

ANALYSIS OF SOME ASPECTS OF PARTICIPATION IN A THEATRE IN EDUCATION PROGRAMME

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***Abstract** - This investigation examines the opportunities to analyse the participants' position within the dramatic world created by a participatory theatre in education (TIE) programme, and establishes a mode of analysis which can be used in the examination of completed TIE programmes and in devising new programmes. Two methods developed for the analysis of the structure of drama are tested in an analysis of participatory theatre in education programmes: an analysis of the dramaturgical functions according to E.Souriau, and an actantial analysis according to A.J.Greimas. Two completed TIE programmes are examined according to both analytical procedures. Conclusions are drawn on the applicability of these programmes.*

***Key words:** theatre, education, educational theatre*

1. Introduction

Articles and books about TIE do not build a coherent picture for TIE to be taken as a specific theatrical genre. TIE embraces different theories and practices, and for that reason Dianne Mackenzie, for example, calls TIE 'a many-headed monster' (1992:42). There is one feature common to all understandings of theatre in education: 'Essentially TIE seeks to harness the techniques and imaginative potency of theatre in the service of education' (Jackson, 1993:1). The educational aim is certainly an important characteristic of TIE. It is presumably for that reason that quite a lot of consideration is given to the problem of evaluation of TIE programmes in terms of their usefulness or effectiveness.¹ But educational aims are not the only important characteristic of TIE.

¹ See O'Toole (1976: 147) for 'a preliminary attempt to discover the real effect of TIE'; Redington (1983) for an art-based model of research; Gearing (1985: 24) for a study based on some ideas about 'how we learn through drama and theatre'; Norris (1998) for the use of an internal hermeneutic approach; Allen, Allen and Dalrymple (1999) for the use of an ethnographic approach in the evaluation of TIE, etc.

Redington outlines the main features of TIE: the educational aim, devising a programme for a specific age group, presenting programmes in schools, dealing with serious social issues, and *some degree of active participation*, or at least a discussion after the performance (1983:1-2). Other authors, like Jackson, emphasise the participatory aspect: 'One of the major and most effective features of TIE is the structured active participation of the children in the drama' (1993:2).

And even though active participation by the students was an important part of the initial idea of TIE in Britain (see Redington, 1986: Chapter 2), over time it has faded, and for some time now it has been perceived as a highly polemical issue. Still, in her analysis of TIE's past and current practice in Britain, Sextou claims that 'if TIE is to survive, it must not abandon its broad principles, central to which is social learning through participatory theatre in interactive programmes for young people in schools' (2003:184). TIE as a specific 'combination of presentational theatre and participatory educational drama work' can provide, Grady claims, 'a profoundly effective way of engaging a classroom of students in active critical learning' (1996:66).

I believe that the participation aspect of TIE is essential, and for that reason, this investigation deals only with the type of TIE programmes in which the students 'become participants in the fictional context created' (Cooper, Gillham and Townsend, 2000:6). That is what O'Toole calls 'integral participation', when 'the audience perspective becomes also the perspective of characters within the drama, especially when the audience members act as well as being acted upon' (1976:88).

This study does not intend to investigate the whole field of participation within the TIE programme. It is concerned with the search for an appropriate methodology to analyse the participants' positions within a fictional world created by a TIE programme. This particular aspect of participation is chosen for investigation because it is reasonable to claim that various positions within the same fictional world offer different views of the dramatic events, and therefore they offer a different kind of experience, a different kind of involvement, and, thus, a different kind of learning may take place.

The topic of the students' participation has been approached in various ways in the theory of TIE and its more popular twin-sister, drama in education. Usually the theories deal with different kinds / modes / ways of participation. Bolton makes a distinction between exercise, dramatic playing, and theatre (see O'Neill and Lambert, 1982:22); O'Neill and Lambert claim that the participation can be organised as small-group work or whole-group drama (1982:26-9). Fleming (1994) also writes about three modes (using text, planned improvisation, and spontaneous improvisation), but he includes orientation of the work (making, performing, and responding) and organisation

(work in pairs, small-group or whole-group work), too. The other important contribution to the topic is Bolton's distinction between two kinds of acting behaviour: modelling behaviour ('which is used to reproduce or represent an external reality') and managing behaviour ('which responds existentially to the reality that is 'here and now') (O'Neil, 1995:81). Another approach searches for levels of student involvement in the participation. The most famous kind is Heathcote's concept of the 'layers of meaning' or 'levels of commitment in social / cultural development' (Heathcote and Bolton, 1995:19). But, the question of the participants' *position within the dramatic world* is rarely discussed.

The only method of analysis which aims to investigate some aspects of that question is Dorothy Heathcote's concept of *framing* (see: Johnson and O'Neill, 1991; O'Toole, 1992), which develops nine possible distances (and *frames*) from (and through) which the participants can look at the central dramatic event. Heathcote's theory has proved extremely useful in all kinds of drama work, including TIE, because it provides a firm model to analyse the possibilities of the participants' relationship towards *the central dramatic event*. But it does not discuss the possibilities of placing the students in different positions *within the central dramatic event*. This is precisely what this study aims to do.

The simplest way to approach the problem of different positions *within* the central dramatic event is to see those positions as roles. These roles should not be understood as static characters, but as dynamic, acting characters, which means that their function within the story should be taken into account. In the theory of literature, as a part of structuralist investigations, some methods for the analysis of the story are developed in which the characters are firmly related to the action they perform (or/and endure). These 'functional theories of story and characters' (Pavis,2004:209) have developed a few models to analyse the story (Propp,1986; Souriau,1982; Greimas,1983; Ubersfeld,1999) and, what is particularly important, each of these models presents a method for the categorisation of *all* possible roles into a small number of types (of roles). So, each of these models can be used as a methodological tool to analyse the participants' position within the dramatic world created by a TIE programme.

