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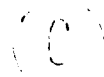
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UNIVERSITY OF ALBERTA

SOME AUTHORITIES AS CO-AUTHORS
IN A COLLECTIVE CREATION PRODUCTION

BY
JOE NORRIS



A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
AND RESEARCH IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

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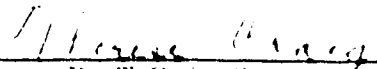

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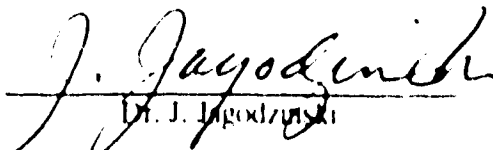
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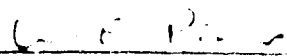
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ABSTRACT

This participant/observation study (Spradley, 1980), examined the emancipatory nature of a Collective Creation as it was used in a senior high school drama class. Using this type of theatrical production, these participants created or authored a play on a topic which they chose.

This process is an emancipatory situation "in which meaning is made interactively" (Giroux and Penna, 1981, p. 213). Since the play was built upon the interaction among the participants, the authority to create was shared; the play was co-authored. There existed a dialogue which recognized the value of the 1) personal knowledge of each of the participants, 2) the public knowledge which could inform their work, and 3) the knowledge they collectively created. Even in this emancipatory process certain powers would influence the work and a search for authorities, which could be considered co-authors of the play, was undertaken.

Both written notes and videotapes were taken during the four month process and the teacher and four students were interviewed to determine what meanings they gave to their lives together and to the powers which had some control over them. The research findings are revealed using descriptions of classroom activities, transcriptions of audiotaped interviews, and videotaped appendices. This author uses his interpretations to dialogue with the data by placing description and interpretation in juxtaposition. Through reflection, the researcher traces his educational growth or "currere" (Pinar, 1981, p. 396) during the research process and makes suggestion for self rather than imposing prescriptions onto the reader.

Emerging themes are categorized into authorities of 1) time, 2) interpersonal relationships, and 3) factors which frame. From the concrete examples provided, many of these powers appear to be problematic as they bring with them both advantages and disadvantages. The researcher reflects that, in order to live, to create, to bring about, to author, either individually or collectively, certain authorities are inescapable. If one is to "teach with authority as an expert in a discipline, without violating the integrity of students" (Scudder, 1968, p. 133), these factors need to be recognized as authorities and potentially oppressive.

PREFACE

Educational research is changing.

(Bogdan and Bilken, 1982, p. xiii)

Pinar (1976) compares Virginia Woolf's essay, Mr. Bennet and Mrs. Brown with educational research up to 1974 and concludes that the situations are strikingly similar. He claims that both educational research and Mr. Bennet do NOT look at the metaphorical Mrs. Brown but at abstractions designed to categorize her, that "words are conceptual tools and not the reality to which we refer, but sometimes we forget that" (Pinar, 1976, p. 3).

He challenges educational research to look beyond the abstract terms and "to look inside ourselves as well as outside, and begin to describe, as honestly and personally as we can, what our internal experience is" (Pinar, 1976, p. 3). He proposes that the vision of reality held by the researcher must change but does not ignore nor reject the past methods. A synthesis of imagination, reports of psychological problems or philosophic accounts of experience to formulate a uniquely educational method of inquiry (Pinar, 1976) is what he requests.

The following dissertation is an attempt to meet such a request. Through philosophical thought and stories I will attempt to weave a picture with the warp of classroom life and the woof of theoretical discussion. In general, I will follow the format of a traditional dissertation but, from time to time, as Pinar suggests, the gaze will shift from outside the carriage, back inside and we will peer at Mrs. Brown. By doing so, I will a) "bracket" my own assumptions, as Bogdan and Bilken (1982), Geertz (1974), Pinar (1976) suggest and b) trace a part of my own "currere" (Pinar, 1976).

ACKNOWLEDGEMENTS

Authorship is seldom a solitary activity and creativity although often occurring within a singular mind, it is found in and stimulated by countless others (Kuhn, 1962). So too with this work. The authority I exercise within this text is shared with the many who through their support, suggestions, stimulations, and discussions have helped to nourish and co-create it.

Many will go nameless as the recounting of all life's twists and turns in the decision making process is difficult if not impossible to recall. My currere (Pinar, 1975) is indebted to all those who have touched me directly or indirectly and thus have had a hand in the construction of this text. They all must be acknowledged as co-authors and I collectively thank them.

My parents who first introduced me to language, the love of life, and respect for others, in their own way influenced the choice of topic and the way it has been composed. My teachers and classmates throughout my schooling have played a part in the shaping of my life and my understanding of it. Both the helpful and the painful experiences created by them have influenced the way I see the world and thus the way I report it. All of them are co-authors. Of course I could go back to the big bang and perhaps even further but I have chosen to draw this line at the many who have directly touched this researcher's life.

Specifically in this project, I owe my thanks to many others. Dr. Therese Craig has provided me with a style of leadership that has been neither authoritarian nor suppressive, but like a guiding mother, she has trusted and supported my decisions, although like any caring mother I am sure, with a great deal of angst at times.

My committee, Dr. Larry Brauchamp, Dr. Terry Carson, and Dr. Jan Jagodzinski, who were there with suggestions and directions when I needed them, all sent me off on valuable excursions which have helped to strengthen this text. So too, of fellow classmates who recommended certain books or through discussions have helped me to refine my thoughts. Their voices are in this text, albeit translated/interpreted by me.

Dr. William Pinar as an external from outside the university and Dr. Claudette Tardif as an external from outside the department, both provided interest and encouragement in the later stages of my doctoral program. With fresh eyes they have given me further insights into the study which will travel with me in future work.

The teacher, Joanne Reinbold and students with whom I have worked, possibly own more of this work than I. It is their voices I have taken and refocused into this document and without their patience and acceptance of me, this work would never had reached fruition. The text of their classroom life which they authored provided the material for this text and, as such, they are very much co-authors of it. In particular, I thank the four students, Brett Deroches, Stephanie Height, Sylvain Lavoie, and Maureen Tigner who participate as key informants.

Joe Leeson, my cameraman, deserves special credit for the countless hours he spent following my instructions as we videotaped over 80 hours of classroom time. He along with the Instructional Technology Centre (ITC) of the University of Alberta who supplied the recording equipment and the many tapes, gave me access to a type of data that could be lost in field notes and and transcriptions alone. I would especially like to thank David Trautman, Herb Rupp, Adam Reymon, Maureen Hill, David Mappin, and Terry Tang of the ITC staff. They were always willing to help and they eagerly supported my various requests as this project unfolded.

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Ted Pazsek has always been a valuable friend and colleague who has been a companion since this project was conceived. I thank him for the many stimulating conversations and the time he put in helping to proof read this document

Carol Cass, David Hannis, Tim Fitzpatrick, and Jutta DeWitt all kindly volunteered and provided day care for my daughter Jessica. The love and kindness they have shown left me comfortable knowing Jessica was in good hands. The silence which they gave me can be heard throughout this document

My wife Pauline's support provided fertile ground from which this work could spring. From her encouragement and excitement over my receiving a sabbatical, through her eagerness for our venturesome journey from the east coast of Canada to the mountains, to her patient understanding during my preoccupation with the question, the data, and the dissertation, as well as the financial contributions and editing services, she deserves more credit than I can express here.

My daughter's Carmen and Jessica through the texts of their daily lives have provided me with many more examples of authority and authorship. From these I was able to come to an even better understanding of the data than I would have with out them

Stan Christie, a friend a colleague, introduced me to the Collective process many years ago. His insights into educational drama and his suggestion that I study at The

University of Alberta all contributed to decisions reached in this part of my journey.

Last, but not least are the Halifax District School Board which granted me a paid educational leave during the first year of my program, the Social Sciences and Humanities Research Council of Canada and the University of Alberta who provided the funds which kept the wolf on the outside of the door and consequently kept this study alive. Without their support, this work would have been devoured by the need to survive, long before its conception and completion.

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CHAPTER I

INTRODUCTION

The Topic

Does a transformative pedagogy exist in practice? Are there settings in which "...educators will have to develop very specific classroom procedures designed to promote values and beliefs which encourage democratic, critical modes of student-teacher participation and interaction" (Giroux and Penna, 1981, p. 211)? Does a process exist which "...demands among teachers and students a relationship of authentic dialogue ...an authentic dialogue between learners and educators as equally knowing subjects" (Freire, 1970, p. 14)? "How can one teach with authority as an expert in a discipline, without violating the integrity of students?" (Scudder, 1968, p. 133). Based upon experience, as a drama teacher, it was my belief that the Collective Creation (Collective) was/is indeed one such exemplar.

The political atmosphere of collaboration and co-operation which existed in Collectives appeared to encourage authentic dialogue. Through an examination of the authorities that influence student authorship a story emerges which reveals some political dimensions of collective/collaborative work. The research findings in answering the questions, "How is a Collective authored? What kinds of or types of authority are used in

its creation? and How do the participants perceive their authority?" tend to verify the belief that the Collective is an emancipatory pedagogy.

The Collective is a relatively new theatrical form in which a group of actors collectively create and perform a play based upon their own research, improvisational exercises and discussions. Since it is they who create it, it can be said that it is they who have the final authority.

This form has found its way into educational circles and has been used in high school and junior high school drama classes across Canada. What is unique about this approach in the educational setting, is that, to a large extent, it is the students who are in control of the curriculum. It is they who determine the final production and it is they who have the authorship of their creation.

The issues of authority, power, oppression and their opposite, liberation have been discussed by recent educational theorists (Pinar, 1975a; and Giroux, Penna and Pinar, 1981). Some have described the classroom as a setting in which the teacher is in power and the students are the oppressed (Anyon, 1981; Giroux and Penna, 1981; Greene, 1973; and Freire, 1970). They believe that this social system must change and that curricula must become more student-centered. Others stress a predetermined set of objectives and procedures and ignore the political aspects of instruction of student/teacher interaction (Tyler, 1949; Tyler 1975; Gagne, 1981; and MacNeil, 1981).

As a teacher of drama, questions regarding my use of power have often guided my practice. Not that the questions provide any prescriptive answer to a particular situation but that their philosophical challenge for the maintenance of a balance of power in the teacher/student relationship seemed essential if I was to encourage my students to be

creative. By keeping aware of the necessity of this balance of power I was able to guide my "on-the-spot" decisions and keep the legitimate authority I had, as teacher, at bay.

A Story

I was in the second month of my second year of teaching a developmental drama unit as part of a junior high English curriculum. The class was going well, in fact better than expected. As it unfolded, I decided that the exercise which I had called "The Island" was essential to introducing drama to students who had no previous drama experience. This exercise teaches self control and group cohesiveness, two objectives sought early in a drama program.

In the two previous exercises the students had become acquainted with moving freely to music which was necessary to participate in The Island exercise. Newsprint was placed in the center of the room creating an area about four feet by four feet in size (the island) and students were given the direction, "Move around the room to the music, and when the music stops, everyone is to get on the island".

At first when the music had stopped there was a lot of pushing and shoving, a behavior which I have come to expect at the beginning stages of the exercise. In fact, this behavior escalated as the exercise continued. After everyone had made an attempt to get on the island, or when things became too rough, I would restart the music and they would continue to move around the room. The music was my control device.

I would repeat the instructions and again stop the music, but during each music segment, much to the students' surprise, I would remove more of the paper. Soon, it was down to the size of a postage stamp. I then stopped the exercise and asked them what

directions I had given. They could repeat it verbatim, but I pointed out that there seemed to have been a (mis)interpretation. I explained that I had said "everyone on the island", yet they interpreted it as "make sure I get on the island, in spite of anyone else".

They discussed their dilemma, without my assistance, and one student said, "I know. The next time, let's all lie on the floor and touch it with our fingers". I responded, "Let's try it".

During the music, the words of an educational drama instructor, with whom I had studied, echoed in my mind, "Don't force them. Let them decide in their own time". I was pleased. In this case it had worked. Instead of giving instructions with my solution, I had placed a problem before them and let them find a solution, their solution.

When the music was stopped, the atmosphere in the room was entirely different. They were quiet, a behavior which had not been discussed, and they gently placed themselves either next to, or on top of each other. They had found their solution, but my moment of testing was just beginning.

Jannie, a quiet and distant girl, was still standing. I asked myself, "What should I do?", when the words came back to haunt me, "Don't force them". I waited. Much to my surprise, so did the class. Jannie looked at the circle of reclining bodies made by her classmates. She circled to the left. She circled to the right, and finally after about thirty seconds, which, to me, seemed like an hour, she put herself across two people and touched the paper.

A Reflection

The moment, I believe, was significant for Jannie, the class, and myself. We were beginning to work together. We were beginning to learn how to trust and wait, and as for me, I believe that I learned most in the class that day. I have asked myself many times since then, "What would have happened if I had given in and presented a solution, my solution. What would have happened if I had forced Jannie to join the circle?" I hadn't; so in this particular class, I had given the authority to the students and they had taken it and used it, for what I considered, wisely. They had discussed a problem and jointly found a solution. Jannie took responsibility for her actions and joined the class. If I had insisted on things being done my way, with my authority, as teacher, I would have robbed these students of the experience of taking responsibility of their actions.

Zemelman and Daniels (1986) state, "One of the key tenets of the so-called 'process' approach to teaching writing is that students must have more ownership of and authority over the texts they write" (p. 219). They go on to discuss that one of the major difficulties to overcome in teacher-training is the breaking of the authoritarian approach to teaching writing. In this particular class I had indeed broken the authoritarian model and the students were given some control.

Upon reflection, I question whether the issue of ownership cannot be true of all teaching and consequently rephrase Zemelman and Daniels' statement. One of the key tenets of the so called 'process' approach to teaching is that students must have more ownership of and authority over their entire curriculum which is the text they live. Here I use the word "text" in a broad sense to include an individual's history and the world which makes it up (Pinar and Grumet, 1976; Novak, 1971).

Students' authority over their curriculum, then, can be a key issue in the process approach of teaching. By curriculum I mean the entire history of one's education whether it be in school or not and what Pinar (1975) refers to as "currere". By authority I mean the right to be the authors, the ones who bring about (Klein, 1966) that very same curriculum.

Such an authority need not be taken lightly. Students need to demonstrate and feel a sense of control over their learning. Anderson and Prawat (1983) state in their highlights of the research on teaching self-control, "If students do not feel a sense of control over the outcomes of their actions, they will not exert much effort or assume much responsibility for what they do" (p. 65). If this be the case, a sense of control, a sense of authority, a sense of being the authors of their curriculum is essential for those involved in the learning process. If, as Pinar suggests, one's life, one's learning is a symbolic expression of one's self, one's life is a text with one's self being its author. A student then, may not only have authority over a curriculum but may indeed be considered the author or creator of it.

Authorship and authority are thus closely linked to the student/teacher relationship. Students often find themselves in a position where the aims and objectives of the class are set by the teacher and it is the teacher who has the authority. The text, or the planned curriculum, of the class has, to a large extent, been prepared with little, if any, input by the students. Their role has been predetermined. In a Collective this does not appear to be the case. Students are given responsibility over the text.

But how open is this process? What political structures exist in collective work? What is the role of the teacher? How do the students perceive their role of authority? What is learned by the students and the teacher as they undertake this venture? These are some of the questions I explored during my research.

