to (?) do something to use. I will apply this little band aid to the wound in your heart. It is usually about some social difficult or something. It is very instrumental to my mind. It seems to me TIE by another name, but without the openness TIE at its best would promote. And maybe applied theatre is a term that will fall out of fashion. […] It is a bit to purposeful. Nobody would ever employ me again if they heard me saying that… […]

AB: Both Bolton and Davis point to process drama as development of Heathcote's Man in a Mess. What do you think about that?
CON: I absolutely think that it is. And it is interesting that Dorothy has moved away from that. When I first encountered Dorothy what astonished me was in a way the theatricality of the work, the immediacy, you were suddenly there in the world. This is what teacher in role does for me, there you are, the world has just begun.

I think the steps are that hers was the immediacy, that here we are in the moment, it has begun. That was ok, but I had no notion of how to go on from there. And then working with Gavin I realised that everything you did could feed that initial world that was created. So whatever you did could fill, could enlarge and build. That was the other eureka moment. And then realising that you didn't have to come out of nowhere, you had the whole world of theatre to support you. Gavin writes about the difference between my work and Dorothy's, about the Disaster lesson. And he said Dorothy might have begun like that, creating a memorial to the disaster, but she wouldn't have then come in saying hang on, I am sorry you can't do that. It suddenly occurred to me that that's a very good example of she would have dumbed down the drama whereas I am trying to light the fire, I suppose. But I have enormous respect for her work. I am just too impatient and too spontaneous. And maybe it is a reason why it is so difficult to emulate her work is that she invests so much, she prepares the world in such deep detail, or the starting point for the world, or the objects, or the research. The world is very thick before the participants enter it. And then if they don't get it, or it is more than

they can take on. Well usually they can because she is so clever at making it happen for them. But I think it is hard for lesser mortals to do that. […] *(Discussion about Bolton's Salem lesson)*
CON: He comes at it in stages, while I am perhaps more likely to plunge straight in. It is interesting he does that thing with the doll.

AB: He also gets the children to write all the superstitions on the paper.
CON: He does quite a bit of that. Now I am much less likely to do that, because the thing is you discover what you are bad at. And that is always more important than discovering what you are good at. Now, I am very bad at running discussions. I usually overlap too many possibilities and then get very interested in what I've got to say. Then I get too many ideas, and then I just can't handle the complications of it. I am trying to select and close down. But I can see why he did it. […] *(Talking about Bond)*
CON: It really got me thinking about the use of objects that was very interesting. Your example from Eleven Vests was clear. I was thinking of Hedda Gabler. The book is the heart of it. And the moment when she burns it is like murder to me, I can hardly bare to watch it. You could see it as a trajectory of talking about the book, him bringing his book, his book that he doesn't think much of, bringing his manuscript that he does, him losing it, her husband taking it, her taking it from her husband, she burns it. The book is almost reborn as all the plans that they have. She kills herself and the book lives.

Appendix F
Interview with Edward Bond

London, 9th September 2011
by Ádám Bethlenfalvy

AB: You write about dramatizing the analysis of a situation. What do you mean by this?
EB: Well, the superficial answer first, then I will try to be more helpful. The superficial answer is, and this is what happens with directors now, they just take the surface text and find gimmicks and tricks to make it work. They do things with lights and that sort of thing. Whereas, to dramatize the analysis is completely different. Because you are dramatizing the meaning of what is there on stage. Now the meaning on the stage can't be abstract, it has to be built into the situation. Hamlet is not going to say to somebody "excuse me a moment, I just want to go off and make a soliloquy", as if he is going to have a pee, or something. No, the soliloquy comes out of the conflicts within the scene. So, you have to dramatize what that is. If I can give you a practical example in Eleven Vests, when that was first done, the moment in the last scene where the guy who has been bayonetted sits up and takes the bayonet and cleans it. Now, when I first saw on stage, it was in a rehearsal, the soldier was lying flat and suddenly he pops up like that, and he was like a ghost, and it was very-very effective, very powerful, but it was wrong. Because, that gave you an answer, the man is dead, or nearly dead and he is going to be a ghost, or something like that. So you have an answer but you don't have a problem. You have a problem like are there ghosts or not, an entirely false, spurious problem. You know, if I ever meet one I will ask it, but it doesn't happen. So you have a different problem, why does this dying man want to clean the bayonet he was killed with? Now that is very strange and it opens up problems from the centre of the play. What a bad director would do is make the soldier come up like a ghost and there would probably be some strange lighting effect. It's all supernatural and I want to say: no, no, no. This is when you have to get back to the coffee cups, and knives and forks of reality. What the objective reality consists of. It's like the scene we have been dealing with (Scene 11, Saved), it is a very early scene that I have written and it does use ghost imagery and that sort of thing, but it is also like "I have got to pack my case, I have got to put something into the case" I would probably make it more specific now, but even at that time I was using that to open up the question whether he should stay or not stay. Am I making sense?

AB: Yes. My understanding of what you are saying is that the dramatizing of the analysis is linked to breaking up the event and keeping it in the logic of reality.
EB: Yes. I now automatically, when I am writing, dramatize the analysis and not the surface. If you want to make the play work for you then you've got to do the same. But I believe this to be true of all drama as opposed to theatre. And that's a big difference, theatre has no analysis, but drama obviously does, because it is trying to create the meaning of things. And drama would not do that by lecturing anybody, it does it in much more concrete ways, by using people in situations.

AB: But then the dramatization is done to open questions. How specific do these questions have to be? Is it done to direct the audience's attention to the important questions, like why does this dying man get up to wipe the bayonet?
EB: Well that is to do with the connection between the stage and the audience. Because if you are doing theatre, then the audience just look, watch, they become spectators, but if you are doing drama, then the stage becomes the site of the audience's mind. The stage goes into there (points at his forehead) because then you are engaging with the audience's problems, which they bring to the theatre, so the drama is written in such a way as to enter into those problems. In a way there is often no final solution, I mean will you please tell me what I am doing in this world? What is the objective of being alive? Now, Brecht will tell you. It's to be a good communist and serve the party, or a Christian would tell you it's to be good and to serve God, but I am saying there are no solutions of that sort. So, the only possible solution is that what do I think of this situation, how do I relate to this situation, how can I make this situation bearable and creative. That's the audience's concern, but then you can act that out on the stage. Because the character will say, this is how I relate to this problem, this is what I think of it as a human being and then the audience can either say that's rubbish, or you can have engaged with things like the invisible object and radical innocence. Because the invisible object is the appearance of radical innocence. If you can make the drama work like that, then the drama illucidates the audience's problem, and their reaction to the problem becomes the only possible human solution. Because the problems are big moral problems. You can say, look these people are starving, we have two problems, one problem is how can we get food to them and the other problem is, but why should we? And it's that second question that makes civilization.