The first model was developed in Propp's book 'Morphology of the Folktale' (1968) (first published in Russian in 1928). But since it is based on the study of Russian folktales, it is less universal than later models, and therefore is not used for the analysis in this study. Souriau's model of *dramaturgical functions*, as well as Greimas' *actantial model* (and Ubersfeld's later and similar version), claims a kind of 'total' universality.

The major part of the investigation is, therefore, based on an examination of the possibilities of using Souriau's theory of dramaturgical functions and actantial theory (according to Greimas and Ubersfeld) to analyse the students' position in a TIE programme. Two completed TIE programmes are examined through the use of both methodologies and some conclusions are made on the applicability of each of them.

2. Two methodological approaches

2.1. E. Souriau: dramaturgical functions

Souriau analysed a large number of dramatic texts and developed a theory which claims that a key structural figure of drama is the dramatic situation, formed by a system of forces, which he terms *dramaturgical functions*. Each of these forces operates within a complete system, and, at the same time, acts according to its nature, which is defined by the system itself.

Dramaturgical functions are embodied in characters. Each character can embody more than one function and vice versa. Situations change during the play, but all the functions operate all the time (even though some of them can be left unmaterialised). The absence of a function produces meaning. Characters can embody different functions at different stages of the drama. Dramaturgical functions are embodied in characters, but they transcend them. They remain constant in all kinds of dramatic stories.

The dramatic situation is formed by six forces (dramaturgical functions), to which Souriau gives astrological names:

Leo (oriented thematic force of the drama);

The Sun (the Good or the Value that Leo searches for);

The Earth (the receiver of the Good or the Value);

Mars (the opponent who opposes Leo in his actions);

Libra (the arbitrator, the one who decides whether the Earth shall receive the Sun or not);

The Moon (the helper, which can be associated with any other function).²

In Souriau's concept, antagonism between two forces (Leo and Mars) is central, and all other elements of structure, although influential, are subordinated to that antagonism.

Souriau interprets the meaning of the forces: Leo and Mars symbolise any directed human force. The Sun is a human embodiment of value. The

² I have used Elam's translation of Souriau's terms as far as possible (1980: 127-30).

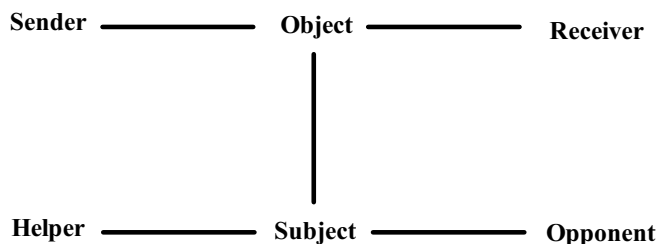
Earth is a force of fortune. Libra allows integration of the concept of freedom into the Cosmos (into the dramatic world). Among the forces that come from Cosmos, the Moon is the least powerful. It holds the power of a grain of sand (1982: 192-3).

In most cases, dramatic stories are constructed in such a way that one character embodies more than one function or vice versa, so that analysis becomes more complicated.

2.2. A. J. Greimas: actantial analysis³

Instead of six forces or *dramaturgical functions*, Greimas talks about six *actants*, but they remain equally constant and stable in all kinds of narratives, not just literary ones. Actants can be understood, Greimas claims, ‘as universal categories that allow the apprehension of significance beyond the limits of the sentence’ (Schleifer, 1992: 74).

Greimas articulates actants within relational categories, which enables him to create a model in which all the elements are interrelated:



Six actants mark three relationships:

a) The actantial category: ‘sender vs. receiver’

Greimas writes that the sender ‘transforms an axiology, given as a system of values, into an operative syntagmatics’; the sender is, if ‘properly understood, only an incarnation at the level of the anthropomorphic grammar of the universe of values’ (quoted in Schleifer, 1992:74). The sender’s activity is cognitive. The sender presents the object as ‘the shadow of value’ and in that way he motivates the subject to undertake a concrete action.

b) The actantial category: ‘subject vs. object’

The relationship between the subject and the object is a projection of the relationship between the sender and the receiver (see Biti, 1997:3), but in this case the semantic investment is ‘desire’. The subject might be considered

³ Greimas’ theory is extremely complex and it has to be simplified if it is to be used for an analysis of the participants’ positions. Therefore, the following description of actantial analysis relies upon only a few aspects of his theory.

as a particularisation of the sender, and the object as a materialisation of the values presented by the sender and meant to be received by the receiver.

c) The actantial category: 'helper vs. opponent'

The helper and the opponent are connected by a modal relationship. The semantic investment in that relationship is 'power'. The helper gives power to the subject; the opponent takes it from him. Both of these could be understood as 'projections of the will to act and the imaginary resistance of the subject itself' (Greimas, 1983:206), or as good and bad forces of the world the subject lives in, or as materialisation of the subject's power of acting (or lack of that power).

The actantial model defines relationships among all the elements, which means that they are all interrelated. There are two levels of Greimas' actantial model: sender - object - receiver ('the axis of knowledge') and helper - subject - opponent ('the axis of power'). The relational category 'subject vs. object' connects these two axes: the subject figures as a mediator between the helper and the opponent along 'the axis of power', and the object figures as a mediator between the sender and the receiver along 'the axis of knowledge/communication'.

Therefore, the subject and the object form the basic axis (of desire) which provides for the interrelatedness of all actants within the model. The relation between the categories 'subject vs. object' and 'sender vs. receiver' presents one kind of relationship, while the relation between the categories 'subject vs. object' and 'helper vs. opponent' presents another kind of relationship. The category 'subject vs. object' thus establishes different relationships with the other two categories.