The Question

My question then seemed to emerge from both practice and theory. As teacher, I was concerned with my use of power and sought ways of giving my students a greater voice in my classroom. In the curriculum and instruction literature, I found discussions which placed empowerment and emancipation of students as vital curriculum concerns (Anyon, 1981; Freire, 1970; Giroux and Penna, 1981; Giroux, Penna and Pinar, 1981; Greene, 1973; Pinar, 1975a; and Scudder, 1968). In the drama education literature Bolton (1979, 1984), Courtney (1980), Cottrell (1979), Morgan and Saxton (1987), Neelands (1984), O'Neill, Lambert, Linnell, and Warr-Wood (1976), Shaw (1975), Wagner (1976), Way (1967), and Wilkinson (1988) were concerned with allowing children the power and responsibilities of decision-making and a sense of involvement that comes from having one's own contributions accepted. My question, similar to Scudder's (1968), was how can one teach students, minimizing the authorities that constrain student voices and maximizing student authorship?

I decided to turn to a drama classroom involved in the Collective process where student authorship would be central. I would observe how one teacher's decisions either encouraged or prevented students' voices, authorship, creativity, and their sense of participation. Since authorship was made explicit in the creation of scenes for the performance I believed that the interrelationship between authority and authorship could be easily detected.

The research, however, was not meant as a critique of the teacher nor her students. It was my intent to turn "to the things themselves" (Heidegger, 1977, p. 74) and observe the power structures that can exist in a collective venture. By discovering some of these "authorities" and making them explicit I hope to bring to consciousness some of the many

ways we, as teachers, encourage or inhibit student voices. In so doing, some of the hidden political structures which exist in the classroom may be critiqued.

Research

I undertook a case study as participant/observer (Spradley, 1980) in a senior high school drama class to further explore these questions via my day-to-day encounters with the teacher and students. The questions arose from theory but the responses I sought needed to come from practice. How these individuals interacted, influenced, instructed, impeded, encouraged, excited, and disappointed each other was of more importance than producing a theoretically "correct" way to do a Collective. If a Collective Creation is to be truly collective, then the participants themselves and not theoretical discourse must have authority over the/a definition.

The case study inquiry method, then, allowed me to turn "to the things themselves" (Heidegger, 1977, p. 74) and rather than producing any definitive answer on how "the" Collective operates, I was able to understand a little of what operating collectively meant to these participants. Through participant observation I was able to "share in the meanings that the cultural participants take for granted and then depict the new understanding for the reader and for outsiders" (Bogdan and Bilken, 1982, p. 36).

As researcher, I observed the students and teacher for slightly over three months (see chapter three for demographics and a recounting of their history) from their starting point of brainstorming and deciding on their topic, growing-up through their research, writing, and rehearsal stages to their dismantling of the set after three public performances on three separate school nights. From my observations I made field notes, formulated questions, and carried on extensive interviews over the course of the research with the

teacher and four chosen students. The interviews were audiotaped and analysed for specific themes (Spradley, 1979).

The bulk of the data analysis, however, came from over 80 hours of videotapes made during the Collective process. A grade 12 student, who had taken the same course on the Collective the previous year, and I videotaped much of what went on in the class, from the time the topic was chosen to a final class interview once the set was dismantled. These tapes permitted me to review interactions among students and their teacher and help me to come to a better understanding of the questions at hand.

A Method of Reporting the Data

If collective authorship or co-authorship is the area of my research, I must also acknowledge the reader's authorship in this dissertation. This piece is written with a reader in mind, and that nebulous set of faces dictates the way I write. But more significant than that, I recognize that the meanings created, while reading this work, will neither be mine nor my reader's. They will exist as a fused horizon of both of our meanings (Gadamer, 1975) and as such, the readers share in the authorship of the meanings produced in this work.

Keeping this in mind, I have attempted to devise a writing style, unlike that of many traditional approaches of reporting the data. It is my intent to present two levels of meaning in the writing of my research findings and permit the reader to slip between the two and find a meaning of his/her own. The first level will be descriptive in nature, and through descriptive writing, transcripts, and edited video appendices I attempted to come as close to the world of this Collective's participants as was possible. Then, through dialogue with that world, I drew my own conclusions complete with my own insights and biases. The

reader, then, may be able, by viewing such a conversation between the researcher and the researched, to separate the two and create a world of her/his own which dialogues with both the researcher and the researched. My attempt is to write an open text upon which the reader too, may have a voice.

The written dissertation should stand on its own but I would strongly encourage a turning to the metaphorical Mrs. Brown (Pinar, 1976) through the viewing of the videotaped appendices, where recommended. Neelands (1984) in an attempt to describe a drama class states, "Such lessons would be very difficult to describe in writing." (p. 10) and these appendices are an attempt to overcome this problem with the printed word. The tapes provide an interaction of tone, color, space, movement, and time which the printed word lacks. They provide, what I like to call, a "contexture" or texture of the context which Mr. Bennet's abstractions (Pinar, 1976) cannot.

I don't mean to imply that the videotapes are reality, but as raw data they can report in a few seconds far more detail that can be revealed in volumes of print. It is also my belief that they do not objectify the teacher and students whom I have studied but put faces to my discussions. Rather than watching from a distance we, as observers, begin to travel inside "the carriage" with them with the help of the video images and auditory sounds.

For clarity, all appendices prefixed with a "V-" and followed by a number will refer to the videotaped appendices and not to those in the printed form.

CHAPTER II

FORM AND CONTENT: AN EMERGENT METHODOLOGY

Introduction

Just as Vygotsky (1986) explored the difficulties in separating thought from language and called for a research style that examines the integration of both processes, I too encountered similar difficulties in separating my research procedure from the people whom I have studied. In the arts, the intricate relationship between form and content weighs heavily on the quality of the aesthetic experience. Each is dependent upon the other, and without its counterpart neither can exist. Content without a form of expression or a form of expression without content is nonexistent. It is the integration of both that gives conversation meaning.

In a qualitative research process (chosen for this study) where people are studied in their natural setting (Smith, 1976, Bogdan and Bilken, 1983), a somewhat similar, although different relationship exists between the research methodology and its subjects. The subjects of the study represent the content and they are shaped or framed by the form of methodology used. The research process is an external force which attempts to draw its life from those being studied without harming them. This type of research needs content, but the reciprocal is not always true. The content of what is being studied is usually

independent of any research of it. Research, then, must adapt its style according to the content being examined and ask the questions which arise as a result of that content (Hammersley and Atkinson, 1983; and Polkinghorne, 1983).

In qualitative research, methodology is continually emerging and changing in order to adapt to that which is studied (Bogdan and Bilken, 1982). As a result the methodology is not predetermined but changes over time. This chronological nature of qualitative research gives it a story-like property, as decisions are made and unmade, adjusted and fine tuned. The methodology being organic evolves and changes in reaction to the content under investigation. Consequently, many of the decisions the researcher makes are based on those changes.

Research methodology, then, cannot truly separate itself from the object of its examination as it must always be directed toward that object. Scudder and Mickunas (1985), in an examination of teaching, point out that for them "intentionality... means that to see or hear or touch is to see or hear or touch something..." (p. 11) and that teaching must be seen in its relationship with the thing being taught. So too with research; researchers research something and the separation of methodology from the object, setting and/or individual(s) being researched is inappropriate. An integration of the two, therefore, seems more desirable.

I propose then to encapsulate the methodological considerations, the philosophical underpinnings, the description of the setting and individuals, and the review of the literature portions of the dissertation within a story "on the evolution of (my) his or her own work." (Smith, 1976, p. 325). A story can easily integrate both the form and the content of the process and give an evolutionary perspective to the emerging methodology. It can give some insight into the growth of the researcher him/herself and provide a

"currere" (Pinar, 1975a) of this segment of this researcher's educational life. Through a story, methodology becomes particular to the individual researcher, the question, and the setting. Rather than being prescriptive it provides one possible direction for readers/researchers to follow (Wilson, 1977). As Bergum (1986) points out:

Knowledge has been lost in the surge toward "research data" and "information," which to be considered valid must be objective, factual, and replicable. Stories, in contrast, are contextualized, personal knowledge, never replicable, and full of life experience which is not explained. Thus, with stories, nothing is forced on the reader, as with interpretation or analysis. The reader can enter the story in a manner that ties the reader to the story in a personal way. (p. 45)

The following story will trace my particular journey in the world of research. It is both descriptive and reflective as it traces my interaction with those circumstances and individuals who have influenced my thinking and in so doing have co-authored this text. Some details may appear mundane but Dr. Ted Aoki, a course instructor, has taught me to appreciate the mundane as significant, as it provides a texture and enrichment which is often lost in some methods of reporting data. This is a story of a researcher's world and how questions, philosophy, and methodology unfold before, during, and after time spent at the research site. As such, concepts, insights, and questions keep changing and rearranging. The question and methodology develop spirally and an "openness of what is in question consists in the fact that the answer is not settled." (Gadamer, 1975, p. 326). The methodology, therefore, cannot be fixed and must remain open to accommodate new incoming data.

Klein's Comprehensive Etymological Dictionary of the English Language (1966) gives "methodus" as the Latin form of "method" and claims it derives from the root "meta" meaning, "way, path, manner". This story, then, in a real sense, is in itself methodology, as it reports the "manner" in which I went after the object of my research. Hence it is my

intention not only to present the conclusions I have reached regarding my research style and the philosophy in which it is rooted, but to relate how I wrestled and conversed with philosophical and methodological considerations until they were integrated into my thinking. "We can now see that this is the full realization of conversation, in which something is expressed that is not only mine or my author's but common" (Gadamer, 1975).

However, I do not want to imply that it is simply my method or my story. As indicated in the acknowledgements, there are many characters who have shared parts of this journey which, in total, is particular to me, but in parts, is neither mine nor another's but a fusion of our horizons (Gadamer, 1975). In dialogue with advisors, professors, colleagues, teachers, students, family, friends, readings, movies, television shows, and life in general, the question has become more and more focused. I owe a lot to the pioneers in anthropology, ethnography, and qualitative educational research who have laid a foundation upon which I have built and framed this work. The story then, not only reports "the manner I went after the object of my research" but many of the people, events, and objects who/which have influenced this path. They, too, are authors or creators as it is only through others that I can truly come to an understanding of my world (Levinas, 1984) and thus, I "interpret with the help of others" (Bogdan and Bilken, 1982. p. 33).

A Personal Story

Every research worker has an interesting story to tell of his or her own work. I believe that more of these stories need to be told if we are to have a useful and potent theory of methodology. The accounts of recommended training programs, not to mention the uncollated statements in graduate school catalogs, often have ironical contrasts with personal histories as they are recounted in various forms (Smith, 1976, p. 325).

The Beginnings of a Question

Immediately after finishing my twelfth year as a junior high English teacher (with drama squeezed in where ever possible), my family and I left Halifax with our van and a rented truck filled with our belongings. In six days we traveled over 5000 kilometers and arrived in Edmonton two days before my doctoral coursework began with no prearranged accommodation. My mind was focused on the practical aspects of survival in a new land and was filled with reflections on the practical side of education. I was as equally concerned with finding a place to live as with the doctoral program which was soon to begin.

Curriculum theorizing was not the primary focus of my attention. I did have a question in mind, based upon my master's work in educational psychology, which crept into my thoughts from time to time on the long drive out, but it was open to change. Moving from a masters degree in educational psychology into a doctoral program in curriculum and instruction would require some adjustment and flexibility. To complicate matters, the masters degree was yet not completed and the thesis remained to be written. For a period of time, there were paradigmatic shifts (Kuhn, 1962), as I would later come to know them, in my thinking. Some days I would see the world from a qualitative perspective based on current coursework and on others would have to shift to a quantitative methodology of numbers and statistics in order to finish my masters thesis.

In retrospect, it was wise to follow my doctoral advisor's suggestion and complete two of the required courses in curriculum and instruction during the summer of my arrival. They gave me a foundation upon which to build my fall schedule, introduced me to a different bureaucracy of registration, methods of grading, procedures to obtain a parking space and a graduate assistantship. In general, they began my enculturation at a new

institution which initially occupied a lot of this graduate student's thoughts. Most importantly, these courses introduced me to other ways of viewing a curriculum. There, I was exposed to writings of the the "reconceptualists" (Giroux, Penna, and Pinar, 1981; Pinar, 1975b) and from their writings my question began to emerge.

Coming directly from teaching junior high English and drama, I constantly tried to make a link between the theories presented and what I had experienced in my classrooms. I noticed that what the reconceptualists were discussing was what was taking place in my own drama classes and in those of some of my colleagues. Giroux and Penna's (1981) article entitled "Social Education in the Classroom: The Dynamics of the Hidden Curriculum" became central in guiding my thinking. Their statement, "They posit a model of socialization in which meaning is made interactively. That is, meaning is 'given' by situations but also created by students as they interact in classrooms" (p. 213), left me in agreement, but with no actual example given, I searched for an example familiar to me. I found one in a particular theatrical genre called Collective (Berry and Reinbold, 1985; Filewod, 1982).

The Collective is a play which is usually written, rehearsed, and performed using a collage format by all of the participants. Thus, the product of their labor, the play production and what it meant would be co-authored through the interaction of the participants. In a classroom where the Collective form is used, students could be given an opportunity to see themselves as creators of meaning and knowledge. In my own experience as a junior high drama teacher who worked with Collectives, and from my extensive exposure to this genre by Stan Christie, a close colleague in educational drama, I believed this to be true. I, therefore, set forth to research and unite the reconceptualist's theory with the Collective's practice. The first glimpse of a possible question centered around "How can students make knowledge and meaning?". Over the next year I turned to

the literature in education and educational drama, in particular, as two sources for further insights into this issue.

Review of the Related Literature

Educational Theory

In his forward to Pedagogy of the Oppressed (Freire, 1970) Richard Shaull states:

There is no such thing as a neutral educational process. Education either functions as an instrument which is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes 'the practice of freedom,' the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. The development of an educational methodology that facilitates this process will inevitably lead to tension and conflict within our society. But it could also contribute to the formation of a new man and mark the beginning of a new era in Western history (p. 15).

If transformation of the human mind and the world is the goal of education then the stories of the classrooms involved in such a process await to be written. Such a curriculum, which Aoki, (1978) calls a critical orientation, is one which emerges out of the interactions between the students and the world in which they find themselves. Students and the teacher will meet each other and the material in such a way that both they and the topic under study will change. In many classrooms two texts strive for supremacy. The existing text of tradition and culture strives to maintain its authority and control over the curriculum while the students read that text and attempt to change it through their own interpretation based upon their own personal knowledge. Often the existing text, interpretation, or belief is given greater authority than the knowledge which the students hold and their education is far from emancipatory since the accepted knowledge form is imposed upon them.

Barnes (1976) discusses this interplay between public knowledge accepted by the community and the personal knowledge which every student holds and makes interpretation the focal point. He claims that students "have a personal history outside the school and curriculum" (p. 22) and this influences the interpretation of all texts brought before them. Using Piaget's terms of 'assimilation' and 'accommodation' he states that the learner will both squeeze new information to fit one's existing interpretive system (assimilation) and modify the existing interpretive system (accommodation). For Barnes (1976), learning is "equivalent to changing the interpretive system by which events are perceived" (p. 23).

He is describing a tension in the learning process which is similar to author/reader tension as explored by Gadamer (1975). Gadamer believes that the reader/interpreter must search for the meaning of the given text but in the process one's own thoughts are brought into play. For Gadamer, the relationship between the author and reader is a "fusion of horizons ... in which something is expressed that is not only mine or my author's, but common" (p. 350).

Staying with the thoughts of Barnes and Gadamer, we may view students in the role of interpreters. As learners, they take what is presented and make it their own. They, through assimilation and accommodation, fuse the horizons of the text with their own personal history. They have the power to author their own meaning which is a combination of their own history and the tradition in which they find themselves.

But, does this philosophy underlie practice in instructional settings? One would think that the discovery method could be an exemplar of such a philosophy. Dearden, (1967) examines two approaches in education and labels them "instruction" and "learning by discovery". He focuses on knowledge and its transmission and claims that "...being

told something is quite different than finding it out for oneself" (p. 135). He states that instruction directly imparts knowledge and that this process "needs to be supplemented by opportunities for trying out for oneself how the knowledge which is to be imparted is to be applied" (p. 140). He believes that knowledge must be made personal.