AB: When you write you write the analysis into the play. What is the basis of that? Where does your analysis of the situation come from?
EB: Well, I choose situations that I think are problematic. They can only be answered at a human cost and they are not like propaganda plays that say, as in 1917 in Russia, plays that would say to the audience that you must boil your water before you drink it or you will have cholera. Obviously that was very valuable in that situation but obviously that is not our problem anymore. It might become our problem again. So I try to choose those problems that define your humanness, because if you can contact that then it is relevant in all our vast range of problems and activities. Otherwise Macbeth simply comes down to don't talk to ghosts. That's the problem with propaganda plays. Of course the ghosts come from his own mind. So you've got to tackle that in some way and that's what I was saying this evening. You can't have a ghost coming on stage. But we still have those problems that the ghost were used for. Does that answer your question?

AB: Well, yes. I understand the choice you make. But then how do you break it down, so that it opens that question up?
EB: If you choose a subject – and I think this is a huge question, because I think the Greeks chose all the cardinal problems but their answers no longer work for us – one doesn't want to return to some Greek aesthetic. An actress said to me once when I was trying to explain a moment, she said to me, "oh you want it done Greek". That was in the RSC or somewhere. So you choose those problems that are very difficult to solve in a completely moral way and very often you have to balance things. To do something good you almost certainly have to do something that's harmful for someone. You have to balance those things out. The philosophy of Pinter is keep your hands clean. That says murder, really. It is totally irresponsible. I can keep my hands clean, but to be human you must get your hands dirty. What you are doing is choosing those problems that are very difficult and the answer comes in two ways. One – the play will have a structure, which will pose certain problems which are unavoidable. You can't imagine Hamlet saying half-way through the last act "I have changed my mind, I don't think I will bother". You choose those problems that have an imperative that is unavoidable. Because if Hamlet did break, he might do it in some very post-modern comedy and we can all fall about laughing, which is all rubbish, probably all rubbish anyway. You have to face those problems which are really unavoidable. This is the thing about the radical innocence, this why I go back to the monad and that sort of thing, because for an infant, a monad, they are unavoidable. The infant doesn't have an alternative, it can't go into the next room. It is the next room. It can't escape those problems, for its very existence the problem must be solved. So the scenes, the structure of the plays will define those problems for your society, your particular historical epoch. But

then the actors will take over, and that is very different from writing. Because the actor has immensely subtle ways of conveying information. If there is a little child in a pram and you stare at it too long, the child will cry. It can read danger that early. And sight is prior to speech, we interpret the world visually before we can speak and answer questions and do anything. Now the actor has all that and radical innocence is seeing something before you can speak about it. Then you have to find words for it, and I think that is very important. Drama has to do with language, our problem at the moment is that we don't have any dramatic language. It's all empty stuff wisecracks, and it's made up from a mixture of language people get from advertisements and films and pop-manuals on science and outer space. We don't really inhabit a world that we have a human language for. That's a big problem for drama. But there are solutions, because if you can create that situation which requires definition, which requires some action, if you can create that and then put the actor in that situation, then the actor must respond to it in some way and that is the invisible object. The two come together. The invisible object is what is absent from philosophy. Philosophy can't provide that because it is just thinking. That is very important. There are eras when philosophy becomes very important because it is trying to map out new social relationships, but it can only pursue that up to a certain point. And then you need a new epoch of drama. Historically the pattern in history is like this, you had Greek drama, then Greek society was falling apart and so you had Greek philosophy; and then you had the Roman bureaucracy organising society and then you had the Church, which is itself drama. The church deals with all the Greek problems, but says God is real. So instead of the creative logic of fiction you have the force of bureaucracy, hell and the inquisition. The Gospels were written in Greek. But that organisation breaks down in the Renaissance and so Shakespeare and the Jacobeans say, we have to invent a new form of drama. And Hamlet and the others come on the stage and say, oh you don't know who I am, what a human being is, so I am going to tell you. Their audiences were used to texts, to do with the religious reformation and reading the bible, they very much related to texts, and so that worked. But then you get the industrial revolution and a whole new wave of philosophy, Kant, Leibnitz, Descartes and the philosophers that I became interested in. And that works until you get the second industrial revolution, and then you get a new series of plays, Ibsen and Chekhov. and now you have the new French philosophy and al lot of it is rubbish. So we have to create a new drama. But the problem is, you cannot put French philosophy on the stage in the way that Shakespeare could put theology on the stage, because the language of theology then was also the language of the market. That's the amazing thing about Shakespeare. He can use all those languages. We can't do that. I am not going to get … if one of my characters says "Derrida thinks…" The audience will start looking him up in the programme, who is Derrida? If you look at say,

At The Inland Sea, at the end of *ATIS*, you have to find various ways of doing it, but the boy says "look, there is this house and I hear singing, and every time I go into the house it stops. But I know it is inhabited because…" It is almost like the children's three bears story. "But every time I leave the singing starts. Why can't I get in and find the singers?" And that's an interesting problem for young minds. If you look at the end of Eleven Vests, I invent this ridiculous language, and people ask me what is he saying? And I say, I don't know. And they say you must know, and I really-really don't know. So I can use gobble-de-gook to present a very pressing problem for an audience. But you can then set up a scene, if you think of say The Crime of the Twenty First Century, when the man has killed the woman, but he is not sure she is dead, and he has got the knife with the blood on it. So how can he find out if she is alive or not, so he says "lick the knife", she can't speak but she still might be able to lick the knife, therefore she is still alive. You see what I mean? But then you can also set up situations where often the simplest phrase, like: my shoelace is undone, can carry all the weight of to be or not to be. Because to be or not to be is profound, it has to do with a situation, but he comes out of the situation. But we don't have that, because then we start producing rubbish. A bit of Derrida, a bit of science, a bit of that, a bit of the other. We wouldn't have the language. But perhaps if we say my shoelace is undone, it can have that effect, if you put it in the right situation. Because drama must speak. It is not visual. I talk about the invisible object and I think it's almost always something that is seen… if somebody said to me look, I can make the invisible object: it's as in my play Existence, the man goes in and smashes the kitchen, it is this huge effect offstage, crash-bang, as if the Martians were landing, and then he comes in and he says "there is a cup on the shelf and it's not broken" and I remember saying to Christian Benedetti who directed the first stage production, when he asked me "what's that cup Edward?" I said "the whole universe is in that cup". And he said "ah ha" and went away. And the next morning he said "how can I get the universe in that cup?" Well you could do some trick and its rubbish. But I said it's the way you break the cup. There is this huge silence after all that breakage and then the man goes in and only *(claps with his hand)* only this one cup is broken. So you make the sound speak. Drama has to be creative and intuitive in a way, but finally it must speak.