The category 'subject vs. object', when related to the category 'sender vs. receiver', constitutes 'a simple model revolving entirely around the object, which is both the object of desire and the object of communication', and therefore presents what Schleifer calls 'the syntax of knowledge' (In: Greimas, 1983: xliii).

On the other hand, the helper and the opponent are connected by a modal relation, 'power', and the subject (which is related to the object) is the mediator of that relationship. The kind of relationship represented by those two categories is what Schleifer calls 'the drama of power' (In: Greimas, 1983: xliii).⁴

⁴ Ubersfeld (1999) simplifies the same model and makes it recognisable in simple terms of everyday experience. Therefore Greimas' basic model should be preferred over Ubersfeld's.

3. Analysis of the two TIE programmes according to both analytical approaches⁵

3.1. 'Entitled to a Mistake'⁶

3.1.1. Description of the programme

PARTICIPANTS: one class of 17- or 18-year-old students

THEME: acceptance of somebody who is different.

THE AIM OF THE PROGRAMME: To discuss the concepts of 'tolerance' and 'acceptance' and to search for their deeper meaning.

THE STRUCTURE OF THE PROGRAMME:

The first day:

1. *The scene in the classroom is created in the manner of Boal's invisible theatre:*⁷ The teacher enters the classroom accompanied by a student teacher (one of the actors) and a new student (actress, 18 years old, who plays the role of the new girl in the performance). The usual kind of conversation takes place, and the teaching starts. After some time, the mother of the new girl (actress) enters and begs the girl to come back home; she cannot live without her; she shouts, cries, etc. She is obviously a disturbed person. Nobody is able to understand what is going on. The girl runs out, the mother follows her.
2. The actors tell the class that the incident they have seen is the introduction for a TIE programme and the students are asked to give some feedback on the incident and the feelings and thoughts they had during the incident.

The second day:

1. *The performance part:* A new girl, Matija, comes to the classroom. The thoughts of the students in the class and their first impressions of the girl are heard. - A group of students talking about a party; they decide to invite the new girl. - The party. She leaves with a boy. - The next day at school: girls try to talk with Matija about the party and about the boy she left with, but she refuses. - In front of the school: Matija with the boy: she refuses contact. - Another day at school: Matija's mother comes: a scene similar to the scene in the real classroom. Through the teacher's mistake, the class finds out that Matija had been a prostitute, and that she lives now in a

⁵ Both analysed programmes were performed by Drama Studio Tirena, as a part of 'An Art for Social Change' programme of the European Cultural Foundation in partnership with the Soros Network in South-Eastern Europe.

⁶ Written and devised by Iva Gruić, Damir Miholić, Ines Škuflić-Horvat.

⁷ Boal defines invisible theatre as a piece of theatre performed in a way that the audience does not see it as performance, but understands it as 'reality' (1992).

correctional institution. Again, their inner thoughts are expressed aloud. - Four dreams of the students from that class. It is not clear who dreams those dreams; any person in the dream could be the dreamer, except Matija.

2. *A series of tasks for the participants:* they are invited to interpret the dreams they have seen. The dreams are open to interpretation: they can mean practically anything. Each dream can be interpreted as being positive or negative towards Matija, depending on the choice of the person who dreamt it. Each student is allowed to choose a dream he or she wants to work on. They work in groups on all the cases except the last one. Tasks:
 - a) Give a title to the dream.
 - b) Figure on the wall: whose dream is it, what kind of person might dream such a dream? Draw a large figure of that person and write his/her characteristics within that figure.
 - c) Write a page from that person's diary beginning with the lines: 'I have dreamt a strange dream. I am not sure what it means...'
 - d) Write the first thought of that person in the morning, the last in the evening...
 - e) Make a still image: the relation between the dreamer and Matija.
 - f) Write the message that the dream sends to Matija.
 - g) Each participant for himself/herself writes the end of the sentence: 'If this was my dream, it would mean...' and puts the paper in their pocket (and we hope he or she is going to find it when he/she arrives home).
3. *Whole-group participation:*
 - a) Each group gives their interpretation of the dream and of the person who dreamt such a dream. Their interpretations become a part of the characters of the story, a part of the fictional class.
 - b) Matija sits in the middle, the participants surround her, telling the messages they have written (2.f.).
4. *The performance part:* Matija, sitting alone, thinks about everything that has happened to her. Voices of the important people in her life are heard.
5. *Hot seat:* participants are invited to ask Matija all sorts of questions.
6. *Whole-group participation:*
 - a) Each participant writes Matija's thoughts at the moment when she decides whether she should go back to school or not.
 - b) Participants form a consciousness tunnel: a crossroads. There are two roads: one goes to the school, the other goes 'back home' (to the previous kind of life). Depending on the thought the participants choose, they stand on one 'road' or another. They express the thoughts aloud; Matija goes one way or another depending on how they handle the situation.
7. *If they choose 'going to school': a forum theatre scene.* The forum theatre scene shows in a slightly stylised manner what kind of rejection Matija

might face when she comes back to school. Characters in the forum theatre scene⁸ are chosen on the basis of the participants' interpretation of the dreams. In the scene there are three chairs, two of them are occupied. Matija enters the classroom. Somebody is sitting in her place and does not want to move. She goes to the free chair. Another girl/boy puts her/his bag on the chair. There is no place for her. They want her out. She leaves. The audience is invited to take the role of Matija and to 'make a change'.

8. *If they choose 'going back to the old way of living':*
 - a) *A performance part, a year later:* Matija in jail, sitting alone, with accusing voices around her.
 - b) The participants are asked to give formal advice (as social workers) to the institution which deals with juvenile delinquents: what to do with her.
9. The final assignment for participants: in groups they are asked to create a series of three still images: 'from rejection to acceptance' (if it follows the forum theatre scene), or 'what happened to Matija?' (in the other case).