On the surface then, it appears that he favors the critical orientation to education, but as one reads on, it is clear that learning by discovery for him means that students come to find (discover) existing knowledge though personal means via situations which are guided by the teacher. He is not concerned with students creating their own knowledge and encourages an approach in which students can reach the same conclusion as the teacher who is the representative of existing public knowledge: "the teacher's conceiving of it [student discovery] in one particular way is somehow thought to confer a special uniqueness on it that the children come to conceive of it in that way too" (p. 146). He seems to believe that there is one correct answer and thus places the role of teacher as that of a guide who can keep the students on the right path.

For Dearden, there is a right path and knowledge is personal only to the extent that students have assimilated it. Students are permitted to make existing knowledge their own by squeezing it into their conceptual framework but nothing is discussed which reflects the concept that students can alter the present conceptual framework of public knowledge, which has been passed on, through culture and the educational system. In Dearden's model of learning by discovery, knowledge has been prefixed and predetermined.

Aoki (1981), in his preface to Re-thinking education: Modes of enquiry in the human sciences, states: "any thought that purports to break ground faces the critique of those who already stand on that ground" (p. ii). McIntosh, in this text, gives an example of how Lavoiser's theory of combustion met with considerable resistance from Priestly whose

own theory met with resistance many years before. Both tell a story of an individual's conceptual framework first challenging and later reshaping the conceptual framework of the culture. But are students in today's classrooms encouraged to develop the attitude of challenging the accepted conceptual framework? Are they challenged to be critical, creative, and free to explore, in this fundamental sense or are they taught to be passive recipients of the discoveries of others?

Instruction, by Dearden's definition, clearly does not prepare "students to enter society with skills that will allow them to critically reflect upon and intervene in the world in order to change it" (Giroux and Penna, 1981, p. 221). Nor does the discovery method, although it does stress more student involvement and does seem to point in the direction of such an approach. The discovery method does give a type of student-centeredness to the curriculum, but it is the teacher and the culture who are ultimately in control and existing knowledge remains largely unchallenged.

Anyon, (1981) in her exploration of Social class and the hidden curriculum of work, states, "The second relationship that contributes to one's social class is the relation one has to authority and control at work and in society" (p. 320). In educational settings relationships between teachers and students in which both have a similar amount of control are very few. Thus, while students are being presented with factual knowledge or skills which have been determined worthwhile by those who have gone before them (culture), they are also being taught implicitly through the hidden curriculum that they have very little influence over themselves and the world in which they live and thus are without political power.

Giroux and Penna (1981) desire a system in which students have more control over their learning but believe that before such changes can occur, "social studies educators will

have to develop very specific classroom procedures designed to promote values and beliefs which encourage democratic, critical modes of student-teacher participation and interaction" (p. 211).

Freire (1970) sees education as more than the transference of existing knowledge and insists that his adult literacy programs have a political component. He claims, "one of the basic aims of this work, where adult literacy is discussed, is to show that if our option is for man, education is cultural action for freedom and therefore an act of knowing and not of memorization" (p. 1). For Freire, the political aspect of education is as vital as the knowledge which is discovered or imparted.

His literacy process "demands among teachers and students a relationship of authentic dialogue ...an authentic dialogue between learners and educators as equally knowing subjects" (Freire, 1970, p. 14). For him, the Third World is mute and must be given "the right of self-expression and world-expression, of creating and re-creating, of deciding and choosing and ultimately participating in society's historical process" (Freire, 1970, p. 12). What he is asking of education, is that it allow its learners to be the authors of their own history, that they be given authority over their political situation. For students to experience the power of their own creative forces is central to Freire's pedagogy.

These readings resonated within my soul, so to speak, and based upon my experience both as a teacher and as a student, I believed that what Freire was asking for the Third World was also needed in the classrooms that I encountered as well. Student voices were/are virtually non-existent and mute. As such, the political system of the classroom seems to discourage the creativity which it claims to foster. Phenix (1975) sees the drive in education toward conformity as the "prime enemy" of creativity. He claims,

Insofar as educators function as agents for transmitting and confirming cultural traditions unchanged, they are ministers of sin. When they presume to act as authorities dispensing to the young knowledge and values that are to be accepted without question, they act as enemies of transcendence. On the other hand, the educator who affirms transcendence is characterized by a fundamental humility manifest in expectant openness to fresh creative possibilities. To be sure, he does not ignore or (sic) discount the funded wisdom of the past. He does not regard it as a fixed patrimony to be preserved, but as a working capital for investment in the projects of an unfolding destiny (p. 329-330).

But is it possible to give students a greater voice in their classrooms? Bollnow (1979) laments "...the sorrowful experiences that every educator undergoes: that there are not only the ideal potentialities in the child that need to be developed, but also malice and weakness which hinder that development..." (p. 72) Can a teacher risk giving control to his/her students and in so doing, perhaps unleash the malice which can hinder development? Theoretically, the relinquishing control by the teacher is mandatory from the reconceptualists' point of view who suggest "that the function of curriculum studies was not development and management but the scholarly and disciplined understanding of educational experience, particularly in its political, cultural, gender, and historical dimensions." (Pinar, 1988, p. 2) and from some of those involved in educational drama as well. But is this possible in practice? The tension between the teacher's authority to teach and guide and a group of students' desires to author their knowledge and meaning seems a central dilemma in the practice of an emancipatory curriculum.

The responses to these questions cannot be satisfied through theoretical discussions alone. The issues of who has what authority and whether it is just or not, cannot be found in any prescribed text. Authority is defined in a relationship and a relationship is defined by the authorities which govern it. Any text which prescribes an existing authority structure imposes a theoretical solution which is authoritarian to practice. Each situation and relationship needs to be examined for itself without some authoritarian pre-set formula.

Theory can help to guide such a critique but the participants themselves must have some say over the definition of the relationship.

The literature of the reconceptualists and other educational theorists serve as a springboard to practice. They frame the research question by making the relationship between teachers and students an issue worth examination. They question how can classrooms be made more politically just, both at the macro-level of outside influences and the micro-level of the classroom itself. They do not, however, answer the question. They suggest that an aim of teaching must be to teach justly, to empower students as creator of knowledge but no exemplars are given. As Scudder and Mickunas (1985) point out, to teach means to teach something to someone. So too with empowerment, without the faces of those who empower or are empowered, theory falls short.

This study is one such response to the questions the reconceptualists pose. Through description, relationships can be made explicit and issues concerning authority can be determined in dialogue with practice. In turning to the things themselves (Heidegger, 1977) authority and teaching can be found in one of their natural settings, the classroom.

Educational Drama

Teachers of drama often face the tension between their own authority and the authorship they encourage their students to exhibit. In many drama classrooms student voice and creativity are being encouraged and strategies are employed to give students the authority to author. Klein (1966) reports that both the word "author" and "authority" came from the same root word "auctor" meaning "he that brings about". To author or to bring something about is a personal creative act in which one places one's own mark on the world. To have the authority to author or to be creator of knowledge, according to the

reconceptualists, is a fundamental human right and drama teachers have been working towards this for years. They have recognized that when we are denied the right "to author", to create, we are oppressed and denied part of our humanity. Drama classes, in general, and ones which employed the Collective process, in particular, appeared, to me, as places where the authority to author is fostered.

The related drama education literature reflects this concern and Neelands, (1984) claims that "successful drama does not stem from silent obedience to a teacher's authority and status ... Drama requires forms of negotiation that allow for some bargaining between the teacher and the group, as to the nature and content of the work" (p. 27). Such a belief is echoed in the drama education literature of Cottrell (1979), Wagner, (1976), O'Neill, Lambert, Linnell, and Warr-Wood, (1976), and Alberta Education, (1985). An effective educational drama curriculum then, requires a much greater degree of student ownership than is called for by a traditional Tylerian (1949) approach of predetermined aims and objectives introduced by an outside force.

In the writing class, Zemelman and Daniels (1986) consider the teacher's authority "an initial dilemma" in the teaching of writing and they echo beliefs held by educational drama practitioners. Neelands (1984) encourages drama classes where "Control belongs to the group" (p.26) and that teachers recognize students "as active meaning-makers." (p. 2) Bolton (1979) stresses the importance of a balance between teacher goals and children's intentions. Wilkinson (1988) discusses a balance between scripted material and improvisation and the shift in authority from a chosen author to the students themselves as authors:

The discipline of working within such a structure is sometimes acceptable, but to limit children exclusively to given plot lines does place restrictions on their freedom to create and to explore their own creative ideas. Leaders have a responsibility to ensure a balance of enacting direct story-lines and open-

ended dramatic situations so that children have equal opportunities to learn about both external and internal controls (p.10).

In their discussion about the structure of the Collective as it could be used within the secondary school, Berry and Reinbold (1985) claim that the Collective

...is a potential curriculum tool for the teacher of teens and pre-teens, providing a vehicle for exploration of personal and social problems and issues through acting and role play.

In the process of creation, students may delve into experiences or fears they thought no one else shared and throw those concerns into a more humorous light. They may break out of old patterns of thinking, gain different perspectives. They explore, they reject, and they create (p. 5).

It is the belief of Berry and Reinbold and the Alberta Alcohol and Drug Abuse Commission, their publishers, that the Collective process can provide students with a valuable learning experience. Berry and Reinbold provide eight steps in the process but are quick to point out that this is a guide and not a recipe. They insist on the freedom of authorship and in bold letters state, "ALLOW FOR DISCOVERY. Don't start off with any assumptions, each class will have their [sic] own way of dealing with the issues. Allow both them and yourself the joy of discovery" (p. 5).

The Collective then, is authored by the entire class and it is indeed the members of this class who have the authority. But what is their story of authorship? Certainly the play is the final result, but how did it come about? If each Collective is truly unique, each process will vary and the changes within each participant will be different. Besides a play, a part of a curriculum is being authored, a curriculum which is in many ways, being designed on a day-to-day basis with the interaction between students and their teacher playing a major part in its construction.

The tensions between a) accepted forms of knowledge and those still emerging and b) the authority of the teacher and a students right for voice and authorship seemed central to both the reconceptualists and educational dramatists. I had conducted a pilot, finished my proposal, and completed the research before the question took final shape. Although discovered well after the data collection was completed, Scudder's (1968) question, "How can one teach with authority as an expert in a discipline, without violating the integrity of students?" (p. 133), best summed up my focus at that time. A problem I often encountered while teaching was that of discovering a balance between my responsibility in guiding student learning and exposing them to the existing cultural rules, values, and conventions without inhibiting new possibilities that may flourish in a creative environment. The question then, in retrospect, was a personal one that emerged from my own teaching. Through my research, I had come closer to understanding this balance. Subsequently I would use it to direct my own practice as well as offer it to others who in conversation with this work may also find it useful.

As a result, I chose to focus my research on a classroom which was involved in the Collective process and connect its practice with the theories of the reconceptualists. Through improvisation and analysis of a topic, a cast of students can be brought to a deeper understanding of the material and thus the potential for them to learn, transform, and grow exists throughout the process. Not only can the cast come to a deeper understanding of their world, but more importantly, the process gives them an opportunity to voice their own opinion/perspective through the play which they have authored. Furthermore, the Collective can assist in the reshaping of the world through the use of the performance as a vehicle for social/political reform.

Initially however, my question lacked both a focus and a methodology in which to pursue it. From my emerging question the methodology seemed to call for some form of

observation. By observing a group of students and their teacher involved in the authoring of a play, I believed that I could "illustrate how sociopolitical arrangements" in the classroom, "influence and constrain individual and collective efforts to construct knowledge and meaning." (Giroux, and Penna, 1981, p. 214).

Since the authoring was to be done collectively through group work, I believed that the tensions between the sociopolitical arrangements and the meaning and knowledge that would be produced here would be more easily detected than from what could be obtained in many silent classrooms in which students remain passive recipients of knowledge. The very nature of a drama classroom is one in which the interaction among its participants is necessary. As such, the tensions could be observed quite easily. The question, or beginnings of one, pointed to a form of observation as a possible methodology.

Methodological Considerations

Once I had concluded that the question called for an observation methodology, it was necessary to determine which philosophical and methodological vantage points would be appropriate to view such a setting (Hammersley and Atkinson, 1983, Smith, 1976, and Wilson, 1977). I concluded that if the study of the construction of knowledge and meaning in the political setting of the classroom was to be the intent of my research, I had to find a methodological approach which viewed man/woman as makers of knowledge. From the material provided in the research courses and from outside readings I concluded that such a study called for a research orientation labeled "qualitative" by Bogdan and Bilken (1982), naturalistic by Hammersley and Atkinson (1983), "human science" by Polkinghorne (1983), and as Smith (1976) points out, many other terms, such as "participant observation" and "case study" are used synonymously for this type of approach. Werner and Rothe (1979) recommended a ethnographic type of approach for those who "view

curriculum as a process in which there is a constant interpretation going on among teachers and students" and thus this approach seemed appropriate for the question I had in hand.

Reaching this decision, however, was no easy task. Having no research site in mind at the beginning of my first full year, I had to wrestle with a few methodological concepts in the abstract. As it happens, the actual site wasn't finalized until the following summer, and thus, some concerns during coursework which examined research design became irrelevant and others which had not been addressed became central.

Participant Observation

One of the key issues for me was the role of participant observation (Spradley, 1980). At one time I had considered arranging with a school to direct a Collective myself with some of their students. In doing so, I would be able to address the concerns which I considered central to the Collective. This approach was later abandoned after the pilot (to be discussed in more detail later) revealed some crucial methodological problems. An Action Research (Carr and Kemmis, 1986) approach was also considered, however, coursework in that methodology couldn't be arranged until the following year so that, too, was abandoned. In retrospect, I wanted to be more of a participant than an observer.

According to the Myers-Briggs Type Indicator (Myers and McCaulley, 1985) I score highly on the extraverted side of the Extroversion/Introversion scale and prefer to learn about the world through direct involvement. The role of observer, initially, did not appeal to me. The extrovert in me wanted to participate and interact and thus I explored approaches that would permit me to do just that. A few well placed comments by "critical friends/instructors" such as stressing the point of listening rather than talking, finally sank home. Returning to my question regarding sociopolitical arrangements and a comment by

Hammersley and Atkinson (1983) "Methods must be selected according to purposes; general claims about superiority of one technique over another have very little force.", I concluded that if I was to study interactions it would be best to do so as an observer.

Philosophical Underpinnings

But what type of observer perspective should/could I take? van Manen (1986) claims that "HUMAN SCIENCE" is a name that collects a variety of approaches and orientations in education." and lists ethnography, ethnomethodology, symbolic interactionism, critical theory, semiotics, hermeneutics, and phenomenology as some of these approaches. Sorting out which vantage point or combination of vantage points would be appropriate to the question took some time.

Although the question was taking shape and was framed by my readings I wanted the research findings to be guided by the things themselves (Husserl, 1931). Heidegger (1977) called this approach phenomenology but pointed out that in some ways phenomenology was problematic. Although one could turn to the things themselves and allow theory to be guided by practice, the nature of the question in some way puts the item in question into a particular frame. The question itself is built upon suppositions and thus turning to the things themselves has a theoretical base. He claims, "Every question is a seeking. Every seeking takes its direction beforehand from what is sought." (p. 45) A question, therefore, presupposes prior experience of that which is questioned.

This was true in my case. Although I was prepared to enter a setting with openness to what was there, the "question places(d) that which is questioned within a particular perspective." (Gadamer, 1975, p. 326). In my research of the Collective process, I had chosen to frame (Goffman, 1974) my observations using the constructs authority and

authorship. In doing so, the things themselves would be discovered using this frame or lens.