AB: You were talking about how important it is for the actor to create the invisible object, to enter these extreme or difficult situations. How do you make it possible? When you are directing how do you help the actors to enter the situations?

EB: What you have to do is define the situation. This is the matter of practice. I can give you an example of that. I was holding a workshop at the RSC and it was on the scene in Lear when Gloucester is blinded. I can't remember

the details very much, but Gloucester is tied to this chair and one of them, I think it's Goneril, but I can't remember, decides to … No. I remember now. They have tied him to the chair and they are going to blind him and one of the servants says don't do this. It's cruel – a bit of sentimentality on Shakespeare's part perhaps, the loyal servant, but I shouldn't be cynical. But then the daughter gets a sword and kills him. How does she get the sword? She doesn't have a sword, you know, she is a woman. I had all these actors there, and I said how does she get the sword? And immediately without thinking one of the actors said: well I have got the sword, and I drop the sword and he goes behind me, and I kick the sword there and it goes over there and it lands by her and she reaches down and she has got the sword. It's like that. So, I said, why does Shakespeare want her to do it, why doesn't she say kill him? Cause that's what they normally do, give orders. Why does he do something as odd as that? And if he is going to do something as odd as that, why pretend it's an accident, somebody dropping a sword and doing a bit of theatrical trickery like that? So we talked about this. What Shakespeare was saying is that all the codes are breaking down, all the moral codes are breaking down. Therefore a woman is going to kill. Saint Joan became a soldier and she had to dress as a man. But this one is not going to pretend she is a soldier, so in the end what we arrived at was that she just went over to the soldier, took the sword from him, and she went over to the servant and the servant didn't even defend himself, because women don't come and threaten you with a sword. So he didn't even defend himself and so she simply went up to him and did that. *(imitates pushing a sword in)* And he didn't do the RSC "ahahah" (dying), he just dropped and then she gave the sword back. Because all the codes had been broken, and therefore all the normal forms of behaviour. Now, that is dramatizing the analysis. And the invisible object is everywhere. You can see how everybody is collectively involved in creating the invisible object, it is almost as if the stage becomes an eye seeing itself.

AB: Does that mean that the actors need to understand the situation intellectually, to be able to go on to do that? Does it need a philosophical analysis of the play?

EB: They have to understand it analytically. You can't say intellectual to an English actor because he will just run off. They will ask you what the word means, probably. There is a danger of a pointless discussion. But they do have to understand totally what is involved in the scene. Now actors will always … This afternoon when there was the scene with the teapot and I was trying to find ways of making them understand what was involved in that scene, trying to find how to dramatize the scene. Once you can begin to open up the scene rather than simply tell them how to do it then the actors will begin to search. One of the actors said, before I intervened, I think Sean said to him what

is happening here is… The actor was dissatisfied, he said he felt he was just trying to make it work. That's because he didn't understand it enough, didn't have enough material understanding to make it work. But then drama gets opened up in extraordinary creative way, because it is the kitchen table and the edge of the universe. Now you can say shall I do this on the kitchen table or shall I do it on the edge of the universe. Both are equally authentic. But this is not kitchen sink drama and the edge of the universe is not Greek. You got to put the two together.

AB: Does this mean that instead of motivation you will be looking at what their investment is, what they could lose in the situation? So what are you looking at instead of motivation?

EB: Characters become interesting when they are doing things that are uncharacteristic, so of course I can call my characters very characterful as it were. They are recognisable people and they are not abstractions and I think the creation of character is very important. And absolutely vital for an actor, but it doesn't solve the problem of playing the play, because if you do that, then all you are going to do is play your character. And one of the things I keep repeating is no, you must play the play. Sometimes an actor will say why does he do this? And I will say, cause he is in a play. So you better find out. But it's very important. When they did The Sea in Toulouse an actor came to me one evening and said to me "what is my father's profession?" I didn't run screaming from the theatre. I said "I don't know, can I think about that." And she said "Yes, it is a very tough question." I came in next morning, and she said "oh, I have solved it. My father was a barber." Well, she needed that, that was fine. The other day one of those things happened in the rehearsal, it was very illuminating. It was the second scene, when the girl and the boy are sitting in the boat talking, and it was the end of the day, and everybody was working really hard, everyone was tired and they didn't really know their lines yet, which is fine. It was a sort of revelation to me, and to other people who were there. The girl, she has the problem of her father and mother, she has all these problems. And she is always looking for solutions and she is very practical and is trying to solve things. And Len, he has all the questions. They are at the opposite end of the boat. And suddenly the girl was absolutely involved in a complex family social situation. And it was if the boy had fallen from the sky. You know nothing about his parents. You don't know his job. The only thing you know is if you look at the script, is that he has got large feet. That's not a big deal of help, is it? But the actors' are going to have to provide that. You can say "why didn't the writer provide us with some information about that". And the reason is, that the most interesting thing about the character is his questions. He can never abstain from his questions, they will pursue him through the play. But, the actor will need to establish his

background, and that's fine, and he will have to carry that background with him. And the audience must be able to recognise him when he comes on. Although it was as if he has fallen from the sky, it was as if his questions had fallen from the sky. But you know who he was. The actor must say to himself, I must know this know this that and the other. Character is of course very important. But, you still have to play the play.