Final comments.

3.1.2. Examination according to dramaturgical functions

Before beginning an analysis of the programme, it is necessary to present the results of the examination of the story according to the dramaturgical functions, which lead to the defining of the model:

Leo Libra Earth (Matija) – Mars (Mother) – Mars Moon /Leo/ Libra (class) 9 – Mars Moon /Leo/ (teacher);¹⁰ (Sun: 'being accepted'; unmaterialised)

During the first part of the programme on the first day ('invisible theatre'), since the students are not aware that they are watching a theatrical performance, they are in the position 'as in real life'. But the second day should be analysed step by step.

1. The programme starts with a performance, which places the students in the position of a regular audience.

⁸ 'Forum theatre' is another technique invented by Augusto Boal (1992): actors perform a scene in which one character is unjustly dominated by others, and after that the audience members are invited to 'make a difference' by entering the scene as the oppressed character.

⁹ 'Mars Moon /Leo/ Libra' indicates that the class is an opponent and a helper to Matija (Leo), and that the class holds the power of resolving the story.

¹⁰ Indicating that the teacher helps and opposes Matija's action (being accepted).

2. After watching the performance, including the dreams, they are invited to analyse those dreams and to define what kind of person could have dreamt them. The students are thus placed in the position of the class, which means that they are under the influence of the Moon /Leo/ and/or Mars. A series of tasks is created to guide them from more general to more personal answers. But they remain in the same position, the position of tension between opposing forces.
3. While sharing their interpretations of dreams, the students are more distanced from the dramatic situation: they are asked to sketch the situation in the class (which is, of course, the result of what they brought into the situation during the previous stage). They remain in the same position, but this time more distanced, which provokes more of a cognitive than an emotional response.
4. The students are the audience once again. But this time their watching of the theatrical part is influenced by their position in the previous two stages.
5. While the students question Matija, the situation remains the same. So, from the beginning of their active participation up to the hot-seating of Matija, the students remain under the influence of opposing forces Moon /Leo/ and Mars.
6. The students' position changes at the moment they are asked to write down Matija's thoughts: they become close to Matija's position. While they are writing her thoughts, they are influenced by Leo, and when they are asked to form a consciousness tunnel, they gain the power of Libra. The choice is theirs.
7. In the forum theatre scene, the students share the position of Matija (marked by Leo); some of them even take her role.
8. If the students decide that Matija should not go back to school, another scene is performed (participants in the position of audience); and when they are asked to give their 'professional opinion' as social workers (what to do with the girl) they are placed in a distanced position, more or less benevolent towards Matija (according to their choice). At that point, the story is framed differently, and another basic dramatic situation appears, in which the social workers are marked by Leo and it is up to the students to define the wish which drives Leo.
9. During the process of creating still images (in both cases), the students withdraw from the dramatic world.

The sequence of the students' positions in terms of dramaturgical functions is then as follows:

Moon /Leo/ Mars > Leo > Libra > Leo (or a change of the model)

The first position (Moon /Leo/ Mars) brings them under the influence of the basic tension of the story. At the same time, that position is parallel to their position in real life.

The students are in the second position (Leo) only for a very short period of time. They are asked to identify with Matija as influenced by the force of Leo. Their involvement at that point should be emotional.

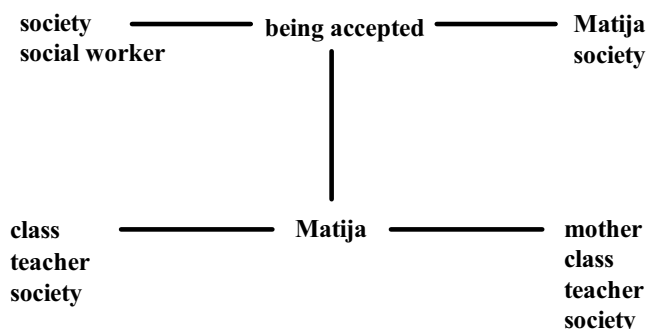
While they are in the third position (Libra), the students make a decision for Matija. The decision includes consequences. But, since their decision is not the result of profound thinking about Matija's situation (because, as follows from the previous discussion, they spend most of the time dealing with their own response towards the situation in the dramatic world), the decision they make is just a projection of their attitudes.

This is most probably the reason that in *all* cases when the programme was performed the students always chose the 'back to school' solution, which was quite a surprise for the team. Consequently, it would be possible to understand the students' choice of the 'back to street' solution as a gesture of rejection of identification with Matija. In that sense, the change in the structure of the basic situation, through the reframing of the story, as well as through the introduction of a new role, becomes justified.

In the forum theatre scene, students are (finally) in the position of Matija (as influenced by the force of Leo), and the situation is reduced to the direct opposition of Mars and Leo, without an intermediary. That position is opposite to their position in real life. They are invited to experience the position of a person who is trying to be accepted.

3.1.3. Examination according to an actantial analysis

Again, before beginning to analyse the programme, it is necessary to present the findings of the examination of the story according to the chosen methodology. The actantial model of the story can be presented diagrammatically:



Step by step analysis:

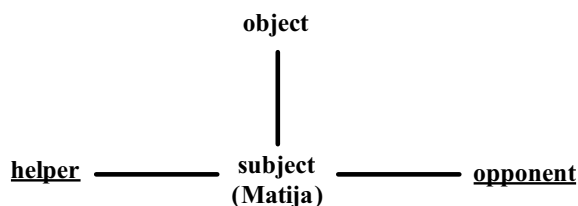
1. While watching the performance, the students are in the position of the audience.
2. While analysing the dreams of the students in Matija's class, they are placed close to the position of the class (who occupy the actantial position of opponent and helper). They are not in that position, so they participate from the margins of the dramatic world. During that sequence, the participants should consider the dual response of the students towards Matija as the subject (one from the actantial position of helper, the other from the position of opponent), and their personal response as well. In such a way, the ambiguity of their understanding (society as the helper and as the opponent of the subject's action) is transformed into an analysis of their personal responses and into participation.