Polkinghorne (1983) in his exploration of the Human Sciences and its two major orientations which he calls the "phenomenological or descriptive approach" and the "hermeneutic or interpretative approach", helped to clarify the issue of research orientation for me. Rather than treating them as entirely separate methodologies, he claimed that they can and do complement one another.

Descriptive and hermeneutic methods supplement each other, the first focusing beneath the surface of individual events in order to describe patterns, the second focusing on linguistic and nonlinguistic actions in order to penetrate to the meaning of these events (p. 214).

Thus, I concluded that my research approach was to be both phenomenological and hermeneutic. It was my intention to describe the class and the interaction of the participants within in it, so the approach was "phenomenological or descriptive". However, I also intended to "explore deeper meaning structures which members of the social group may not be able to confirm or validate" (van Manen, 1986, p. 3) and thus the approach was also "interpretive or hermeneutic".

Werner and Rothe (1979) further divide hermeneutics in "external and internal hermeneutics". They claim that when a situation is described or interpreted via external definitions and theories the approach is external and when descriptions and interpretations emerge from the setting itself, the approach is internal. My intent was to frame my observations and analysis with thoughts on authority and authorship but allow the insights to emerge from the setting. My approach or orientation could be further defined as phenomenological and internal hermeneutic. This distinction helped me to understand the problematic nature of my question as previously discussed. Hammersley and Atkinson

(1983) believe that neither system of analysis exists alone and claim that "there will normally be a constant shuttling back and forth between the two analytical modes." (p. 39)

Once a setting was located during the spring of my first full year, I finally decided on a phenomenological and internal hermeneutic approach as a theoretical frame. I would conduct a case study of a secondary school drama class involved in the Collective process. It was my intent to "share in the meanings that the cultural participants take for granted and then depict my new understanding for the reader and for outsiders (Bogdan and Bilken, 1982, p. 36).

Since the study was concerned with the process of creating a play rather than the product (the performance) itself, a case study approach was chosen. The question did not direct me to a quantified evaluation of the process and product which involved measurement of some sort but was concerned with the meanings that existed, were produced, and changed as a result of the Collective process. "A question places that which is questioned within a particular perspective" (Gadamer, 1975, p. 326) and the perspective of my study was contextual. My question which, by now, was to explore the intricate relationship between authority and authorship as it existed in the Collective process and a case study methodology seemed the appropriate choice.

The Pilot

However, before the question became this refined I had undertaken a pilot in order to a) experience the Collective process from the student/actor point of view, b) reach a better understanding of the Collective process from the perspective of a practitioner rather than that of a theoretician, and c) begin to discover and develop my own role and skills as a participant/observer. An acceptance of a general approach does little to prepare one to begin

one's research. I recognized that an ethnographic researcher is very much himself or herself a "major research instrument", (Spradley, 1979, p.76) and as such I prepared myself for the research setting. The pilot study was undertaken in the winter and spring session of my first full year as a graduate student. This preceded my entry into the research sites which occurred in September of my second.

To begin to explore aspects of the question and to prepare myself, as researcher, the pilot was undertaken with a class being taught the Collective process at a Canadian University. Through the pilot, it was hoped that certain features of the Collective would become evident and experience would be gained in conducting on site observations and interviews.

This class was a one-term course taught for three hours a day, twice a week to eight liberal arts students. The instructor was/is considered a pioneer in this field and held a full-time position within the drama department and over the past ten years, had instructed and directed many such ventures both within the department and with professional companies.

I believed that this class, due to its orientation to social issues, had the potential of creating transformations within the individuals both in the craft of acting, their abilities to work with one another, and in their attitudes towards the topic they would explore. Besides learning fundamentals of the Collective process, students were asked to identify a social issue or a specific group of people to research and from this, to produce a play. By doing so, not only were they exposed to a new form of theatre but also to an in-depth exploration of another's life world which could have the potential of changing their own awareness, attitude or behavior toward that life world. Thus the Collective process could have the potential to sensitize and conscientize (Freire, 1979, p. 20) those involved in its process.

In fact, at this time, it was this notion of conscientization (Freire, 1979, p. 20) which was my prime concern. If it could be determined that one is personally changed through the Collective process, the process itself could be considered a learning medium (Wagner, 1976) and have pedagogical implications beyond the scope of training for performance. But even within theatre training, there were important theatrical issues worth pursuing. If personal transformation did occur, did, and how did, these transformations manifest themselves in the final production? What is it about this process that could permit and encourage this personal learning to occur? With these issues in mind I joined the class studying the Collective as participant-observer (Spradley, 1980).

To meet entry requirements, I joined the class as total participant. It was perceived by the instructor, that an observer-interviewer role might upset the creative balance needed to produce the Collective performance. The process requires a considerable amount of trust and openness which may not have been possible to create in that time frame, with a distanced observer. The instructor also perceived that the interviewing process itself might produce an awareness which could lead to transformations. Caution was taken not to produce such changes within the interview, as the instructor insisted that these must occur within the class. Anonymity was offered in the form of pseudonyms for both individuals and institutions reported.

So my role in the class was that of a student. I was to study the Collective process in the same way as the other class members and my role as researcher would only occur at a time which seemed appropriate. This moment would be decided by both myself and the instructor. Another existing constraint was that individuals were given the opportunity to "opt out" at any time. It was they who would decide whether or not they would be interviewed. This discussion took place during the first class and at that time it was decided that all data must be obtained solely during the interviews. My experience within the class

was not to be included as research and all specific stories had to come from the interviews themselves. In fact, I was not to refer to specific class situations within the interview unless it was brought up by the student. Of the eight other class members, six consented to interviews.

Through participation, however, I believe I was able to develop a relationship of trust and it is my perception that, over time I was seen more as a fellow student than as a researcher since most of our activities and communication situations centered on our collective building of the play. During this time there was also an opportunity to see the structure of the Collective process and this knowledge was used to formulate both research and interview questions. A research journal was kept to record emerging themes and questions.

1) Why did you take the course?

(What did you expect?)

2) What was different from what you expected?

3) What do you think you have learned?

Many themes emerged from the interviews and two which helped to shape my question focused on 1) freedom and responsibility and 2) working with others. Both emerged from responses to the first question addressed in the interview. Since only notes were taken the responses approximate the actual dialogue. All such transcripts, however, were verified for intent with those interviewed.

Revised Questions

The pilot assisted in the refocusing of my research questions. Emergent themes such as closure and spontaneity were now viewed as aspects of freedom and authority. Changes in awareness, attitude, and behaviour as well as the overcoming of fears, were looked upon as personal growth. The pilot explored three stories, a) the story of the creation of the play, b) the stories of the personal growth of those involved, and c) the training or currere (Pinar, 1976) of the researcher.

From reflections on the pilot and additional readings, three major questions which would focus my field work were drawn. These seemed to address issues previously mentioned, and helped to "put some larger and meaningful and logical order into the interpretation" (Smith, 1976, p. 359):

- a) How is a Collective authored/co-authored?
- b) What kinds or types of authority are used in its creation?
- c) How do the participants perceive their authority?

Each was built upon many smaller questions and issues and will be discussed individually.

- i) How is a Collective authored?

Authorship in this case referred to all the processes, and stages which the class went through during the time they devoted to the project. It included research, decision making, and the cooperative or not so cooperative ventures of all the class members. As a

group process, the Collective brings a community aspect to authorship and, thus, interpersonal relationships will directly affect the final product, the play.

Not only was the performance being authored throughout the process but also the personal curricula, goals, and visions of each member of the class. These stories would provide insights into the pedagogical nature of the Collective and, perhaps, of other student-centered curricula.

ii) What kinds or types of authority are used in its creation?

The pilot revealed some subtle dimensions to both the student's and the teacher's authority. One student found that Tom, the instructor, gave him all the freedom he wanted, while another felt that Tom manipulated the class. The relationship between teacher/director and the class would differ from class to class and from individual to individual, but it would be worth noting how students and their instructor interpreted their roles and the relationships which developed.

Student/teacher relationships are complex and the teacher's authority may inhibit creativity and the students' sense of authorship, (Zemelman and Daniels, 1986; and Kohn, 1987). What existed in the field awaited to be discovered but as Malinowski (1922) states, "Preconceived ideas are pernicious in any scientific work, but foreshadowed problems are the main endowment of a scientific thinker" (p. 8-9). Keeping Heidegger's (1977) notion that the question does have some preconceptions, I entered the setting expecting certain concepts such as student autonomy, control, teacher expectations, goals, plans, teacher intention, directed and undirected activities, instruction, facilitation, negotiation, decision-making, and constraints, to name a few, to arise. These I hoped would provide insights into the various types of authority that existed.

Of course, both authorship and authority are very closely related when it comes to the collective creation of a play but each is separate in that authority could be considered a state of being or amount of control or power one has, while authorship is an act of bringing something into being. The type of authorship could be determined by the authority one has or perceives to have.

iii) How do the participants perceive their authority?

As the pilot revealed, two different individuals had two different senses concerning the extent of freedom they held within the class. The sense they had of their authority, was specific to themselves. If the meaning of freedom is personal, the amount of control or authority one has cannot be easily measured by some externally applied scale or questionnaire. For example, some individuals with very little cash flow may perceive themselves as having more control over their lives than a similar group of people having a large cash flow. The sense of control and authority one has may be important, but it is not complete. Control may just be a perception. Manipulation by the one in authority may permit, allow, and encourage this perception to exist for a variety of reasons. Hence, besides a description of the class, an effort was made to discover the tacit meanings in place. The perceptions of the students and the teacher were solicited as there was also a need to "explore deeper meaning structures which the members of the social group may not be able to confirm or validate" (van Manen, 1986, p. 3). Such an exploration is labeled an ethnographic "thick description" by Geertz (1973), Bogdan and Bilken (1982), and van Manen (1986).

Data Collection

Unlike the field role of complete participant which was chosen for the pilot, in the school setting, I took the role of observer as participant (Hammersley and Atkinson, 1983). Here I observed the class (detailed demographics and descriptions are provided in Chapter III) in their construction of the play, videotaped the classes and performances, collected written material and artifacts made during the term and conducted audio recorded interviews with the teacher and a select group of four students. Through this process, I obtained their story of the making of this particular Collective and what it meant to certain individuals as they progressed through these events.

I visited the classroom, on a casual basis, two weeks before the Collective was scheduled to begin in order to a) initiate and establish a working relationship with the teacher and b) have the students become familiar with my presence and that of the video equipment and operator.

Choice of Setting and Informants

I had planned to begin my data collection during the 1987/88 school year and sought a teacher who was planning to conduct a Collective during that time. There were two teachers who employed the Collective process as part of their drama course known to myself and my advisor. Joanne Reinbold and Glenys Berry were known in the Edmonton area as teachers who had extensive experience in Collectives with their drama classes. They were good friends and had co-authored a book entitled: Collective Creation (1985) which was commissioned by The Alberta Alcohol and Drug Abuse Commission (AADAC). Both were likely and willing candidates.

As researcher, I had the marvelous fortune and misfortune of two research sites from which to choose. I wanted to make the best choice for the exploration of the research question but that would imply a value judgement on these two teachers. Such a judgement could be a dangerous way to commence a research approach which encouraged a nonevaluative researcher.

I met individually with each teacher and both were aware that I was considering the other, as well. Each seemed to value the role of the teacher/informant for this study and both wanted to take part. I did not want to come between friends. Joanne's school was a longer drive from my residence but she had planned to devote more class time to the Collective than Glenys. Glenys was considered by both as being less "authoritarian" and less structured and this attribute seemed, at that time, central to my question.

I waffled for a time over the advantages of Joanne's intended time period and Glenys' teaching style. To keep peace between the two friends and also to strengthen my study I asked both if they would consider being my "second reader" and discuss my observations and analysis with me if the other was chosen for the study. Both agreed.

Before a decision was reached, Glenys informed me that her family was contemplating a trip to Australia during part of my data collection phase. I was spared the decision and with permission from Joanne's school board, her grade eleven drama class would be the focus of my research from October, 1987 to January, 1988.

As it happened, this choice had another advantage which emerged after the decision had been made. I had explored the idea of videotaping the entire process (to be discussed later) and thought it would be wise to have an assistant who could operate some of the equipment while I took field notes. Joanne consulted the Art teacher who taught a video

production course and he recommended Joe Leeson, a grade eleven student who would be in grade twelve the year of my research. Serendipitously, Joe had also just completed the Collective course with Joanne and he was familiar with its process.

Joanne arranged with Joe and the administration that he could take a self-directed course in videotape production by assisting me. Conveniently, the time Joanne's course was offered fit into his timetable and Joe became my cameraman/assistant.

The Collective began the end of September, 1987 and after approximately five weeks I began to look for four students to be key informants throughout the process. From the pilot I had come to appreciate that there are multiple interpretations of an event based upon the meanings different participants give them. The Collective may produce a unified performance but that does not mean that every student actor would hold the same views or opinions. It would be impossible to interview every student in the class a number of times, so I decided to choose four.

Attrition must always be considered a possibility so I felt that having four would guarantee some diversity of opinion even if one or two dropped out. I had to come to know the students by names and I discussed with Joanne some of the students I was considering and I chose four students based upon their differences, not their similarities. Two boys and two girls were chosen in order to obtain a gender difference and other characteristics which were considered were commitment to the class, acting skill, leadership ability, an awareness of self in a social situation and the willingness to share such an awareness. These were determined from my own observations during the first four weeks of the study and from suggestions which Joanne made based upon her experience with them the previous year. I chose what I felt was a wide range of students based upon a diversity in the above characteristics. Joanne's comments were useful and guided me away from

possible poor attenders. In some regards I felt like including a poor attender as a key informant but poor attendance, at the time, did not seem to be a crucial factor for the study. Thus it was considered a liability rather than an asset and no such student was chosen.

Students were given the opportunity to volunteer as key informants, however, no one came forward. I had also decided not to make an official announcement as to which students were chosen as I felt this might bring unnecessary attention to the four chosen. The first four choices all accepted. In order to make them comfortable with my questioning and give them the safety of numbers I decided to hold our first interview on October 22, 1987 with all four of them in attendance. It also made it easier for me as the students began discussing among themselves and I served as a catalyst to keep their discussion going.

During this interview we discussed their role as key informants, possible reactions from their classmates, and the issue of volunteering.

Interviewer: It doesn't matter one way or the other. (referring to class members knowing that these four were the key informants) How do you think they would have reacted if they knew? I don't mind you telling or not telling them. I think that is important too. Would it change the way they worked with you in the class, do you think?

Stephanie: I think just a little bit.

Interviewer: How?

Stephanie: Because they'd be watching what they said.

Brett: So they would say don't tell him that, don't tell him that.

Stephanie: I think maybe a few of them might be angry because they aren't (participating as informants).

Brett: Why not?

Stephanie: and they're not.

Interviewer: Jealous?

Stephanie: Yeah.

Interviewer: Everyone had the opportunity to volunteer.

Maureen: But nobody really wants to go and say I...

Stephanie: Nobody wants to do that. They just want to be picked.

Maureen: Yeah.

Interviewer: Okay, interesting. (pause) So would you have wanted to volunteer, all of you?

Sylvain: Ahh, yup.

Stephanie: I was thinking of volunteering but I really didn't want to go and say, you know, "Well can I..."

(October 22, 1988)

Field Notes

During each class, I assisted my camera operator/assistant with controlling sound levels, gave him directions of where and what to shoot, and recorded field notes based upon my predetermined and emerging research questions.

These field notes recorded the observed details of the class as well as my own comments and thoughts which arose during the observation. These related either to the research process itself or emerging themes. Although I did enter this particular setting as stranger, my own history had been steeped in educational drama. I had been in the teacher's role during the creation of Collectives with secondary school students and in a student's role during the pilot. I now moved from an "experience-near" role in the pilot and adopted an "experience-distant" (Geertz, 1973) role, aware that this role was shadowed by my own past.