AB: You talk and write about having to break down defences of the actors' to be able to enter the situation. As a director how can you break down the defences of the actors? When you talk about enactment, you say that we have lots of built in defences that stop us from entering into problems.
EB: Well, it's the director's responsibility to interest the actors in the situation. And simply talk about them in a way that will involve the actors in the situation. And try to open up the situation as much as possible. And not keep providing solutions. Certainly not at all in the opening stages of the rehearsal process. You have to say to yourself, like this evening I started explaining about imagery of the ghost, and you have to say to yourself: well, is that just making problems for an actor? Perhaps an actor should know about all that, or shouldn't be concerned with that sort of thing. I read about a National Theatre director, and one of the actors asked him certain questions, and the director said "don't worry about that, leave that to me, you just play the character." That's just destructive. But once you start to look at human situations, once you start looking at them critically-analytically and so on, it's extraordinary how they fall apart. And what you are told is the meaning of this, and the meaning of that, are just the ideological explanation. They really fall apart, and then you start asking the radical questions, because if you don't ask them you never get to radical innocence. That has to be the response. One useful way is to say – In rehearsals they don't have the right clothes, the right props very often, you should get them very quickly – well you can say, I am putting my jacket on "No, what does it really mean that you are putting your jacket on" and what does it mean to do the buttons up? Because that will tell you not how to do your buttons up, but who you are. And they are telling you the situation you are in. Alain Francon said, and it is particularly true of French theatre, which is often rhetorical, in my plays you can't play the big abstractions, you must play the small things and if you don't get the small things right nothing will work. And Chris says, in Birmingham, if you don't get the set right the play will not work. Because the set isn't decoration, the set is analysis. That's a problem for us, because now we have the "empty room". The empty space. A wonderful opportunity for modern theatre, that we can use our imagination in a particular space. Well, no space is empty. Because this space, you have to pay rent for it, so the space itself immediately asks all the economic questions. No space is ever empty. If you look at the Greek

theatre and you look at Jacobean theatre they all had spaces that are analytical of their society. The Greek stage has the chorus area, that's the public area, and at the back it has the stage that where the principles live, and a house behind that and up there is heaven, the Gods they fear, up there. So literally you have got the architecture, the market place and mount Olympus there, so if anybody moves in that place they take the social reality of that space with them. And the Greeks theatre gets very subtle about all that, because it's the orchestra where the public are, the citizens are, but they dance and they have the big lyrical odes. They are not simply confined to the kitchen table, so that it is possible to put the edge of the universe down there in the marketplace, and the Greeks would do that. It becomes a very subtle use of space, because architecture is actually the social architecture. we are still thinking of structure, but the structure in here (points at his head) can still be re-appropriated into different areas. Because the Gods come on – in the play where Hercules goes mad – the Gods come on and they are like witches. They really should come from Hell. They come "oh I am going to drive him mad, and he is going to kill his kids" haha – and they are the Gods. You can use that architectural space and use it in such a way to show that society is contaminated by itself. But we think – that's the Palace, or 10 Downing street, or that's the Castle in Budapest, where this happens and that's the gutter, where murder happens. We proportion it in that way and of course my plays don't do that. So if you look at the Jacobean stage it has heaven up there, or the aristocrats or the battlements of the castle, and it has a space down here, it is the agora, it's a public space, and you have got hell below that under the trapdoor down there. You have got literally that structure, and so the ghosts can come up, and you can meet the ghosts in Tesco, as it were. That's a very subtle arrangement about what happens in the head and what happens in the social space. But we don't have that. So what you have to do is try to build those things into the structure of the play and then that becomes an important part of the analysis.

AB: Do you mean each site of the play has to mirror that?
EB: If I can give you an example, this early play of mine The Pope's Wedding, Max Stafford-Clark said "oh we had been out of the village where it was set. We are really doing our job terribly well, aren't we" I said "what did you do there? What did you have for lunch?" "Oh, we went to Tesco's and bought some sandwiches" So I said "did you see any dead bodies in Tesco?" And he said "Where would we see those?" And I said "On the shelves! Where else would you see them." And he thought oh it's him being awkward again. But the Greeks and Shakespeare would understand that question. Even horror films would understand it, because somebody in a horror film would take off a couple of things from the shelf and there is a dead hand behind, or a hand comes out

and grabs someone, something like that. But it's in a horror film so it doesn't mean anything. You have got to be able to play the reality in that way, because that is really what is going on in the street. Every so often that happens, and it's like these recent riots. And suddenly Tesco's is on fire. And where does the fire come from, it comes from the contradictions in society. Once you set up these basic situations they produce drama because they are full of contradictions and conflicts. You don't have to apply it, you extract it from the situation. Once you start entering into a situation, the situation becomes immensely dramatic. So what you have to do as a director is try to enter in the situation. I remember in Budapest saying how are you going to drag that body off? or something like that, because the actor hadn't really said to herself I am going to drag the body of my friend. I can't remember the details. But when you are dragging off a body where do you look? It is very strange to drag a body, because if you pull somebody normally you are careful not to hurt them. But perhaps the oddity is that you are dragging the body along and you straighten the tie. That tells you perhaps, that gesture, that he is really dead. Very small things can bring the reality of death nearer.

AB: One last question. When you are writing a play do you determine the centre for yourself?
EB: No. I have to say not really. I am never really conscious of the centre when I am writing it. Pascal says something very interesting about the problem of God and the universe. He says the universe is a complete whole and the centre is everywhere. Once you have got the basic situation, like in Eleven Vests, the problem is authority and violence and how authority can be – what is the word – violent, but find ways of doing it without actually hitting anybody or using a knife, sublimatively. But the violence is there, and you are still a victim of it. I think the centre has to be the basic conflict within a play, but it will keep popping up all over the place. It can come up at any moment. It is very odd. I am very conscious of there being a centre for a play, but I never have to say to myself what is it. Because it is a situation.

AB: And when you direct your own plays, do you then consciously choose a centre for the production? Do you make that conscious for the actors?
EB: I don't think I do. Because the centre has been reflected in all aspects of the play. So whatever you do, you can then say to yourself, but where is the centre in this. Not say, how do I relate that to the centre. Like in this play, Morgan is having a problem at the moment, it's good, it's a creative problem, but hasn't yet latched on to this curious thing, about why he keeps asking questions. What is it that really drives him? So he said to me today, it's like a series of things but I don't know where they are going. And I said look: imagine there is a river, and there are stepping stones on the river. And you

step from one to the other to the other, this thing, that thing, and you can ask yourself: "what do I do in that scene?", but you have always got to be aware of the bank that the stepping stones are going towards. Because that is the centre as it were, the bank. That's a useful way of looking at it. But, you see, and this is especially true of young people, because then later on they can get taken on in other ways, young people want to live in extreme situations, in a way they are saying what is the centre of my life? So you can create drama for young people which enables them to go to the centre of their own lives. In a very generalised way you can say, the centre of any play is how can I be human? But then you always have to say in this situation. So the centre is always the situation, but in it you are looking for your humanness, but it's as if you get there accidentally, it's as we said at the very beginning, it's something that you cannot evade. The centre is complex, I would think you could say, look what is the centre of our society now? How can we try to make that concrete and how can we produce situations which will show people the void where there should be a centre. I try to write plays that will point out those situations.