Throughout the whole of that part, the participants examine the relations of power. A major complex relationship they deal with is that between the subject's desire towards the object, and the helping and opposing forces, which are related to that desire, towards the subject. But the relationship between the subject and the object is partly ignored. Their main concern remains limited along 'the axis of power': opponent - subject - helper. The subject's desire is assumed, but it does not enter the discussion. The category 'sender vs. receiver' is excluded.

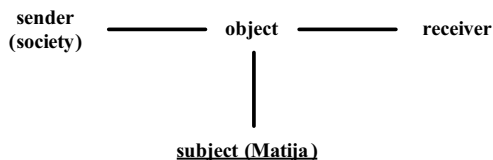
3. While sharing their interpretations of dreams, the students view the dramatic situation from the outside, which provokes further reflection about the situation.
4. During the second performance part, the students are in the position of audience, but this time their point of view is influenced by the earlier development of the programme.
5. During the hot-seat sequence, the participants remain on the margin of the dramatic situation.
6. The participants' position changes significantly when they are asked to write down Matija's thoughts (when she is deciding whether to go back to school or not). They take on the position of actantial subject at the moment when she is considering the possibility of giving up. At such a moment, the main relationships they are concerned with are those between the 'subject vs. object' category and the 'sender vs. receiver' category. The participants are invited to reflect upon the cognitive activity of the sender and its relation towards the subject, from the position of the subject (which allows them to make a decision for Matija when they form a consciousness tunnel). During that part of their participation, they draw closer to Matija's experience, especially those aspects of her experience connected to the forces of the sender.

7. If the participants decide that Matija should go back to school, the forum theatre scene is performed. Here, they are invited to experience the other aspect of Matija's position as actantial subject, her relation with the helping and the opposing forces (the class). But this time, they are placed firmly within the actantial model: the relation between the subject and the object (Matija's desire to be accepted) is of crucial importance. They take on the role of Matija and are confronted with the students' behaviour they have modelled during an analysis of the dreams.
8. If the students decide that Matija should not go back to school, they are transferred to the position of sender (social workers, a year later). This will enable them to reconsider the whole situation from a distant point of view. They will be asked to reconsider all the relationships within the actantial model, especially those on 'the axis of knowledge' and the subject's relation towards the axis. They may examine the meaning of the object ('being accepted').
9. In both cases, during the last assignment participants withdraw from the dramatic world and reflect on the meaning of their experience.

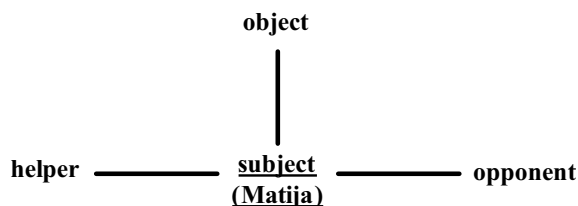
The succession of the actantial positions may be described in a series of diagrams which present the dominant relationships for each moment of the participation (the participants' current positions are underlined):



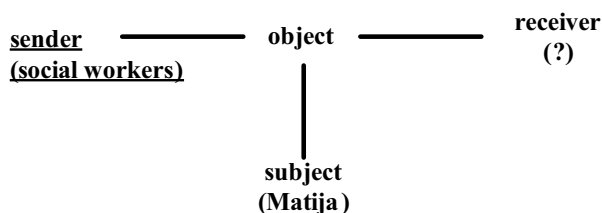
The main relationship at that moment is helper - subject - opponent (from the point of view of helper and opponent).



The main relationship of this model is sender - subject (from the point of view of the subject).



The main relationship at that moment is helper - subject - opponent (from the point of view of the subject).



The fourth model appears only if the participants decide that Matija should not go back to school. The main relationship here is sender - subject (from the point of view of the sender).

Basically, the participants start their journey through the dramatic world by controlling the category 'helper vs. opponent', and their main concern is their relationship towards the subject (Matija). In the second part of the programme, they take the position of actantial subject, whose relation with the sender is examined.

During that part, participants make a choice for Matija. The decision 'go back to school' keeps the story within the same actantial model, while the other one requires the object be reconsidered, and the sender's position as well. So, if the participants want to stay within the same story, and to examine all its aspects, they should choose the 'back to school' solution.

As described above, whenever the programme was performed, the participants invariably opted for the 'back to school' decision for Matija. An analysis of the dramaturgical functions offered an explanation on the basis of the participants' engagement. The actantial analysis offers an explanation from within the story.

In the last part of the programme, the participants remain in the position of actantial subject, but their initial relation is towards the helper and/or the opponent. That is to say, in the end of the programme, the situation at the beginning is repeated, but this time the participants occupy the other (opposite) position. They are placed in the position of the subject bound by the good and bad forces of the fictional world. But those good and bad forces are a product of their activity in the first stage of the programme; therefore, it might be said

that the participants are confronted with themselves, with their own personal responses.

3.2. 'Apple Land'¹¹

3.2.1. Description of the programme¹²

PARTICIPANTS: one class of 7- to 10-year-old pupils

THEME: acceptance of people unlike ourselves;

THE AIM OF THE PROGRAMME: To discuss the concepts of 'tolerance' and 'acceptance' and to search for their deeper meaning.