However, my past could be considered an advantage. Greene, (1973) encourages teachers "to take a stranger's vantage point" (p. 267) and look upon the educational setting as one who is returning home after an absence. Such was my role. I entered someone

else's world and thus my vision was altered, with the hope that "Now looking through new eyes, he [I] cannot take the cultural pattern for granted ... To make it meaningful again, he [I] must interpret and reorder what he [I] sees in the light of his [my] changed experience" (Greene, 1973, p. 268). I became "anthropologically strange" (Hammersley and Atkinson, 1983, p. 8) to this new setting which was similar, in some ways, to the one I had recently left and entered the setting as a "connoisseur", (Eisner, 1977).

A daily log was also made at the end of most days which summarized the day's observations, interpreted sections of the data, and helped to determine the focus of future observations (Bogdan and Biklen, 1982). This began with type written or hand written notes at home but as time became busier I made notes on a portable audio-recorder while driving to and from the site. I found these notes to be useful during the data analysis stage but their best use was during the data collection stage itself. I found, that by saying my thoughts aloud or writing them down, events, concepts, and ideas became a little bit clearer to me. Berthoff (1987) claims, "Writing as a way of knowing lets us represent our ideas so that we can return to them and assess them." (p. 11) I found that my daily log, either in the written or spoken form did just that.

Field notes were the objective data collected at the site and the daily log was subjective and consisted of interpretations and reflections on the day's observations.

Interviews

On October 20, 1987 I held my first of approximately ten weekly interviews with Joanne and by October 29, 1987 I had held my first group interview with the four students and had scheduled with them subsequent individual interviews. All interviews were audio recorded and each session ran between 15 minutes and one half hour in length. Sessions

included both structured and unstructured approaches (Bogdan and Biklen, 1982; and Hammersley and Atkinson, 1983) with both the researcher and informants determining the interviews' directions. Students were informed that anonymity could not be guaranteed due to the nature of the videotape but that any material so wished would either be omitted or a method of reporting which would provide anonymity would be chosen. Students along with their parents were given permission slips (see Appendix 1) to signify their consent for the study to take place in this setting and key informants were given the option to "opt out" of their roles as key informants.

On some days early in the process, short unstructured interviews were held with Joanne to clarify certain points that arose during the day. These as well as most interviews took place immediately after the class as the lunch hour conveniently followed. During these sessions Joanne was encouraged to share her impressions of that day's class and relate it both to her previous Collective experiences and to earlier interviews. These, along with reflections in the daily log, helped guide the questioning in the more structured interviews (Spradley, 1979).

The students were interviewed both on an individual and a group basis. At first, a group interview was used in order to explain the interview process and set the students at ease. Later, private interviews were scheduled to determine what personal and different meanings each student held. Group interviews, however, were not neglected as student discussions might uncover some of the interpersonal dimensions present in the creation of the play. One of these group interviews was videotaped.

The interview sessions were also used to verify emerging issues uncovered in my reflections. From time to time, both the teacher and students were asked questions emerging from my on-going analysis of the interviews and/or classroom activities. As

such, some interviews served as a form of respondent validation or triangulation (Hammersley and Atkinson, 1983).

Stimulated recall was also used during interview sessions. Since each lesson was videotaped, a visual record of classroom behavior was available to be viewed and discussed.

Stimulated recall typically involves a subject whose thought processes are to be disclosed and an interviewer whose role is to facilitate the disclosure. A videotaped or audiotaped recording of an event is replayed and the subject is assisted in recalling the covert mental activity which accompanied the overt behavior. The technique of stimulated recall is predicated on the assumption that subjects are able and willing to recall and articulate their thought processes, and to do so as accurately and completely as possible (Tuckwell, p. 2).

This process assisted me in understanding how this particular Collective was authored by permitting me to uncover some of the otherwise undetectable thoughts of the students and teacher as they went about their daily tasks. Through teacher and student recall of particular activities I was able to discover certain decision-making features which affected the authoring of the play.

This procedure has been used in various educational settings (Conners, 1980; and King, 1980; Tardif, 1984; Tuckwell, 1980) and it is recommended that stimulated recall take place within 48 hours of the actual event although 65% of the activity is reported to be remembered accurately after 16 days (Tuckwell). Because of time constraints of myself, Joanne, and the students these sessions did not fall within the 48 hour suggested time for good recall but they did give me access to some data which was recalled. In fact, I chose to show one such tape to Joanne well after the entire process was over. I felt that this episode could make her self conscious and from her response during that interview, I was correct. (This will be discussed in detail in the section entitled Height - A Teacher's Interpretation)

The stimulated recall interviews were audiotaped and at times I stopped the tape for discussion and on other occasions those interviewed stopped the tape whenever they felt the need to speak. It took some time, however, for both Joanne and the students to get over the initial embarrassment of seeing/hearing themselves on tape and initial comments from them centered around their reactions to viewing themselves.

I also asked the students to keep a journal and record in it any thoughts they felt were significant and bring it to the next interview. With the busy and scattered lives of teenagers this did not prove too useful and I did not want to overburden my informants and make this task seem like work. I did, however, obtain a few important thoughts from Stephanie.

The interviews, for the most part, were completed by the end of December. I interviewed Joanne once at the beginning of January but found that her time was needed for the production itself. I decided not to ask for anymore interview time until the play was finished and thus encountered a very interesting research dilemma. It would be valuable to get a person's impressions while extremely busy but would it be fair to tax an already overburdened person? For this study, I decided to choose the latter since I had access to other information.

Long after the data collection phase was over, I asked Joanne to reflect on our working relationship. We discussed that we had conversed well during the interview sessions and I asked her why she thought this was so. Without a pause Joanne said, "I knew you weren't evaluating me." This, I believe, is a key to good interviewing.

Buber (1947) talks about the importance of a dialogical conversation or relationship with another and claims that this is determined by the element of inclusion.

...all conversation derives its genuineness only from the consciousness of the element of inclusion - even if it appears only abstractedly as an "acknowledgement" of the actual being of the partner in the conversation; but this acknowledgement can be real and effective only when it springs from an experience of inclusion of the other side (p. 125).

In all of my interviews I made a conscious attempt to suppress my own agenda, as researcher. Spradley (1979) devotes a book on the interviewing process and although useful I found it to be too mechanical. For Spradley, the quest for the data seemed to take precedence over the informant and as such I believed that it could have the danger of "shutting down" conversation as there would be no real sense of inclusion.

In my interviews, I often asked general questions to which the answers could go off in many directions. This allowed me to listen and base my subsequent question on the initial response. My questions then were based on a sense of the other and there existed a "fusion of horizons" (Gadamer, 1975). When a particular topic was exhausted, I proceeded to the next prepared question but I was careful not to produce a prying, prodding, and poking type of interview which tells the informants it is their information, not themselves which is important.

Videotapes

Rationale

When asked casually by someone interested in my study about my choice of videotape as a research device, quite to my surprise, I responded, "I have grown up in a world which employs videotape and it seemed quite logical to me." Such is/was the case. In retrospect, I recall having worked with videotape productions off and on since the early

1970's and have been quite used to it as an information collection and dissemination device. As a product of the television age, I have been immersed in messages from this medium and have therefore come to understand part of its language.

Hudak's (1988) call for an epistemology of video, perhaps, is a beginning step towards the inclusion of video as an academic discourse and it echoes an earlier statement by Eisner (1977), "I have not suggested the possibility that doctoral dissertations might not need to be bound in book form for library shelves, but shown on film with an accompanying perceptive narrative... I have neglected talking about these things, and more. Yet all of them are possible" (p. 357).

Video, for my question, addressed two important issues which traditional research methodologies and dissemination procedures did not. First, I was concerned with a lack of texture in printed transcripts and I felt that accepting them as the final line between description and academic discourse prevented us from turning to the things themselves. Secondly, the question begged for a data collection device which could record far more detail than was possible for one participant/observer.

Nietzsche (1966) states, "In the phenomenalism of the 'inner world' we invert the chronology of cause and effect. The basic fact of 'inner experience' is that the cause gets imagined after the effect has occurred." (p.804) As participant/observer I was looking for the possible effects authority may have on authorship in the Collective process. But the process was to begin in September, 1987 and the play or product would not be complete until January of 1988. How could I possibly remember all the details that went into the authoring of a particular scene, let alone an entire performance. Videotaping the entire process and reviewing it after the play was performed could permit me such a vantage point.

During my data analysis stage, while reviewing my field notes and videotapes, I did indeed find that notes which I had thought significant at the time they were written, were not, and that apparent insignificant events that were on the videotape and not in my field notes, later had an enormous impact on the performance and subsequently my research. As a data collection device, for my question, videotaping proved to be a valuable instrument. It gave me a form of hindsight which memory and field notes alone could not give me.

As a method of data dissemination, this dissertation, can be a test of its value. As discussed in the introduction, I felt the need for a "contexture" in the reporting of the data which was not possible in the use of the printed word alone. Neelands (1984) laments the inadequacy of words to transmit an understanding of a particular drama lesson. He states: "The lesson is very static in terms of action; it is therefore impossible to give a comprehensive picture of the lesson through transcript. Some lessons hang on the actions, or pauses, or symbolic gestures or facial expressions. Such lessons would be very difficult to describe in writing." (pp. 9-10) Such was my belief of most drama classes and for this reason I chose video as both a data collection device and as a medium for the presentation of the data. This belief was reinforced by comments of Eisner, 1974, Eisner, 1977, and O'Grady, 1984 who writes, "After careful consideration, it was decided that a video tape could be an appropriate way to communicate the study's findings to teachers." (p. 635)

But the use of video in research is not something new. Serendipitously in my search for a particular book, which I did not find, I found next to that vacant space a series of books on ethnographic film-making. Zimmerly (1974) traces the use of ethnographic film in Canada since 1913 and discusses its increasing role in the collection of data and the dissemination of such. Collier and Collier (1986) recommend the use of film in educational research because it can record the act of communication and thus may indicate situations in

which education could take place. They discuss the value of moving photography over the still, in its ability to capture the passing of time and motion. They cite examples of the use of film ethnography in the educational setting and conclude that, "Only film or video can record the realism of time and motion or the psychological reality of varieties of interpersonal relations" (p. 144). Becker, however, (1978) questions whether "photographs tell the truth?" (p. 9) but as Heider (1976) points out, they are neither any more or less truthful than any other form of ethnographic research.

But it must be recognized that video or film like any form of observation is selective (Baudrillard, 1983). The decision of which group to shoot, how to angle the camera, where to have a close-up of wide angle shot, where to place the microphones and other equipment, was mine and was guided, in part, by my research question. However, this is no less a selective reading than observations which have been noted in word by ink on paper. Both are selective but video can give more detail per selection.

Caution was taken so that this form of data collection did not become a major source of distraction to those being recorded (Collier and Collier, 1986; and Bogdan and Biklen, 1982). In fact, because of the nature of the medium such a distraction can be easily detected. In watching the videos, moments when the camera was intrusive, such as a student tripping over a cable, and moments when it was ignored when students unknowingly stood in front of the camera could be easily seen.

I entered the research site before the Collective began in order to have the students become used to my presence and that of the equipment and my assistant (Bogdan and Biklen, 1982). This, accompanied with the high level of student concentration necessary for the tasks which were give by the teacher, helped to overcome the possibly distracting nature of this form of data collection.

Of course, the fact that one is being observed, let alone videotaped, will have an effect on that person or group. I do not deny that. But over time the new environment becomes familiar and in some ways invisible. I asked the four key informants during the first interview, one month into the project, what their opinions were about the intrusion of the video equipment and they responded that by this time they were quite used to it although they were still conscious about "high school" language.

Sylvain: I don't mind. Like the camera doesn't really bother me. I think. After the first day I felt like (he gestures waving).

Maureen: (giggles).

Sylvain: Saying "hi" to the camera sometimes I'd look at it; like I'd look at it and try not to look at it.

Interviewer: So do you find it gets in the way at all?

Sylvain: No.

Stephanie: And you look at it and you think, "Oh my god I'm staring at the camera. I shouldn't be doing that".

Maureen: Yeah.

Sylvain: When you're your working, right, and you look up and there is this camera ...is at you.

Interviewer: How is the microphone?

Maureen: Sometimes we have to watch what we say. (laughs).

Sylvain: Yeah, watch what we say.

Interviewer: Why's that?

Maureen: At sometimes we get in a group and all of a sudden we have this microphone and so we say something. Oh you better not say that we're being taped (laughs).

Interviewer: So are you saying that you are watching what you say because of the microphone

Sylvain: No.

Stephanie: Oh no, No its not what you say but the way you say it. Sometimes you just catch yourself. You say, "Well, that first of all I didn't sound right (laughs), second of all I swore. (laughs)

Brett: ...the "F" word

Stephanie: Brett, we're on tape guys (referring to now). (laughs) Yeah.

Interviewer: So you're, So you're guarding yourselves just a little bit.

Brett: To a certain extent. Not terribly.

Stephanie: Well not the ideas, just the way we put them out.

Interviewer: So okay your expression of the ideas.

Brett: High school language.

Maureen: You say, "ooh, oops, sorry.

(October 28, 1987)

The Monday following the last performance, I videotaped the whole class in an interview with me and I asked them about the videotape intrusion. Their response was similar and the biggest problem that they experienced was that from time to time the cables for the mikes got in the way (see Appendix V-2).

In considering the dissemination of data in videotaped format I also came up against the ethical problem of anonymity. If video pictures were to be seen, some viewers would be able to identify Joanne and her students. I debated therefore the necessity of using real names. Bogdan and Bilken (1982) state, "The subjects' identities should be protected so that the information you collect does not embarrass or in other ways harm them." (p.50) Walker (1985) in a discussion about anonymity and film states the risk of harm "might be worth taking in the context of film-making. In research, however, we have a choice." (p.25) In my position video-making was a part of my research. He also claims that "non-identifiability is not so easily guaranteed as we are sometimes tempted to assume." (p.24) He believes that anonymity is usually for the protection of the subjects from ones who may know them but that even the changing of names may not keep the subjects anonymous

from those very same people. Richardson (1973), however, questions whether anonymity is an issue at all and believes it can have a negative effect on the research.

From my study four videotapes for instructional use on the Collective process were produced as a spin off venture. With these tapes being publicly accessible, it would be easy for one to make a connection between my research and Joanne and her class, even if no tapes were used as appendices in this dissertation. In fact Joanne and her students wanted the credit they felt that they deserved. Walker (1985) concludes, "Overall the most important point to make is that anonymity and confidentiality are not easily handled by established procedures or by standardized codes of practice. They are rather active issues that need to be carefully considered case by case." (p. 26) Joanne and I were, and still are, under the impression that the information would neither harm nor embarrass and felt that anonymity was not necessary. Janesick (1985) made no effort to hide the name of the site in her study of an Arts center; however until the analysis stage was coming to a close, I proceeded with caution. I anticipated a difficulty with the issue of anonymity well before the research began and, therefore, part of the permission slip was worded,

I have read the attached sheet and realize that the research will include observing, video taping and interviewing and that in the case of video tape anonymity cannot be provided.

I further understand that if in certain cases anonymity is requested such data will either be omitted or changed to a method of presentation that will provide it.

Documents with similar wording were presented to the University of Alberta's Ethics Committee and Joanne's school board. This met the approval of all those involved. Both the student and one of his or her parents signed the form. If anonymity was requested I planned to put brackets around the fictitious name and leave the real names as they were. Even with all these precautions Joanne wrote me an additional letter of consent to use her

name and the name of the school (see Appendix 2) after she was aware of the content of this dissertation. This indicated her support in the dissemination of the information contained in this dissertation.