Appendix G
Chris Cooper: The Levels of Meaning – a Bondian approach?

(Unpublished document from 2011)
Chris Cooper has attempted to create a Bondian version of Dorothy Heathcote's 'Five layers of meaning' based on Heathcote's original, and Geoff Gillham's re-work (discussed in section 3.3.6.). This has not been published as yet, because Cooper is not satisfied with it and intends to develop it further. I believe it is a useful document which helps in considering important issues related to depth in drama. I have shared it here with Cooper's permission.

Heathcote: Five layers of meaning or levels of explanation in an action.
Subjective in the objective

ACTION	what is done
MOTIVATION	immediate reason
INVESTMENT	why it is so important
MODEL	where learned this from (positive/negative model)
LIFE-VIEW	how life should or should not be (stance)

Geoff Gillham
Objective in the subjective

ACTION	the particular (ACTION)
MOTIVATION	individual consciousness – the particular – in the individual
INVESTMENT	social (class) – the particular – in the individual – in the social
MODEL	history – the particular – in the individual – in the social – in the historical.
LIFE-VIEW	nature (universal) – the particular – in the individual – in the social – in the historical – in the universal

A possible Bondian version – by Chris Cooper
The social-psyche – psycho-social: reality ideologised

ACTION	the particular (ACTION)
MOTIVATION	individual consciousness – the particular – in the individual – **why I think I do what I do**
INVESTMENT	social (class) – the particular – in the individual – in the social – **society expects me to act in this way**
MODEL	history – the particular – in the individual – in the social – in the historical – **this is the nature of our society/ culture**

LIFE-VIEW	nature (universal) – the particular – in the individual – in the social – in the historical – in the universal – **relation to ideology**

The social-psyche – psycho-social: reality imagined

ACTION	the particular (ACTION)
MOTIVATION	individual consciousness – the particular – in the individual – **I need to create myself**
INVESTMENT	social (class) – the particular – in the individual – in the social – **we are responsible for ourselves and each other**
MODEL	history – the particular – in the historical – **without our (species) story our culture is empty**
LIFE-VIEW	nature (universal) – the particular – in the individual – in the social – in the historical – in the universal – **I create my humanness in order to seek justice**

A SOROZATBAN EDDIG MEGJELENT

Monográfia

Lovász Irén: *Szakrális kommunikáció*

Galsi Árpád: *Jakab, az Úr testvére*

Pap Ferenc: *Templom mint teológia. Kulcsok az Ezékiel 40-48. értelmezéséhez*

Tóth Sára: *A képzelet másik oldala. Irodalom és vallás Northrop Frye munkásságában*

Tari János: *A néprajzi és az antropológiai filmkészítés. Történeti, elméleti és gyakorlati példák*

Buda Béla: *Empátia. A beleélés lélektana*

Németh Dávid: *Pasztorálantropológia*

Szenczi Árpád: *Az ember természete – természetes(en) nevelés. A reformpedagógia egy lehetséges reformja*

Váradi Ferenc: *Vázlatok az óvodai anyanyelvi-irodalmi nevelésről*

Semsey Viktória (szerk.): *Latin-Amerika 1750–1840. A gyarmati rendszer felbomlásától a független államok megalakulásáig*

Bagdy Emőke: *Pszichofitness. Kacagás – kocogás – lazítás*

Balázs Siba: *Life Story and Christian Metanarration. The importance of the research results of narrative identity to practical theology*

Kocziszky Éva: *Antifilozófusok huszonöt időszerű kérdése a kereszténységhez*

Honti László: *Magyar nyelvtörténeti tanulmányok*

Szummer Csaba: *Freud, avagy a modernitás mítosza*

Kun Attila: *A munkajogi megfelelés ösztönzésének újszerű jogi eszközei*

Dr. Lenkeyné dr. Semsey Klára: *Életútinterjú*

Görözdi Zsolt: *Protestáns egyházértelmezés a reformáció századában a jelentősebb egyházi rendtartásokban*

Békési Sándor: *Sisi személyének teológiai portréja*

Török Emőke: *Munka és társadalom. A munka jelentésváltozásai a bérmunkán innen és túl*

Sepsi Enikő: *Pilinszky János mozdulatlan színháza*
Mallarmé, Simone Weil és Robert Wilson műveinek tükrében

Erdélyi Ildikó: *A lélek színháza. A pszichodráma és az önismeret útjai*

Szummer Csaba: *Pszichedelikumok és spiritualitás*

Papp Sándor: *Török szövetség – Habsburg kiegyezés.*
A Bocskai-felkelés történetéhez

Bolyki János: *Teológia a szószéken és a katedrán*

Balogh Eszter: *Túlélési stratégiák a magyar gazdaságban.*
Esettanulmányok a 2000-es évek elejéről.

Falussy Lilla: *Trendek a kortárs olasz drámában*

Bekő István Márton: *Jézus csodáiról szóló elbeszélések Márk evangéliumában*

Kovai Melinda: *Lélektan és politika. Pszichotudományok a magyarországi államszocializmusban 1945–1970*

Spannraft Marcellina: *Költészet és szakralitás*

Németh István: *Műtárgyak a boncteremben. Tanulmányok az orvoslás és a képzőművészet tárgyköréből*

Homicskó Árpád Olivér: *A magyar társadalombiztosítási*
és szociális ellátások rendszere

Fabiny Tibor: *Az eljövendő árnyékai. A figurális tipológiai olvasás*

Szetey Szabolcs: *Adatok a magyar református prédikációs gyakorlat újraértékeléséhez 1784–1878 között*

Balogh Tamás: *Huizinga Noster.*
Filológiai tanulmányok J. Huizinga magyar recepciójáról

Dávid Gyula: *Angol fogalmi idióma szótár.*
Angol idiómák és magyar megfelelőik

Beke Albert: *Gyulai Pál személyisége és esztétikája*

Németh Dávid: *Vallásdidaktika.*
A hit- és erkölcstan tanítása az 5–12. osztályban