STRUCTURE OF THE PROGRAMME:

1. Whole-group participation: Gvilion, the fairy of the mountains, enters the classroom. She is looking for small strange people, she says. When she sees the children, she suggests that they might be the small people she is seeking. She starts telling them why she needs them.
2. Performance part: Happy life in Apple Land. Koboldi, a stranger with golden bugs, arrives and the bugs destroy all the apple trees. Winter comes to Apple Land and all the inhabitants fall asleep. They wake up in spring, and the apples are red again. The King wants to make his kingdom safe, so he orders a huge wall to be built around Apple Land.
3. Whole-group participation: the children are invited to ask the King whatever they want. He tries to convince them that building the wall is a rational idea: his decision might not be very good in itself, but it is reasonable and good for the country. After that, Gvilion continues the story.
4. Performance part: When the wall is built, the inhabitants of Apple Land become lonesome. Because of their sorrow, the King's apple, the very heart of Apple Land, becomes ill. Gvilion's fortune-telling pebble tells the King his fortune: Apple Land is in danger, and only small, strange people might help the King and the country. Since nobody from Apple Land can travel around, Gvilion begins the search for the strange small people.
5. Whole-group participation: Gvilion invites the children to come to Apple Land with her. But there is a problem: the King does not allow anybody to enter his Kingdom. Therefore, she asks them to find a way to convince the King to let them in.
6. Small-group work: the children invent different things they are going to tell the King or do for him, etc.

¹¹ The programme was written by the author of this paper.

¹² The programme was inspired by some motifs from the picture book 'The Old Apple Tree' by Ruth Hurlimann.

7. Whole-group participation: Gvilion opens the mystical tunnel, which can bring them directly to Apple Land. They are given the magic pebble and they learn magic words. They enter the tunnel and when they get out, there is the King, waiting for them. They tell him everything they want to, they offer him gifts, services, etc., and he listens carefully. But he refuses to let them stay. (At this point they feel rejected and that feeling is quite strong.) So, they leave.
8. Whole-group participation: While they are in the tunnel again, something strange starts to happen, and they hear voices from Apple Land which tell them that the King has decided to cut the apple tree down because there were no more apples on it. Different animals, which used to live in the tree, have left, including the bees, who said that their honey might help the King to recover. (Nobody in Apple Land understands the language of animals, which is a fact the children are supposed to find out for themselves.)
9. Whole-group participation: The children and Gvilion go back to Apple Land and they find the whole land asleep. They see the remains of the apple tree and something that shows which animals used to live in that tree. Gvilion asks them to reconstruct what has happened in Apple Land. Somewhere during the discussion, they should find out that nobody, including Gvilion, understands the language of the animals. Therefore, nobody knew that the honey might have helped the King. When the story is reconstructed, Gvilion shows them how it happened.
10. The performance part: There are no apples on the King's apple tree. The King is ill. Everybody is worried. The King decides to cut down the apple tree. The birds and the squirrels weep: they will lose their home. Then the bees come and say that their honey might help the King. The King does not understand those words, and he orders the apple tree to be felled. They all fall asleep.
11. Whole-group participation: Gvilion enables the children to enter the scene whenever they want to. When they enter, they are supposed to explain to the King what they have learned. The King listens and agrees. The bees give him honey and he is well again. He thanks them and asks them to stay for a celebration.
12. Whole-group participation: Celebration.
13. Whole-group participation: At one point a stranger enters. The King immediately turns back to his old position and wants to throw him out. (This moment is a kind of test for the children; they should try to help the stranger.) If the children start telling the King that there is no reason for such behaviour, he comes to his senses quickly. He agrees that the wall should be pulled down.
14. Whole-group participation: they pull down the wall. The celebration continues, with apples and honey.

13. a. If the children do not start a discussion, the King throws the stranger out and, immediately after him, the children. (After all, they are strangers too.) Gvilion brings them back home (through the mystical tunnel) and talks to them. She helps them understand what went wrong and why. After that they may go back, and tell the King that he should let the stranger stay.

15. As before.

3.2.2. Examination according to dramaturgical functions:

If the story is analysed according to the dramaturgical functions, two basic models appear:

Leo (Gvilion) – Moon / Leo / Sun ('small strange people') – Mars
Libra Earth (King) — Moon / Leo / Moon / Mars / Earth (the court
people)(Sun: unmaterialised, 'saving Apple Land by bringing small
strange people to Apple Land')

which later on becomes:

Moon / Leo / (Gvilion) – Leo Sun ('small strange people') – Mars
Libra Earth (King) – Moon / Leo / Moon / Mars / Earth (the court people)(Sun:
unmaterialised, 'saving Apple Land by bringing small strange people to
Apple Land')

1. - 4. From the very beginning of the programme, the pupils are in the role of small strange people. They watch the performance part and talk to the King as the audience, but they have already been told that they shall play an important part in the story, that they are the Value which should be brought to Apple Land. So, from the beginning they are marked by the force of the Sun, but they will not find out what is their 'value' for quite a long time. Additionally, right from the beginning they are marked as Gvilion's helpers (Moon / Leo /).
5. When Gvilion invites them to go to Apple Land with her, they are in a position to decide (Libra). That decision figures in the real world as well as in the fictitious world: in the real world they agree to play; in the fictitious world they agree to try to help the King and Apple Land.
6. While the pupils are talking about possible ways of approaching the King, they are in the position marked by Leo. Gvilion helps them at that point, not the other way around.
7. When the small strange people meet the King, they are in the position of Moon / Leo / and sometimes Leo.