Since it was my plan to disseminate some of the research findings in videotape format, domestic equipment would not suffice. Yet on a graduate student's income I could not afford to purchase professional equipment. I was fortunate that the Instructional Technology Center of the University of Alberta made loan of all the necessary video tape equipment.

Videotape Methodology

I used a Sony U-matic VO-5600 recorder which uses the 3/4 inch tape format. This would give me the quality of picture necessary for editing into a master which then could be reproduced into 1/2 inch format tapes for the general user with little deterioration in quality.

The camera was a Panasonic WV-3230 with an automatic focus. This was thought at first to be a convenient device since the camera would be panning from student to student and the focus would normally have to be readjusted. However, due to the amount of movement in the drama class, many students not in the activity being taped would pass in front of the camera. This would cause the automatic focus to adjust, taking the targeted subjects out of focus. For this reason, the automatic focus was turned off and focusing was done manually.

For most of the shootings, the camera was mounted on a professional tripod with wheels. This gave the stability necessary for clear shots with a fair amount of mobility. Early in the process, we tried having Joe dismount the camera from the tripod so that he

could easily move around a circle in which the students often sat and worked. This produced footage which was too jerky for use (see Appendix V-3) and thus shooting from the tripod became the standard procedure.

The Sony U-matic 5600 contained two inputs and controls for the sound to be recorded on two separate tracks on the tape. This gave us some flexibility in the recording of the sound. I was supplied with one hand/stand-held microphone (mike), one clip-on mike, and two "pressure zone modulation" mikes (PZM's). A PZM, in layman's terms, is a flat mike which turns the entire surface upon which it is positioned into a sound collector. For example, if it is placed on a table, the table helps to collect the sound. If taped to a wall, the wall becomes a sound collector for the mike. They are a relatively new invention and I had previous experience with them in the broadcasting of stage productions.

I would sit with headphones on, in front of a stand which held the recorder and a monitor. Here I would make field notes and direct Joe in the operation of the camera and the positioning of the mikes. During times when the entire class worked together, two PZM's were stationed at either end of the group and these picked up most of the conversation between teacher and students and among the students themselves.

During occasions when a small group was working in a section of the room, only one PZM would be employed and this would be stationed near the group being observed. However, because of the excellent pick-up qualities of these mikes, at times the sounds from a louder group working nearby would be heard and occasionally drown out the voices of the targeted group. This presented some interesting advantages and disadvantages. If some traditional mikes were used I could perhaps aim it away from the other source and improve the sound reception from this group. But the PZM's picked up what the students

themselves would hear and thus were a more accurate description of the actual classroom setting.

I had made a decision upon entering the site with the videotape equipment that this form of data collection would not try to hide from itself. Often one can see the cords, mikes, and researcher sitting in front of the equipment. More importantly, I decided that the data collection would come second to what would normally take place in the setting. I would not ask the loud group to quiet down; I would not ask the student who was not aware he was in front of the camera to move.

One day before the Christmas break the students were asked to make part of the set and I positioned a PZM near a particular group. Almost immediately, another student had turned on the tape player and the room was filled with music. The data which could have been collected was lost to another piece of data: "When working on set construction, music can be played." I took what could be considered by some as student interferences as unanticipated data, which I believe it was.

The clip-on mike was not often used and its major function was to tape Joanne when she gave instructions or while she lead a warm-up (to be discussed later) at the beginning of class. Here I had a very clear recording of the teacher but during one taping session I realized that the recording device was picking up Joanne's voice as it came from her lips and not from where it would be heard somewhere else in the room. The viewer of the video tape was not hearing the sound from the perspective of the girl at the back or the boy at the front. In fact, each student was hearing Joanne quite differently. I decided that since only one of many perspectives could be recorded, and since it did make these recordings clearer, that the one from the source was as reliable as any .

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I tried to use a clip-on mike with Maureen, one of my key informants one day and she struggled through it admirably (see Appendix V-4). I had hoped perhaps to produce a "day in the life" of each key informant and follow each of them through a day. The problem, however, was the cable. It was long enough but because of the heavy movement and number of activities with twists and turns the cable was in the way of Maureen and many other classmates. Consequently I abandoned this idea. There are now on the market "FM-broadcast" mikes which require no cord. If a similar study was to be conducted I would encourage the use of these mikes, not in substitute for the PZM's but for the clip-ons.

Each day's shooting schedule was not planned and what to shoot was determined by responding to what was taking place at the time. I did not know Joanne's plan, nor would it have helped. Many decisions of what was to take place were decided upon, in class, by Joanne and her students. Since they decided what they were to do just prior to doing it, there was no way I could determine on what to focus the camera. Neither could I determine what scenes would be in the final production, therefore, I had no guarantee of what I did shoot would be in the final production. Nor should I. The process of creating this Collective, not the product, was a primary focus of my study and all activities, whether they were included in the performance or not, had importance to this research.

Some days I chose to follow one group from start to finish and on others I moved back and forth between groups. My rationale was to get a variety of activities so that I could piece the story of this process together knowing full well that I could not tape everything. Scene suggestions which they prepared and usually presented to each other at the end of the day were always taped.

It was my intention to tape each and every class for its duration (80 minutes). This, however, was not possible. For six days I had graduate assistantship duties on campus which took me away from the site. Joe made recordings on these days but was ill for one of them. My daughters were ill on a few occasions and although once I brought Jessica with me, two other times required my staying at home. On one of these days, Joe was also absent. Joanne was absent for one day and while the class proceeded with a substitute, my equipment was locked in the drama storage room and Joanne held the only key. I do, however, have some revealing notes on class behavior with a substitute teacher which I made during this day.

In fact, their behavior indicated to me a level of trust I had passively built up with them. Their pranks, to which I was privy, were still carried out in full awareness that a knowledgeable adult was watching. Their behavior did not warrant my interference, as the swapping of names and having visitors in the classroom was the extent of their "play". Nor could/should I interfere. My interference could have damaged future relationships with the class and their behavior, although mischievous, was far from life threatening.

Besides attendance, the supply of videotapes prevented the taping of every moment of classroom activity. The Instructional Technology Center was able to make an extended loan of approximately 70 one hour tapes and 10 one-half hour tapes. The tapes ranged in quality. A few were brand new and another few were in the discard heap. The bulk of the tapes however were in fair to good condition and most had been used repeatedly over the past ten years. To insure that the tapes were indeed functional it was up to me to erase the previously recorded material on the tapes, record new material on them, view this recording to check if the tapes were still functional, and erase them again in readiness for my use. Some tapes would not record and these were discarded. The final outcome was that I had just enough tapes for the entire process and I had to be frugal with my shooting time.

On some days I would skip Joanne's warm-up and on others I would skip the endings of classes which would end with groupwork. Each tape was numbered and dated with a new tape being started at the beginning of each day. Since the class was 80 minutes long and the tapes were mostly of a 60 minute duration, the ends of most classes were placed on a second tape which was lettered. Thus each lettered tape contained portions of more than one day. In the analysis stage a chart was made containing short summaries of each day and indicating the tape numbers, letters, and dates (see Appendix 3).

Data Analysis

Do not rigidly adhere to prestudy plan. Treat your initial visits as exploratory opportunities to assess what is feasible (Bogdan and Bilken, 1982, p. 58).

The methodology or path pursued in my analysis went through many changes and revisions as the study progressed. Before the research began I wrote potential themes on file cards based upon my previous experience with the Collective both as a teacher and a student in the pilot. These were divided into sections and arranged on a bulletin board. During the data collection phase thoughts and ideas were recorded on audio tapes, written in a log book, and shorter thoughts were written on file cards, dated and kept in a file box for future use. No effort was made at organization until the data had been collected and the recorded videotapes were viewed and analysed.

It was my intention, that after I had been immersed in the data from the field experience I would allow the data to speak through the tapes in an unstricted manner without any pressure of deadlines which could produce premature results. Harman and Rheingold (1984) and Wallas (1970) discuss the importance of incubation as the second

stage of the creative process when the mind goes "off line" after the completion of the preparation/investigation stage. From past working experiences I had come to trust this process in my own creative endeavors and refused to push for results. For a period of approximately eight months I looked at some videotapes, listened to some audiotaped interviews, made notes and enjoyed my time with my family. I went through cycles of preparation/investigation, and incubation with small illuminations (the third stage) appearing. It was these that were recorded on the file cards.

Slowly ideas began to emerge and patterns began to form. I found that the data was always on my mind and that usually after a good night's sleep a few more points had become a little clearer and I jotted them down upon arising. Sinnott (1970) and Harman and Rheingold (1984) report that for many, illuminations or inspirations can occur in half-dream like states. Such was the case with me. I found the time just after waking and occasions when my mind was occupied with simple tasks such as washing the dishes and taking a shower as times when an idea presented itself which helped to clarify certain issues and organize themes.

One morning I awoke pondering an issue on student homework which had emerged from my videotape viewing the day before. In trying to decide where it would fit with the themes which had already been noted, a chapter outline quite similar to what is presented here came into being. The outline occurred only after a great amount of data had been analysed. This allowed for an integration of all concepts which an earlier outline would have resisted. I could have easily been caught into a situation of force-fitting new ideas or continually throwing out premature outlines. I preferred to wait and allow incubation to work.

Many insights and organizations emerged from a process similar to the example given above. Times of leisure were times of work and the project never became an albatross around my neck. I turned to it when it called but I never felt obliged and as a result it was always with me. In watching a movie or while playing with my family I found similarities between what we were doing and what the data was saying. Thus, my leisure helped me to see the data more clearly.

I also took on a couple of projects which would help me to work with the data yet keep me distant enough not to work on it specifically for dissertation purposes. I conducted a weekend workshop for Alberta Culture on the Collective process and this helped me to rethink the authority/authorship process and a set of stages quite different but complementary to those of Berry and Reinbold (1985) emerged. I presented a paper on methodology (Norris, 1988a) for the Alberta Teachers' Association which helped to clarify some issues in videotape research. At the 1988 conference of The Journal of Curriculum Theorizing I used a videotape to demonstrate how examples can exercise authority (Norris, 1988b). This assisted me in determining a style of integrating video with theoretical discussion. The four tapes I compiled for the Instructional Technology Center (Norris, 1989a; Norris, 1989b; Norris, 1989c; and Norris, 1989d) made me focus on the process itself without centering on the research question. This gave me distance and a new perspective from which I could weave my theoretical findings with practical descriptions of the process through which this class went. Each of these activities helped to prepared me for my final analysis and writing. They helped me to focus on a part of the data yet removed the pressure one can experience when facing a task as extensive as this.

Smith (1976) has divided the stages that I have gone through in the analysis of the data a little differently but they are quite similar. He breaks analysis into four stages:

First, one needs to carefully understand the client's purposes, internal perspective, and statement of the problem. Second, these ideas must be translated into one's own theoretical point of view and solved in one's own terms. Third, the 'results' must be translated back into a framework useful to the clients. Usually a fourth step occurs, one of mutual adaptation. The experience teaches both parties things they hadn't known before - enlarges and differentiates their repertory of ideas (p. 362).

For Smith a new "shared meaning" (Bogdan and Bilken, 1982, p. 36) is produced.

Smith's second stage explores the theoretical point of view which guided the analysis of the data. I had taken the data I had gathered in the field, merged it with what I had read and was still reading and reached conclusions in "my own terms." I started with a framework of ideas, merged and adapted these with what I had found in the field. New insights grew from the dialogue between theory which began this research and practice and the practice of this particular class. As such, this study was both descriptive and interpretive. Werner and Rothe (1979) label these two approaches as "external and internal hermeneutics" (p. 97). They claim that when one describes or interprets a situation via external definitions and theories the approach is external hermeneutics and when descriptions and interpretations emerge from the setting itself, the approach is internal hermeneutics. I did both, but placed much more emphasis on the situation itself. Hammersley and Atkinson (1983) believe neither exists alone and claim that "there will normally be a constant shuttling back and forth between the two analytic modes" (p. 39). My analysis consisted of a "constant shuttling back and forth."

Most of my analysis came from the reviewing of the process through the videotapes and, secondly, from listening to the audio recorded interviews. My initial notes, made in the field, were a first impression of the entire Collective process. They provided me a rough lens through which to look. In viewing of the tapes and listening to the interviews there was a "repeated return from the whole to the parts, and vice versa." (Gadamer, 1975,

p. 167) and as such the data analysis represented a hermeneutic circle (Schleiermacher, 1988; Boeckh, 1988; Heidegger, 1988; and Gadamer, 1988). At the end of the data collection phase I reached some understanding of the Collective process as an emancipatory process complete with certain authorities and authors. In viewing the tapes I noticed different examples which adapted and changed my understanding. Each new theme that emerged during my analysis broadened my observations and analysis of the subsequent data examined.

As I viewed each tape I made notes on the various activities observed and made reference to the tape counter so that I could find these examples for future viewing. Each day of classroom notes were kept in a separate file folder with was labeled with the date and tape numbers and letters. From these a synopsis chart (see Appendix 3) was made containing a short outline of what took place each day and indicating on which tape or tapes it could be found.

At the same time as the daily synopsis notes were being made, theme files were also being kept. These files, rather than keeping a chronological account, recorded the various examples which related to that particular theme or concept over the entire process. Consequently, thirty three separate files were kept (see Appendix 4) which contained a collection of examples on that theme taken from the entire process. These served as the major reference point from which the data was retrieved.

Besides myself, four external readers were utilized at various stages in the collection process to aid in the analysis of the data and a verify my interpretations. My advisor, Therese Craig, who had conducted ethnographic field work, read initial field notes and daily logs with an eye for methodology and bias and was constantly available to hear stories and discuss my analysis of the data. Glenys Berry, who was acquainted with both

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Joanne and me, and had worked with the Collective process in the secondary schools, read some material, viewed tapes of the classroom, and carried on theoretical discussions with me. David Barnett who worked with Collective theatre gave constructive feedback to some of my analyses; and a personal friend, Ted Paszek proof-read the document. All four provided valuable input which helped to shape this work. In short I "interpreted with the help of others" (Bogdan and Biklen, 1982, p. 33).

We cannot, however, separate data analysis activities from the writing stage. Often while I was viewing the tapes a thought occurred to me and it was written down and found its way into this text. Conversely during the writing, further insights would emerge which would shift a perception and result in the changing of some previously written material or cause me to review sections of the data and use them for further examples. Analysis has been evident through the writing of this dissertation as ideas are reworded/reworked and decisions are made on what to include or exclude in the story.

In an analysis of my analysis however, I must conclude that the study and data have been based upon my interpretations of one teacher and her class's experience in a Collective venture. It makes no claims of generalization. It recognizes that meaning is personal and unique to the setting but this does not mean that the study is not of any value. Through the reading of the story of this particular context with my descriptions and interpretations, it is the readers who will decide what can be generalized to their particular contexts. Hence, this text is meant to be open.

CHAPTER III

THE COLLECTIVE PROCESS

Introduction

Before we begin to look at the themes regarding authority and authorship which have emerged from this Drama 20 class at Saint Albert High School let us walk a ways with them by retracing their steps. In this way we may, as Pinar (1976) suggests, "keep our gaze steadily inside the carriage" (p. 3)..

Cope (1976) in her case study of a dance troupe in England gives a story of their process from their auditions through their rehearsals to their performances. Since dance is a visual medium and her descriptions are solely with words, her accurate descriptions left one wishing to have been present to watch these talented dancers at work. Such, however, was not possible without the video or film medium.