Papp Ágnes Klára: *A tér poétikája – a poétika tere. A századfordulós kisvárostól az ezredfordulós terekig a magyar irodalomban*

Lányi Gábor János: *A kálvinizmus nyitánya. Berni zwingliánusok és francia-svájci kálvinisták vitája az egyházfegyelem gyakorlásáról*

Kovács Dávid: *Nemzetfelfogás és történelemszemlélet a 20. századi Magyarországon*

Pap Ferenc: *Az egyházi év*

Farkas Ildikó: *A japán modernizáció ideológiája*

Horváth Csaba: *Megtalált szavak*

Csízy Katalin: *Az ideális vezető politikus alakja a görög-római hagyományban*

Siba Balázs: *Pasztoralteológia*

Indries Krisztián – Szummer Csaba: *Freud és a felkelő nap országa*

Bognárné Kocsis Judit: *A vallás mint forrás Karácsony Sándor nevelési koncepciójában*

Vető Miklós: *Jonathan Edwards gondolatvilága*

Kodácsy Tamás: *A homiletikai aptum – Hogyan lesz a szószéki beszédből igehirdetés?*

Simon Gabriella: *A mentorálás elmélete és gyakorlata. A mentori kompetenciák attitűdelemei és a kezdő pedagógusok mentormodellek szerinti támogatása*

Legéndy Kristóf: *A természettudományos és a teológiai megismerés modelljei*

Siba Balázs: *Pasztorálteológia* (Második, javított kiadás)

Tanulmánykötet

Császár-Nagy Noémi, Demetrovics Zsolt, Vargha András (szerk.): *A klinikai pszichológia horizontja. Prof. dr. Bagdy Emőke 70. születésnapjára készített emlékkötet*

Szávay László (szerk.): *„Vidimus enim stellam eius…"*

Petrőczi Éva, Szabó András (szerk.): *A zsoltár a régi magyar irodalomban*

Horváth Erzsébet, Literáty Zoltán (szerk.): *Történelmet írunk. Tanulmánykötet Ladányi Sándor tiszteletére 75. születésnapja alkalmából*

Czeglédy Anita, Fülöp József, Ritz Szilvia (szerk.): *Inspirationen. Künste im Wechselspiel*

Gudor Botond, Kurucz György, Sepsi Enikő (szerk.):
Egyház, társadalom és művelődés Bod Péter korában

Péti Miklós, Ittzés Gábor (szerk.): *Milton Through the Centuries*

Kendeffy Gábor, Kopeczky Rita (szerk.): *Vallásfogalmak sokfélesége*

Zsengellér József, Trajtler Dóra Ágnes (szerk.): *„A Szentek megismerése ad értelmet." Conferentia Rerum Divinarum 1–2.*

Trajtler Dóra Ágnes (szerk.): *Tan és módszertan. Conferentia Rerum Divinarum 3.*

Pap Ferenc, Szetey Szabolcs (szerk.): *Illés lelkével. Tanulmányok Báthori Gábor és Dobos János lelkipásztori működéséről*

Somodi Ildikó (szerk.): *A mindennapos művészeti nevelés megvalósulásának lehetőségei. Értékközvetítés a művészeti nevelésben*

Dávid István (szerk.): *Merre tovább kántorképzés? Gondolatok egy konferencián – Nagykőrös, 2012. október 5.*

Hansági Ágnes, Hermann Zoltán (szerk.): *Jókai & Jókai*

Dringó-Horváth Ida, N. Császi Ildikó (szerk.): *Digitális tananyagok – oktatásinformatikai kompetencia a tanárképzésben*

Erdélyi Ágnes, Yannick François (szerk.):
Pszichoanalitikus a társadalomban

Fülöp József, Mirnics Zsuzsanna, Vassányi Miklós (szerk.): *Kapcsolatban – Istennel és emberrel. Pszichológiai és bölcsészeti tanulmányok*

Pap Ferenc (szerk.):
Dicsőség tükre. Művészeti és teológiai tanulmányok

Tóth Sára, Fabiny Tibor, Kenyeres János, Pásztor Péter (szerk.):
Northrop Frye 100: A Danubian Perspective

Spannraft Marcellina, Sepsi Enikő, Bagdy Emőke, Komlósi Piroska, Grezsa Ferenc (szerk.): *Ki látott engem? Buda Béla 75*

Komlósi Piroska (szerk.):
Családi életre és kapcsolati kultúrára felkészítés

Dringó-Horváth Ida, Fülöp József, Hollós Zita, Szatmári Petra, Czeglédy Anita, Zakariás Emese (szerk.): *Das Wort – ein weites Feld*

Fülöp József (szerk.): *A zenei hallás*

József Fülöp, Szilvia Ritz (Hg.): *Inspirationen II*

Tóth Sára, Kókai Nagy Viktor, Marjai Éva, Mudriczki Judit, Turi Zita, Arday-Janka Judit (szerk.): *Szólító szavak. The Power of Words. Tanulmányok Fabiny Tibor hatvanadik születésnapjára*

Lázár Imre, Szenczi Árpád (szerk.): *A nevelés kozmológusai. Kodály Zoltán, Karácsony Sándor és Németh László megújuló öröksége*

Erdélyi Erzsébet, Szabó Attila (szerk.): *A hit erejével. Pedagógiai tanulmányok*

Makkai Béla (szerk.): *A Felvidék krónikása. Tanulmányok a 70 éves Popély Gyula tiszteletére*

Farkas Ildikó, Sági Attila (szerk.): *Kortárs Japanológia I.*

Gér András László, Jenei Péter, Zila Gábor (szerk.): *Hiszek, hogy megértsem*

Simon-Székely Attila (szerk.): *Lélekenciklopédia. A lélek szerepe az emberiség szellemi fejlődésében*

Papp Ágnes Klára, Sebők Melinda, Zsávolya Zoltán (szerk.): *Nemzet sors identitás*

Vassányi Miklós, Sepsi Enikő, Voigt Vilmos (szerk.): *A spirituális közvetítő*

Julianna Borbély, Katalin G. Kállay, Judit Nagy, Dan H. Popescu (eds.): *English Language & Literatures in English 2014*

Sepsi Enikő, Lovász Irén, Kiss Gabriella, Faludy Judit (szerk.): *Vallás és művészet*

Bubnó Hedvig, Horváth Emőke, Szeljak György (szerk.): *Mítosz, vallás és egyház Latin-Amerikában. A Boglár Lajos emlékkonferencia tanulmánykötete*