8. They keep playing the small strange people while they listen to the strange words and sounds coming from Apple Land. That position is directly related to their position as marked by the Sun: they hear the sounds of events in which they should prove their value.
9. While reconstructing the events in Apple Land, the small strange people act as marked by the Moon /Leo/ and Leo, but, at the same time, they have to discover their value and to use that knowledge. So, they are marked by the Sun and Leo (or Moon /Leo/). The syncretism of the Sun and Leo indicates a search for personal value.
10. – 11. The pupils watch the next performance part while they are in the role, and a moment later they are allowed to enter the scene and, since they are marked by Leo, do what they need to in order to resolve the story.
12. During the celebration they should feel as representatives of Good (Sun). All the tensions of the story are resolved.
13. – 14. When the stranger enters the room, and the King refuses to let him stay, a new distribution of dramaturgical functions is at work:

Leo Earth (Stranger) - Mars Libra (King)

The small strange people can choose freely what they think their role might be at that moment. They can choose Moon /Leo/ and help the Stranger, or Moon /Mars/ and agree with the King. They are not marked by the force of the Sun any more. Depending on their choice, the programme may continue in the two described ways.

Presented in a schematised manner, the participants' positions are as follows:

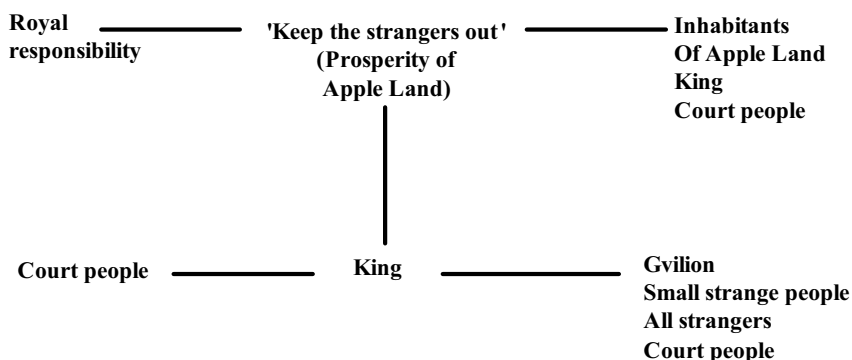
Sun Moon /Leo/ > Libra > Leo > Moon /Leo/ or Leo > Sun > Leo Sun
> Leo > Sun

There are two basic processes of development of their situation: the first one alternates between the positions of Moon /Leo/ and Leo, and the second one is their understanding of their position as Sun. The former shows how they become increasingly important as an active force in the story. The latter was neglected in the programme, which might be the reason for some problems which occurred during the performances: in a few cases the pupils had some problems recognising that they were the only ones who could understand the language of the animals. If they were more aware of their position as Sun, and if a discussion or an assignment had introduced the topic of their 'value', such a problem might have been avoided.

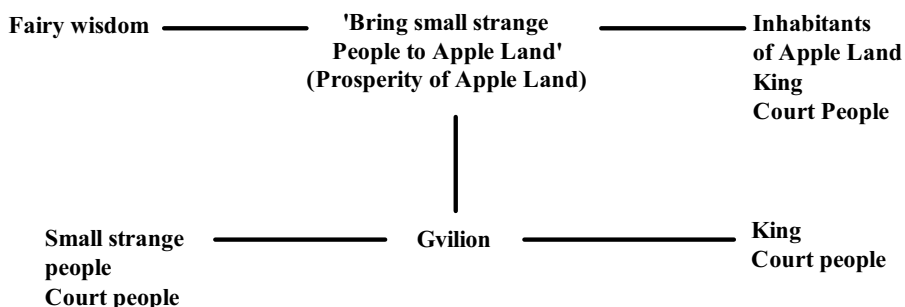
3.2.3. Examination according to actantial analysis

An actantial analysis shows that there are two subjects in the story about Apple Land: the King and Gvilion. Each of them is the subject of one actantial model. The macrostructural level of the dramatic story indicates the combining of these two models, as well as the competition between them.

The actantial model with the King as the subject is described in the following schema:



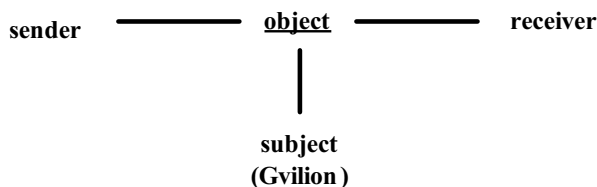
The actantial model with Gvilion as the subject is presented in the following schema:



In the programme, the participants are in the role of the 'small strange people' from the beginning to the end of the programme. The actantial analysis of the story suggests that the small strange people embody the key opposition of the story: in the actantial model with the King as the subject they occupy the position of the actantial opponent, and in the actantial model with Gvilion as the subject they occupy the position of the actantial helper. Their position within the whole dramatic world is thus marked by the opposition between the two actantial models the story is built on. At the same time, the small strange people figure as a part of the object in Gvilion's model ('to bring small strange people to Apple Land'). As the object, they are the *shadow of value*, which will bring prosperity to the inhabitants of Apple Land (receiver) according to the sender in Gvilion's model ('fairy wisdom').

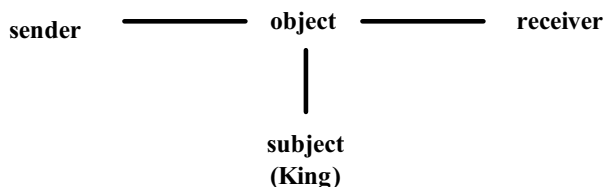
Nevertheless, at the beginning of the programme they are not aware of the presence of both models. The dramatic story initially follows Gvilion's model (the main relationships of which have just been outlined at that point), in the next stage the story develops within the King's model, then it goes back to Gvilion's model, and in the final part those two models are brought face to face. The participants in the role of the small strange people gradually comprehend the structure of both models.

1. When Gvilion addresses the students as 'small strange people', she places them in the position of the actantial object. At that point the actantial model with Gvilion as the subject is not fully developed. Their position is underlined in the following diagram:



The category 'helper vs. opponent' is ignored. Subsequently, they are invited to become Gvilion's helpers.