In this study, readers who have the time and desire, may turn to the video appendices for visual and auditory experiences of this class working with the mediums of sound, image, and gesture (McLeod, 1987). Appendix V-1, which is an entire tape in itself, shows the complete performance entitled "The Merry-Grow-Round", except for two scenes which were adapted from copyrighted material and for which permission to include was denied. In viewing this tape before the story begins, one may go through a process

similar to my own when I analysed the data. By knowing what has emerged before examining the process, one may be able to relate the examples of the process to the actual performance and this document may take on the meanings which are provided through a retrospective gaze. However, if one wants to maintain some degree of anxiety and uncertainty similar to the participants', it might be wise to view the final product at the end. Each sequence will give a different but valid reading to both the video sections and this written text. The choice is the reader's. The other video appendices are meant to supplement segments of the story by showing the teacher and students in dialogue and from these one can share in the sights and sounds that made up their story.

As a spin off project, besides the performance, three other stories of this class exist. In a desire to introduce others to the Collective four videotapes were made showing different sides of the Collective. One tape (Norris, 1989a) gives the entire performance and is similar to Appendix V-1, the second (Norris, 1989b) explains many of the different dramatic forms that can be used in Collectives, the third video (Norris, 1989c) follows the process stages of Berry and Reinbold (1985) which this chapter does in the written form, and the fourth (Norris, 1989d) gives examples of the exploration stage which, by far, takes the greatest amount of time in the entire process. In total, they provide teachers and other practitioners with different aspects of the Collective process and introduce the newcomer to various dimensions which may be encountered. These are meant to serve as exemplars which inform and are not prescriptions of what one must or mustn't do.

Background

We will meet Joanne, her school, her Drama 20 class, and the four student informants who took part in the study and then we will trace the steps they took in the

authoring of *The Merry-Grow-Round*. In turning to the things themselves, the words of Joanne and the four key informants will provide most of the information necessary to describe her and this Drama 20 class. Then we will look at the process first of all through an external hermeneutic lens using the Berry and Reinbold stages (1985) and then through an internal hermeneutic lens to examine interpersonal stages.

Joanne

During an initial interview on September 15, 1987 Joanne provided her relevant drama background, training and work experience which brought her to this present position. Like many, her path to this position was full of obstacles and authorities which directed and detoured her desired path.

(This and all other other transcripts have been edited both for brevity and clarity with no sacrifice to the speaker's intent which has been verified by each of them.)

Joanne: I didn't major in drama at university because I wasn't allowed to take BFA drama courses. I was in the convent in a full habit and the professors at the University of Calgary who taught those courses were unwilling to have a nun in their class and that's what it boils down to. So I majored in English and minored in Drama. They wouldn't take me in the activities courses but they allowed me to take the history courses that go with the drama minor so I took those first. Then I came up here to university (University of Alberta) and I was in education. I wasn't in fine arts so with a drama minor there was a limited number of courses to take in educational drama, there were two one-half Ed. C.I. courses in drama and I took both of those, both from the same person. When I started to teach I taught all English.

In my first year I taught six English 20 classes a day. The teacher who was teaching drama in the high school in which I was teaching had no improvisation background so I did the improv units in his drama classes and when I moved out here (Saint Albert) there was no drama in the program at all. There wasn't a drama program at Saint Albert High. So I had an extra curricular drama club and we did one acts. We took one acts to the festival and that kind of thing. When I came back in 1975 after I had my kids, there was a Drama 10 program (grade ten) in place. It had been in place the year before so I picked up the Drama 20 (grade eleven) that year and the Drama 10 because the girl who had been teaching it had no drama background. She was an English teacher so that made her a fair candidate to teach drama. So she gave up the drama and I was given Drama 10 and Drama 20 along with the English

courses that I taught. And of course the following year there had to be a Drama 30 (grade twelve).

(September 15, 1987)

For a few years Joanne continued to teach Drama and between the time she began teaching drama until the time she was introduced to the Collective she had taken many workshops in drama and speech and had completed her Masters with a colloquium on evaluation in the drama classroom (Reinbold, 1982). She came to the Collective to solve a practical problem but over a period of time she incorporated this theatre genre as a major facet of her Drama 20 program.

Joanne: Five years ago, I guess, when I was working in my Drama 20 class I had twenty girls and one boy and I just had absolutely no resources for a final production, none at all. A friend of mine had told me about the work a teacher had been doing at another high school where she had been working in the Collective process. Her kids had done a play on old people, senior citizens. It was a wonderful production, so I decided to try it. She and I had this extended three hour lunch hour and she told me everything that she did to put the Collective together. I made (laughs) copious notes and I mean copious notes on everything she said and I did a Collective that year on the early women of Saint Albert. It was a historical Collective, although it wasn't really based on any sort of heroine because there weren't (she changes her thought) well there were lots of them but there weren't any about which anything was written. All of the pioneer literature was written about Father Lacombe and Bishop Grandin and the pioneer men even though none of them would have been here without the women. There really was nothing.

So we took all of the homestead stories there were around and built our characters from those women and the one boy that was in my class. He was sort of a token male. Every time we could possibly do a scene with a male we used him. To give him more of a part we also made him the narrator. He was dressed in buckskins and was our sort of voyageur narrator and he narrated the whole story of the women of Saint Albert. It was a really good Collective considering it was my first Collective and it gave all of my girls lots of lines and lots of opportunities to play a variety of roles far more than it ever would have if they had done a script where you are locked into the role. Here we focused on three kinds of women, the white pioneer women, the Metis women, and the nuns because the nuns were a very big part of the founding of Saint Albert. They were here practically from scratch and were a huge influence. All of the girls sooner or later played all of those roles. We made eighteen Grey Nuns' habits and for the beginning where they still were in Quebec and then they were in Winnipeg, then they came out here, the three of them that walked from Winnipeg to Saint Albert. They (the students) got to be Metis and they learned all kinds of skills that the Metis women would have learned. Then they

were the white pioneer women married to men whom they quite often didn't even know before they got married and that sort of thing, so it was really neat for the kids. We had singing and we had dancing and all kinds of stuff. It was a really neat show.

Since then I've done one every year in my grade eleven class because my grade eleven class is my biggest class of enrollment. I always have more than twenty kids and it's just too hard to provide them with good script work where they got really substantial roles for that many kids without directing five plays at once. I've tried that and it's awful and I can't. The kids don't want to be in a class where there's five plays going on at once. They don't even want a class where there's two plays going on at once, like there is sometimes with the grade ten's. They don't want to do that again because they don't get enough attention and it's just too hard. This room just isn't big enough.

From her initial work, Joanne had gained a positive reputation as one who taught the Collective process and this brought her in touch with ADDAC. This began her working relationship with Glenys Berry (Berry and Reinbold, 1985).

ADDAC phoned Therese (an ex-professor of hers) and asked her to do a Collective for them and she said that she didn't have time and that she had a name though. By now I had been doing Collectives so she gave them my name and I did a Collective for ADDAC that they then videoed. From that they wanted to put together a teacher's manual and I said that I didn't think that I could write a teacher manual by myself because a) I didn't have time and b) because I knew I couldn't. It would have been awful, hideous, horrid little book if I had written it alone. They said, "No they wanted a junior and senior high perspective" so they talked to Glenys Berry (who was teaching junior high at that time).

I met Glenys on and off, touched base sort of, but never really knew her until the summer we were all in Fairview when Dorothy Heathcote was there and we were all studying in Fairview. I was doing my last course for my thesis, for my degree, my masters and trying to write my colloquium at the same time although I did nothing on the colloquium except get the books out and put them back... Then we got to be really good friends that summer. We got to know each other really well and when they said we were going to work together both of us jumped at the chance.

What's really neat about it is the really close friendship that has developed. Our conversations were also important, as drama teachers we work in a vacuum all the time, not like being an English teacher where there are six other English teachers you can go to and say, "Gee I gave this essay topic and all the kids misunderstood. You know here I typed out these set of questions. Do you want to borrow them?" You know that doesn't happen in drama. You work in a vacuum ALL the time. So when we first started working on this book for ADDAC we would get together on a Saturday and we would talk drama ALL day.

Joanne then compared her teaching style with that of Glenys' in an attempt to a) show her own style through description and juxtaposition and b) demonstrate that different types of personalities can work collectively (on a Collective).

Joanne: Even though Glenys and I work in completely and totally different styles. We are as different as night and day. The little chart that's at the beginning of the manual we wrote is a seven stage chart and that's me. I am a chart. I am a really organized drama teacher, I am a really organized teacher period. I don't function well off the top of my head. I don't function well without prep I guess. That's what it boils down to. I never come to my drama classes without having prepped because even though I certainly have enough drama background that I could probably teach a class I would be a basket case if I didn't know from minute to minute what was going to happen next in my class. Lots of times the things that I plan don't all happen in my classes like today, we got through, I think, six of the nine things I thought would happen, happened. So now I'll certainly have to make adjustments because where I wanted them to be by tomorrow they aren't, so tomorrow I wanted them to begin on the island that night but they aren't there yet so I'll have to make adjustments. I don't want to give the impression that I'm totally inflexible or anything but I don't function well without a plan.

And so the seven stages that are present at the front of our book where topic choice and research gathering and exploration and those kinds of steps, those are the steps that I follow. I don't have a tendency to intermingle them but when Glenys and I wrote the book she was working with junior high and I was working with senior high. I've a lot more time with my kids and my kids are bigger and more mature than junior high kids so I can say to them, "You go to the library today." Glenys couldn't do that. So a lot more of the research gathering especially, process fell on her than falls on me because my kids are big and I say, "By tomorrow you need to have a poem." I don't need to go find 50 poems they do. So I can follow the steps.

That's just part of my nature. I'm a list maker, a step follower. That's the kind of person I am and I make lists. I make lists of things to do in my spare (period), I make lists of things to remember to tell my kids, I make lists of things to do, like I'm a list person and I'm sure that's what they're going to write on my tombstone when I die (laughing), "Here lies the list person". Where Glenys is a more spontaneous drama teacher and quite often goes with whatever she feels like going with when she goes into a class. Well if I did that, nothing would ever happen because unless I think it through first.

You know certainly I didn't intend today for the giving out of the tickets and the handing out of the diaries to be such a major thing (Joanne is referring to the group drama in which she and her drama students were presently involved). I thought it would go quite quickly where once the kids were in role and they saw that I was in role then they could take that time to build their own role by interacting. Now Glenys would probably see in that somewhere else to go and she would abandon

the plan of having them pack and give a list of their favorite things. She would abandon that and she would go and have them all draw portraits of themselves or something. And I don't have a tendency to do that. Even if I get that idea in my mind and think mmmm it would be really neat for them now to draw a portrait of their favorite person or whatever I would wait until tomorrow and do that as a part of my warm-up where Glenys sort of goes with the flow. She's really a spontaneous person.

(September 15, 1987)

Throughout the research Joanne constantly referred to her aims for these students and what she expected them to learn. In the final interview with her on August 29, 1988, well after the Merry-Grow-Round Collective was performed, I asked her to reflect and summarize those aims.

Interviewer: What were your aims for this class?

Joanne: Well I suppose for all of my drama classes at the grade eleven level where I do Collective, it is for them to learn the different drama skills that are a part of the curriculum, a part of my curriculum for them to learn. I want them to polish the skills that they learned in grade ten and to introduce them to new drama techniques.

Interviewer: Specifically.

Joanne: Well I suppose I would be asking them to polish the skills that I would be teaching them in grade ten which would be concentration, speech in all forms, character, improvisation, and tableau. Those are the ones we work on mostly in grade ten. So those are the ones that I usually start with when I start a Collective. You know, just to kind of get them back in sync.

If I've taken time before we start the Collective to spend time on doing those other things. Like the month before you came we did other things then I don't necessarily review. If the Collective is such that I start it at the very beginning of the semester, then I start with those as a review. Then I want them to experience as many of the different drama skills and as many of the different methods of presentation as possible. You know like opera, like demonstration, you know like all of the little ones that are in the book. When I set up my lesson plans and what we're going to do and what were going to look at I try to make sure we're looking at a variety otherwise... I and kids have a tendency to follow into the improvisation mode because that's what they like to do best and then they don't ever experience anything else...

The thing that's so neat about Collective's, you know, even in a Collective like growing-up where they basically are themselves or people like them... One of the things that really won me over to Collective and in the first Collective that I did it happened more than it did in growing-up was that it gives them a variety of roles to play that they would ever get in a script. I think that's so valuable for kids that in one scene they're a sixty-five year old women coping with the death of her husband

and in the next scene they're an agonized teenager who's thinking about suicide. When I look at the Collective we did on death and even though of all the Collectives I've done it is the one that brought the kids the closest to each other and that was for them as human beings the best exploration experience...

Interviewer: Is there a difference, then, between pedagogical aims and theatrical aims?

Joanne: Oh yes.

Interviewer: What? ... for Joanne?

Joanne: It's only after the last while, I have a sort of built in animosity about the theatre and I guess it's always because the theatre people that I've met here at the university always put down the educational aspects of drama. I've always felt that they kind of look on drama teachers and I've been told this as people who weren't good enough to be performers so they took the second choice and that was to teach and I really resent that.

Interviewer: You have an opportunity here to get it straight.

Joanne: My aim for my students is far deeper than to teach them how to strut and walk upon the stage and I am sure that there are directors that would hope for more than that, but I don't think so, I think theatre legitimately is performance oriented and education is not. For me it is not.

Interviewer: What is it?

Joanne: It is growth, it is personal growth, it is skill growth oriented and...

Interviewer: Theatre skill growth? What do you mean by skill growth?

Joanne: Yes theatre skill growth.

Interviewer: What other skill growth?

Joanne: Interpersonal interaction skill growth. I think that one of the wonderful things that happens when kids do drama is they get to know themselves and they get to feel really good about themselves. Like it's a confidence builder it gives them a sense of who they are, it gives them a wonderful sense of accomplishment.

Interviewer: So what was missing, for you, with this Collective? Why did you feel trust was missing or did it happen too late?

Joanne: Yeah, nothing was missing by the final interview. It was kind of what like Brett said in that interview about being ready.

Interviewer: They were ready to do a Collective.

Joanne: Now they're ready.

Interviewer: Obviously you have to make theatrical decisions and you have to make pedagogical decisions and you as a teacher stand in the middle of both of those

worlds. Can you remember sometimes you made decisions for theatrical reasons and decisions for pedagogical reasons and at times when the two of them battled and one of them won out?

Joanne: Lot's of times I make decisions for pedagogical reasons. I give kids an opportunity to perform that are terrible performers.

(August, 29, 1988)

Joanne placed a high regard on empowering her students with the right to voice their own ideas and often spoke about the importance of each student having a chance to do his or her best. She trusted her students to make appropriate theatrical decisions but allowed them to break theatrical conventions, at times, so not to suppress her students' voices, even at the risk of losing the audience. This was so that each student could have some voice in the production. For Joanne, being too critical meant that her voice overpowered the voices of her students and she did not want that to happen. She spoke of this on Tuesday, January 5, 1987 just ten days before the first performance.

Joanne: I know probably, as a director, I let my kids dictate far more than I should. Even when I do a script I do. I accept what they feel and think would work because they always got such neat ideas, especially the scenes that they were in. They have a feel for what they should have happen and where they shouldn't be. I really think that kids, especially in the Collective should have input as to where they come on and when they walk and what they should do with their hair...

It doesn't matter if the audience knows why everything is there. Maybe why this scene is in there is because it is the only good work that this kid did and that's why it's there. I'm not going to stand on the front of the stage and say that this kid is really terrible in drama but he did this one good thing so I put it in.

For Joanne, student voice was a determining factor in her directing and structuring of the Collective. She had teacher aims both in the theatrical and interpersonal areas but she was willing to suspend critical judgement in the theatrical area so that her students could experience the power of their own words. Words, which at times, ran the risk of confusing the general public, the audience. This seemed to be one of her ways of teaching "with authority as an expert in a discipline, without violating the integrity of (her) students" (Scudder, 1968, p. 133).

The School

Saint Albert High School is a Catholic high school in the bedroom city of Saint Albert. This city is just north of Edmonton, Alberta and a large number of its residents commute to Edmonton for work. It is predominantly a middle to upper middle class community with the majority of adults having a high school or university education.