Czeglédy Anita, Sepsi Enikő, Szummer Csaba (szerk.): *Tükör által – Tanulmányok a nyelv, kultúra, identitás témaköréből*

Méhes Balázs (szerk.): *Lelki arcunk. Tanulmányok Szenczi Árpád hatvanadik születésnapja alkalmából*

Spannraft Marcellina, Korpics Márta, Németh László (szerk.): *A család és a közösség szolgálatában. Tanulmányok Komlósi Piroska tiszteletére*

Horváth Csaba, Papp Ágnes Klára, Török Lajos (szerk.): *Párhuzamok, történetek. Tanulmányok a kortárs közép-európai regényről*

Anka László, Kovács Kálmán Árpád, Ligeti Dávid, Makkai Béla, Schwarczwölder Ádám (szerk.): *Natio est semper reformanda. Tanulmányok a 70 éves Gergely András tiszteletére*

Fülöp József, Mészáros Márton, Tóth Dóra (szerk.): *A szél fúj, ahová akar. Bölcsészettudományi dolgozatok*

Zsengellér József, Kodácsy Tamás, Ablonczy Tamás (szerk.): *Felelet a mondolatra. Tanulmányok a 60 éves Bogárdi Szabó István tiszteletére*

Borgulya Ágnes, Konczosné Szombathelyi Márta (szerk.): *Vállalati kommunikációmenedzsment*

Szávay László, Gér András László, Jenei Péter (szerk.): *Hegyen épült város. Válogatás a Fiatal Kutatók és Doktoranduszok Nemzetközi Teológuskonferencián elhangzott előadások anyagából.*

Wakai Seiji, Ságai Attila (szerk.): *Kortárs Japanológia II.*

Sepsi Enikő: *Kép, jelenlét, kenózis a kortárs francia költészetben és Valère Novarina színházában*

Sepsi Enikő, Tóth Sára (szerk.): *Mellékzörej. Írások Visky András hatvanadik születésnapjára*

Erdélyi Erzsébet, Szabó Attila (szerk.): *Az üzenetjét, azt kell megbecsülni. Tanulmányok Barabás László hetvenedik születésnapja alkalmából*

Kendeffy Gábor, Vassányi Miklós (szerk.): *Istenfogalmak és istenérvek a világ filozófiai hagyományaiban*

Bárdi Nándor, Éger György (szerk.): *Magyarok Romániában 1990–2015. Tanulmányok az erdélyi magyarságról*

Zila Gábor: *Hitetek mellé tudományt*

Kiss Paszkál, Tóth Dóra (szerk.): *Ubi dubium, ibi libertas. Tudományos diákköri dolgozatok*

Julianna Borbély, Borbála Bökös, Katalin G. Kállay, Judit Nagy, Ottilia Veres, Mátyás Bánhegyi and Granville Pillar (eds.): *English language & literatures in English 2016*

Spannraft Marcellina, Tari János (szerk.): *A kultúraátörökítés médiumai*

László Emőke (szerk.): *A szolgálat ékessége. Tanulmányok Fruttus István Levente hetvenedik születésnapja alkalmából*

Spannraft Marcellina (szerk.): *Tertium datur. Tanulmányok Lázár Imre tiszteletére*

Bárdi Árpád, Gombos Norbert, Tóth Etelka (szerk.):
Kisgyermeknevelés a 21. században

Lányi Gábor János (szerk.): *A reformáció örökségében élve.*
A reformáció hatása a teológiai oktatásra

Dróth Júlia (szerk.): *Gépiesség és kreativitás a fordítási piacon*
és a fordításoktatásban

Lator László Iván (szerk.): *Sorsok és missziók a politikai változások tükrében*

Literáty Zoltán (szerk.): *Quoniam tecum est fons vitae in lumine tuo*
videbimus lumen. Teológiai témák a 65 éves Kocsev Miklós tiszteletére

Fehér Pálma Virág, Kövesdy Andrea, Szemerey Márton (szerk.):
Testképek a gyógyításban. A test mint eszköz és referenciapont

Zonda Tamás, Bozsonyi Károly, Moksony Ferenc (szerk.):
Az öngyilkosság szociológiája

Fóris Ágota, Bölcskei Andrea (szerk.): *A szabványosítás fordítási*
és terminológiai vonatkozásai

Kövi Zsuzsanna, Mirnics Zsuzsanna, Reinhardt Melinda (szerk.):
Lélek(sz)árnyak

Czentnár Simon, Nagy József, Nagy Levente (szerk.):
Beszéljétek el dicsőségét
Conferentia Rerum Divinarum 6.

Kovács Tibor (szerk.): *Tehetségek hite. Hallgatói tanulmánykötet*

Zalatnay István: *Félúton. A liturgia erőterében született írások*

Farkas Ildikó, Sági Attila (szerk.): *Kortárs Japanológia III.*

Furkó Péter (szerk.): *Az önképtől és tudásreprezentációtól*
a hatalommegosztásig. Tanulmányok a bölcsészettudomány,
a hittudomány és a jogtudomány területeiről

Olay Csaba, Schmal Dániel (szerk.): *Értelem és érzelem az európai*
gondolkodásban. Tanulmányok a 60 éves Boros Gábor tiszteletére

Fóris Ágota, Bölcskei Andrea (szerk.):
Dokumentáció, tartalomfejlesztés és szakírás

Dróth Júlia (szerk.): *Korpusz és kontrasztivitás*
a szakfordítás oktatásában és gyakorlatában

Sebők Melinda, Papp Ágnes Klára, Török Lajos (szerk.):
Kötelezők emelt szinten Balassitól Borbély Szilárdig

Béres István - Korpics Márta (szerk.):
Ha kiderül az alkony

Németh István: *El Grecóról és más mesterekről.*
Stíluskritika – ikonográfia – műgyüjtéstörténet

Karasszon István: *Az ószövetségi teológia történetéhez*

Műfordítás, forrás

Giovanni Pico della Mirandola:
Benivieni neoplatonista versének kommentárja
(Fordította: Imregh Monika)

Alice Zeniter: *Szomorú vasárnap, avagy a semmi ágán* (Fordította: Kovács Veronika, szerkesztette és a bevezetőt írta: Sepsi Enikő)

Szent Ágoston: *Írások a kegyelemről és az eleve elrendelésről* (Fordította, válogatta és a bevezetőt írta: Hamvas Endre)