2. When the King declares the new law, the participants are invited to enquire about his reasons. The actantial model with the King as the subject emerges, (especially the relationships between the categories 'sender vs. receiver' and 'subject vs. object'):



Since the category 'helper vs. opponent' is ignored at that point, the small strange people do not enter the King's model, but they are invited to examine (and understand) the relationships within 'the syntax of knowledge' which defines the King as the subject.

In the next part of the performance, both models are developed in full and the opposition between them becomes apparent.

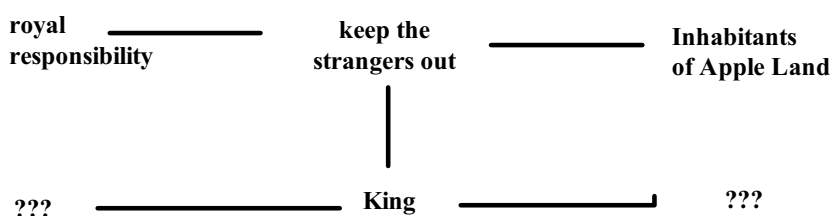
3. When the participants invent different ways of persuading the King to let them enter Apple Land, both actantial models are established, and they are placed in both (helper and object in Gvilion's model, and opponent in the King's model). They remain in the same position when the King rejects them, and they go back to the mystical tunnel, where time stops and they

hear strange sounds from Apple Land (the King's orders to cut the tree, animals' voices, etc.). At that point, they should become aware of their 'value' (they understand the language of the animals).

The story is resolved when the King admits their value (as the object). Consequently, he has to change the immediate object of his wish ('keep the strangers out') and, thus, redefine the secondary object ('the prosperity of Apple Land'). The actantial model with the King as the subject is thereby suspended and, consequently, the tension between the two models is resolved.

4. When a stranger enters the room and the King refuses to let him stay, the actantial model with the King as the subject emerges again. The pupils should recognise that it is the same model and should act accordingly (support the stranger). They are left to make their own decision.

So the model is:



The pupils in the role of the small strange people have to choose whether they want to occupy the position of helper or opponent. Their choice gives the King the power to act according to the model, or it stops him.

The participants in the role of the small strange people experience the relationships within both models. In the first part, as the first and the second models emerge, they consider the upper level of the actantial models; they are concerned with the 'syntax of knowledge' in both models (including the differences between the models). The second part places them in the middle of 'the drama of power'.

4. Conclusions

Both Souriau's and Greimas' methods offer useful insights into the processes that take place if the participants are placed within the dramatic world created by a TIE programme. But, examination has shown that an actantial analysis is not analogous to an analysis according to the dramaturgical functions.

An analysis of the dramaturgical functions shows the relationships between characters and the relations of power and influence. Personal relations are emphasised over social ones. The model is dedicated to an analysis of an individual person in a situation marked by the net of forces.

An actantial analysis searches for a deeper structure and reveals a complex net of relationships beyond the limits of the dramatic situation. Therefore, it provides a framework for an analysis of the basic structure of the whole dramatic world.

On the other hand, an analysis according to the dramaturgical functions operates with two additional possibilities: Libra (which has no correlation in the actantial model) and the Moon (which can be attached to any other function), and therefore it can stimulate new ideas.

An examination of the completed TIE programmes has explained some unpredicted situations which occurred with puzzling regularity during the performances of the described programmes. Such situations include, for example, the fact that in 'Entitled to a Mistake' the participants never decided that Matija should not go to school, or the pupils' problem in recognising that they could understand the language of the animals in 'Apple Land'. These examples show that an analysis of programmes that have already been completed and performed can be useful, because it offers explanations for the participants' behaviour during the programme.

On the other hand, understanding the participants' positions (within the actantial model and within the net formed by the dramaturgical functions) can be most useful in the process of devising a TIE programme since it enables the participants' behaviour to be anticipated. The position within the model obviously directs, inspires and bounds the participants' actions.

I believe that I can offer a line of procedure which may be useful when devising a TIE programme. (It should be used only after the dramatic story has been chosen, the aims of the programme defined, and the target group of students selected):

In the first stage, the dramatic story should be analysed (according to the dramaturgical functions and the actantial analysis). The structural characteristics of the story should be recognised. The acquired understanding can be used as a starting point in thinking about the appropriate positions for the participants.

In the next stage, it is necessary to examine various positions of the participants (as many as possible) within the dramatic world the story creates (according to the dramaturgical functions and the actantial analysis). The aim of this stage is to produce new ideas (most of which will not be pursued, at least not for the particular programme).

On the basis of the findings in the previous stages, and depending on the aim of the programme, it is possible to devise and define the basic structure of the programme. The basic structure determines the process (emotional and cognitive) that the participants go through during the programme. Devising, defining and understanding the basic structure of a (future) TIE programme is the final goal of the kind of analysis that this study is

concerned with. Devising particular series of activities for participants lies beyond the scope of this paper.

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ANALIZA NEKIH VIDOVA SUDJELOVANJA U PROGRAMU ODGOJNOG KAZALIŠTA

Iva Gruić

Sažetak – U ovome istraživanju razmatrane su mogućnosti analize položaja sudionika u dramskome svijetu stvorenom u programu sudioničkog odgojnog kazališta (TIE) te je utvrđen način analize koji se može koristiti u razmatranju okončanih programa TIE te u osmišljavanju novih. U analizi sudioničkog kazališta u obrazovnim programima testirane su dvije metode razvijene za analizu strukture drame: analiza dramaturških funkcija prema E.Souriauu, te aktancijalna analiza prema A.J. Greimasu. Dva završena TIE programa razmotrena su prema objema analitičkim procedurama. Doneseni su zaključci o primjenjivosti tih programa.

Ključne riječi: odgojno kazalište, kazalište, odgoj i obrazovanje