Paul Claudel: *Délforduló* (Fordította: Székely Melinda)

Veerle Fraeters, Frank Willaert, Louis Peter Grijp (szerk.):
Hadewijch: Dalok
(Fordították: Daróczi Anikó, Rakovszky Zsuzsa)

Landauer Attila (szerk.): *A Kárpát-medencei cigányság és a keresztyén egyházak kapcsolatának forrásai (1567–1953)*

Yves Bonnefoy: *Hollán Sándor.*
Harminc év elmélkedései, 1985–2015 (Fordították: Gulyás Adrienn, Kovács Krisztina, Kovács Veronika, Makádi Balázs, Sepsi Enikő)

Vassányi Miklós (írta, fordította, szerkesztette): *Szellemhívók és áldozárok. Sámánság, istenképzetek, emberáldozat az inuit (eszkimó), azték és inka vallások írásos forrásaiban.*

Rauni Magga Lukkari, Inger-Mari Aikio: *Örökanyák – Világlányok. Számi versek* (Fordították: Domokos Johanna, Németh Petra)

Rajvinder Singh: *Hat szemmel. Német, angol, hindi és pandzsábi versek*
(Szerkesztette: Domokos Johanna. Fordították: Tibold Katalin, Széles Beáta, Domokos Johanna)

Günter Eich: *Katharina és más elbeszélések*
(Válogatta, szerkesztette és az utószót írta: Fülöp József)

Augusto Monterroso: *A fekete Bárány és más mesék*
(Szerkesztette, fordította és az utószót írta: Fülöp József)

Michael Galuske: *A szociális munka módszerei. Bevezetés*
(Fordította: Udvari Kerstin, szerkesztette: Bányai Emőke)

Titus Livius: *Róma története a város alapításától,*
I. kötet (I–XX. könyv) (Kis Ferencné és Muraközy Gyula fordítását és a jegyzeteket átdolgozta: Kopeczky Rita, a fordítást az eredetivel egybevetette: Kocsisné Csízy Katalin, Ligeti Dávid Ádám, Bajnok Dániel)

Titus Livius: *Róma története a város alapításától,*
II. kötet (XXI–XXX. könyv) (Muraközy Gyula fordítását és a jegyzeteket átdolgozta: Kopeczky Rita, a fordítást az eredetivel egybevetette: Czerovszki Mariann, Tamás Ábel)

Titus Livius: *Róma története a város alapításától,*
III. kötet (XXXI–XL. könyv) (Muraközy Gyula fordítását és a jegyzeteket átdolgozta: Kopeczky Rita, a fordítást az eredetivel egybevetette: Berkes Lajos, Kozák Dániel, Ligeti Dávid Ádám)

Titus Livius: *Róma története a város alapításától,*
IV. kötet (XLI–CXLII. könyv) (Muraközy Gyula fordítását és a jegyzeteket átdolgozta: Kopeczky Rita, a fordítást az eredetivel egybevetette: Ligeti Dávid Ádám, Takács Levente, Bajnok Dániel)

Tzveta Sofronieva: *A föld színe* (Szerkesztette: Domokos Johanna)

Bangha Imre: *Költők és koldusok között. Indiai napló 2001–2017*
(Szerkesztette: Frazer-Imregh Monika)

L'Harmattan France-Hongrie, Collection Károli

Anikó Ádám, Enikő Sepsi, Stéphane Kalla (szerk.): *Contempler l'infini*

Tibor Fabiny, Sára Tóth (eds.): *The King James Bible (1611–2011). Prehistory and Afterlife*

Katalin G. Kállay, Mátyás Bánhegyi, Ádám Bogár, Géza Kállay, Judit Nagy, Balázs Szigeti (eds.): *The Arts of Attention*

Katalin G. Kállay, Nóra D. Nagy, Elizabeth Walsh, Ádám Fónai, Béla Erik Haga, Péter Káplár, Krisztina Milovszky, Gergely Molnár, Dorina Obrankovics, Tamás Szanyi (eds.): *This is Just to Say. A Collection of Creative Student-Responses*

György Kurucz (ed.): *Protestantism, Knowledge and the World of Science*

Brigitte Geißler-Piltz, Éva Nemes, Sijtze de Roos (eds.): *Inspire and Be Inspired. A Sample of Research on Supervision and Coaching in Europe*

Johanna Domokos: *Endangered literature. Essays on Translingualism, Interculturality, and Vulnerability 2018*

Tímes Kovács: *Code-Switching and Optimality*

Viktória Semsey (ed.): *National Identity and Modernity 1870–1945. Latin America, Southern Europe, East Central Europe*

Anita Czeglédy, Géza Horváth (Hg.): *Inspirationen III – Wege*

Renáta Raáb: *Austria's Schleswig Policy 1848–1852*

Anita Czeglédy, Anikó Szilágyi-Kósa (Hg.) unter Mitarbeit von József Fülöp: *Geopoetische Reisen in Mitteleuropa. Studien zur Sprache und Kultur*

Krisztina Kovács: *La relation poétique entre l'oeuvre d'Yves Bonnefoy et celle de Paul Celan*

Jegyzet

Nádor Orsolya: *Tanított (anya)nyelvünk*

Hegedűs Rita: *Élő magyar grammatika – a nyelvhasználat rendszerének rövid áttekintése*

Csontos Nóra, Dér Csilla Ilona: *Pragmatika a magyyar mint idegen nyelv oktatásában*

H. Varga Márta (szerk.): *Segédlet nyelvi formák és grammatikai funkciók tanulmányozásához (elmélet és gyakorlat)*

M. Pintér Tibor, Wéber Katalin: *Mérés és értékelés: magyar mint idegen nyelv*

Holló Dorottya: *Kultúra és interkulturalitás a nyelvórán*

Schmidt Ildikó: *A magyar írás és olvasás tanítása. Az alfabetizálás folyamata*

L'Harmattan France
5-7 rue de l'Ecole Polytechnique
75005 Paris
T.: 33.1.40.46.79.20
Email: diffusion.harmattan@wanadoo.fr

L'Harmattan Italia SRL
Via Degli Artisti 15
10124 TORINO
Tél: (39) 011 817 13 88 / (39) 348 39 89 198
Email: harmattan.italia@agora.it

Cover design: László Kára
Layout editor: A. Aliz Molnár
Printing: Prime Rate Ltd.
Manager: Péter Tomcsányi