The Catholic school board is considered to be the public board in this city as it was founded by a French Catholic, Father LaCombe, who first settled the area with a group of Metis. Later, as the city grew, a protestant or separate school board was created.

This school board has four elementary schools (grades primary to seven) which feeds one junior high school (grades eight and nine) which in turn feeds the senior high of approximately six hundred students. With this funnelling effect and the fact that there are only two Catholic churches in Saint Albert, there is a strong sense of community within the high school. Many students have studied with each other for a long period of time and many parents know one another through the church.

The Class

This class was made up of twenty-four students and all but two had, in the previous year, taken grade ten drama with Joanne. Drama is labeled a complementary or elective course by Alberta Education, so this has been the second year in a row that these particular students have elected to include drama in their course of studies. Recent history has shown that two Drama 10 classes are offered each year at Saint Albert High School, one each semester. Drama 20 is offered in the first semester, and one Drama 30 class is offered in

the second. So the present Drama 20 class is made up of a combination of students who were in either the first or second semester of last year's Drama 10 class.

The Drama 20 class ran daily from 9:26 to 10:46 (one hour, twenty minutes) from September to mid-January. This actual Collective process started on September 25, 1987 and went to January 19, 1988.

During the interviews of September 15, 1987 and October 20, 1987 Joanne gave her understanding of the drama background which her students had in junior high and of some of the impressions she had of them based upon her experience of having taught them the year before.

Joanne: I think most of these kids took drama in junior high but I don't know if they all did or not but the majority of them did. The junior high program from which they would have come would have been mainly a dance program and the girl who teaches junior high at our junior high is a French major and a French teacher, not a drama teacher. She inherited the job from the other French/Drama teacher who went away to Germany for a couple of years who had some drama as she was doing her French training. Because they hired a new French teacher she also got the drama...

Interviewer: So what are they coming in with?

Joanne: Mostly a play. They do a play or they did a play. Starting at the beginning of the term and rehearsed all year.

Interviewer: So any technical theatre?

Joanne: No speech training whatsoever like none of the things that are in the junior high curriculum. (pause) I think now she does a little more but not when these kids would have taken it.

Interviewer: Okay, but that helps set the knowledge of their history and background.
(October 20, 1987)

Joanne on September 15, 1987 reflected on her students entry level into the Drama 20 class in order to give some indication of what had taken place the previous year.

Interviewer: That brings us to the last sort of thing we need to set for the ground level. You worked with them last year and you mentioned certain things about preconceptions

of what you have about the group before you met them and that sort of thing. Would you like to reflect on that?

Joanne: Well certainly having taught them all before, it's inescapable that you have. The kids you know as keeners are hard workers and the ones you are asking yourself, "Why are they here? I thought they would have been discouraged after last year." And certainly after this first five days of classes, six days of classes there are still kids in this class I am saying to myself they have made absolutely no progress from last year and it's not the two boys I've talked about earlier. Actually I'm finding them both working really hard and I'm pleased. There's no sort of whining about this isn't really drama which is what I got all of last year. They're both working really hard and I'm pleased with their work.

I've got two girls in my class who not once last year learned how to concentrate and stay in role. They come in and out of role. If they think I'm watching they're in role or if they have to speak they are in role. For the rest of the time they aren't and they were the same way last year and I wrote them all kinds of comments about that every time they have gotten written evaluation from me and I have written the same things in my evaluations the six days they have been here. They are still in exactly the same place.

Joanne came into this class with previous knowledge of both the Collective process and her students. Her students, on the other hand, had knowledge only of Joanne. Both, then, met in September with a semester of working together behind them although not all of the students had been in the same class the previous year.

Maureen

Maureen served as the narrator in the production of *The Merry-Grow-Round* but by the time we had our first interview on November 12, 1987 neither scenes nor roles were decided upon. I asked her a few questions to determine her background and then we explored some of her initial reactions to the Collective process. She was articulate, reflective, and appeared ready to share her thoughts and feelings. She started off by explaining why she was taking drama.

Maureen: I took drama last year because I was interested in it. I've been involved in the community drama but I didn't find I was being much involved in it because there are people that were there a long time. They were already established there and I was just kind of coming in and I didn't really feel part of it. So I thought, "School, I know the people, it's kind of a small group, and I like to act." (laughs).

Interviewer: Okay, did you do any drama in junior high school?

Maureen: Grade eight. Grade nine I didn't.

Interviewer: What did you do in grade 8?

Maureen: In drama? What kinds of thing did we do?

Interviewer: Yeah.

Maureen: Well we did skits, mimes, let's see...

Interviewer: Did you act? Were you in a play?

Maureen: Not really an end of the year play but we did plays little plays that we worked on ourselves.

Interviewer: When did you first want to act? Was it grade eight or way before?

Maureen: It was way before, I've always wanted to.

Interviewer: Do you find that when you first came here to grade ten things were different than what you thought they would be?

Maureen: Yeah its more of a slower process. You have to learn to concentrate and find out what your role is going to be. You don't just jump into plays and just do them. It's not a disappointment. It's just different than I expected.

Interviewer: Why did you decide to take drama again this year?

Maureen: Because I liked last year.

Interviewer: What did you like about last year?

Maureen: The work. Monologues. I liked doing monologues. I like Mrs Reinbold.

Interviewer: How do you feel about the decision of doing a Collective?

Maureen: I like it because you have different skits and they all aren't based on (corrects self) well they all are based on one kind of idea but not the same things through the whole play. You have moments of funny things and then you have your serious things.

Interviewer: So you like the variety?

Maureen: Yeah and working with different people, you have small groups, different scenes, and different roles.

Interviewer: What about the topic?

Maureen: Oh I like it.

Interviewer: Why do you like it?

Maureen: It's interesting. When you think of growing up everybody goes through it. Everybody has gone through the same process of growing up so everybody can relate to it. But things like death nobody yet has been involved with it. Well people have but not everybody, yet.

Interviewer: So it's something all of you are experiencing.

Maureen: Yeah.

For Maureen, the Collective process gave her a variety of things to do with a variety of people and she liked the the topic because it was something to which she felt which everybody could relate. She took drama because of her interest in acting and her like of the teacher. Maureen seemed to be enjoying this class.

Brett

Brett was the pianist in the Merry-Grow-Round and he constantly provided music throughout the process. His interest in drama began with his taking of a drama course in grade nine. He claimed that it was fun and gave him a chance to be himself,- an opportunity, which he felt, was not given to him in some other subjects. His enjoyment, however, was not enough to convince him to take it in grade ten and it was only with encouragement of his family that he decided to do so.

In grade nine the final production was meant to be a student written piece but never reached a performance stage. It did, however, give Brett something with which to compare this Collective process. He provided his drama background and his impression of this Collective up to the time of the interview of November 16, 1987.

Interviewer: Why did you take drama last year?

Brett: In grade nine we had drama and it was so fun. It was such a blast. It really expresses me. I'm not that hot at math and those things but drama and music they express me and the way I am. I like to bring myself out because in Social (Social Studies) I find

it not interesting. I like stuff where you can be yourself. It just goes my way so I think it's great.

Interviewer: So the first time you became interested in drama was when?

Brett: Grade nine and then I wasn't going to take it in grade ten but my mom talked me into it because my brother used to take it and said it was fun. So I joined it and I just ended up liking it.

Interviewer: What did you do in grade nine?

Brett: It wasn't really organized. It was a first year drama teacher. We didn't do anything. We didn't do any warm-ups we just did skits, comedy skits and one day we did tragedy. For our final production we had to make up our own play. It just wasn't very organized. Our plays were all good it was just that in the end we never got to do our final production. We had to get our own props on our own.

Interviewer: Did they use the name Collective?

Brett: No. It was just for your final production you have to make a play.

Interviewer: How is it different from this one?

Brett: This one is more serious than the other one was. This one you're really working, the other one you were just acting. For this one you're not just scraping off the carpet; you're looking under it to see what's inside. You're working your way down into depth in the other one you just skim the top. You don't get into concentration.

Concentration seemed an important skill for Brett and he mentioned it a few times throughout this interview. Although he claimed that he took drama because it was fun, he did stress the work side of the course. He was interested in a quality performance and believed that concentration was necessary in order to reach it.

Interviewer: Why did you decide to take drama in grade eleven after grade ten?

Brett: Well back then when I was filling out my little form I wasn't sure if I was going to take it or not but I thought I had so much fun last year. My favorite part was when we were doing those group dramas. That was my favorite part all year I think. When we did the group dramas we were acting on impulse you know. Well for grade eleven I felt that if I didn't like it I could drop it.

Interviewer: So you said you took it because it was fun?

Brett: Yes, it was fun in grade ten and I thought I would have a lot more fun in grade eleven.

Interviewer: What if someone said drama is nothing but fun, you don't learn anything there, what would you say?

Brett: I would say they were full of it. You have to concentrate so hard to get a good mark. You have to listen and pay attention and stuff and it's hard because of the atmosphere. Everyone's on the floor and everyone's loose from their first class getting warmed-up sometimes it's hard to concentrate but that's what you got to do.

Interviewer: So you found people distracting?

Brett: Yep, I do.

Interviewer: What do you do to overcome that?

Brett: Sometimes I center myself on something on the rug and I listen to it. I center myself on that piece of gum on the rug there, and I'll just sit there and stare at it and listen to it, I just try to ignore everything around me, sometimes that works. If I want to look at her I see other people and then I look over there and I look over there (pointing) But if I look at a piece of the rug I can listen to her and daydream at it and listen to her.

He liked the idea of doing a Collective and valued the trusting/working relationship which was developing among the members of the class. He liked the topic of growing-up which they had chosen but he was skeptical about the metaphor of the merry-go-round which Joanne had introduced earlier that day.

Interviewer: What do you think about the decision of doing a Collective this year?

Brett: I think it's a pretty good decision. It's a new experience for me but it was getting kind of boring in there but now it's getting back on stream. When we were doing all of those skits on growing-up it was like the same thing every day, every day... which was kind of boring but I think it is a pretty good experience for me. It should be fun. It's neat how you get everyone to work together. Everyone in the class working together giving each of their own ideas for when they do skits. There was a good idea in this skit and there was a good idea in that skit and now were putting them together so we're getting a group of good ideas.

Interviewer: So you like the idea of people working in one big group. What are the advantages and disadvantages of that?

Brett: Well the disadvantages are distractions and stuff. The advantage is that it brings people together, you know. Like people you don't really talk to outside of the classroom, you say "hi" to them and everything now because you're closer. You know more about them. It brings out the person in them. That's what I think this class does. It brings out everyone's true self.

Interviewer: What about the topic? Are you glad you chose this topic?

Brett: This, Brad made this topic up, he brought it up. It's a really good topic because you can expand on it. Everyone can relate to it, you know. If you did a show about alcohol and drugs some people can relate to it but everybody can relate to growing-up. I was watching a show on the week-end and this girl was saying, "Growing-up

is like growing-out." It is, growing-up is like growing apart and everyone can relate to it because everyone broke away. They were hand to hand with their parents and they just faded away moved out and stuff.

Interviewer: So you like the topic because everyone can relate to it, something that can bring the whole class together?

Brett: Yeah.

Interviewer: How do you want this Collective to look? Mrs. Reinbold today gave you her vision, before today how did you want this Collective to look?

Brett: I would like it to be, when people blotch it make them (the audience) think, you know that happened. They can relate to it. Not just the people in the class relating to it but have other people who are watching it relate to it.

I don't know if I like the idea of the carousel. That didn't appeal to me very much and I wrote on that tape there (piece of masking tape which was a floor marker for the other class). It was, "growing-up was a staircase and you start at the very bottom in the parking lot of an apartment building and it's very cold there and as you go up the stairs it starts to get a little warmer". It looks better with no spray paint and as you go up its really warm. But there's a lot below you and if you trip and fall, you fall down a stage but you have to keep on going up to the different levels. That's what I was thinking when she said the carousel.

Interviewer: Do you think she should have brought that idea in?

Brett: But then again she can't think of everything. I was going to say something but I thought let's keep her on her topic of carousel. It was a pretty good idea. It was, but I'm not so sure of hanging the horses and stuff. I don't think that would appeal to the audience. It didn't appeal to me.

Interviewer: Do you feel you could tell her that?

Brett: Yeah probably. She would listen to me. She would say, "Why don't you think this is right?" That's what she wants. She wants response of what we think it is and what she thinks it is. I'd tell her. I'd say, "I don't really appeal to the carousel idea. I got my own idea." Everyone's opinion is right.

Interviewer: So you feel that she wants responses from you?

Brett: Yeah she wants feedback.

In the final interview with the entire class Brett repeated his initial skepticism but then concluded that the metaphor worked well. He also reinforced his claim that friendship was a major result of the class and that the building of friends was important to him.

Sylvain

Sylvain was the student who received only one Valentine card in the school scene about Valentine's Day. He was relatively new to Saint Albert and he and his family had moved from Quebec to Alberta approximately four years before he entered grade ten at Saint Albert High School. Unlike many of his classmates who had gone through the local school system together, he spent his junior high years in a French immersion program outside of Saint Albert and it wasn't until grade ten that he spoke much English in school. In an interview on November 18, 1987 he provided some information regarding his background and gave his impressions of the class to date.

Interviewer: You mentioned before about speaking French and moving here. When did you come to Saint Albert?

Sylvain: I came to Saint Albert five years ago before that I lived in Quebec.

Interviewer: When did you first take drama?

Sylvain: I took drama every year. Even in Quebec I took drama. I was in plays and everything. I really like drama but back then it was in French.

Interviewer: What did you do in grade nine?

Sylvain: Oh that was fun. This teacher, we did a bit of mime at the beginning and at the beginning we played games to learn each other... to learn names and all that and during the year we played like a game of improvisation. We got two groups and people got subjects and we had judges and the people who did the best improvisation won. I like improvisation...

Interviewer: What made you come here to this school last year?

Sylvain: It's closer to home and it's English.

Sylvain claimed that he took drama because he liked it. In fact, he would prefer to be in a drama class rather than having a spare. He seemed indifferent to what specifically took place in class but because of his relationship with Mrs. Reinbold (Joanne) he trusted the decisions regarding the directions the class would take. At this point of the Collective

process he had no clear idea of what was taking shape but felt that the topic was too wide to focus.

Interviewer: Why did you take drama last year in grade ten? Why did you opt for it?

Sylvain: It wasn't for credits or anything I just like drama. I'd rather have drama than a spare.

Interviewer: You would rather have drama than a spare?

Sylvain: I like drama.

Interviewer: You like what you're doing here?

Sylvain: I like being someone else.

Interviewer: You took drama last year and enjoyed it, why did you take drama this year?

Sylvain: I took drama because it really helps me speaking English. I learn English in conversation with other people and when you have a speech to do it's easier to go in front of a class. You're not as nervous and it helps me.

Interviewer: Do you plan to take drama next year?

Sylvain: Yeah.

Interviewer: What do you think about the decision about doing a Collective?

Sylvain: It was different. I've never done a Collective. In the school I went to in grade nine they always do a big Collective or script work or video and I was part of it. The script work in grade nine was "Show Boat". That was pretty nice. There was eighty people in it...

Interviewer: What did you think at the beginning of the year when Mrs. Reinbold told you, you were going to do a Collective?

Sylvain: Nothing.

Interviewer: So you didn't have any feelings one way or the other?

Sylvain: No. (pause) Well, I thought it would be hard. I thought that we would have to think up everything to do but she thinks of all the skits to do. She helps.

Interviewer: How does she help?

Sylvain: When this thing got started she said to use friendship and put five things on the board about friendship and share your ideas about them and to build a skit around them.

Interviewer: So her idea helped you?

Sylvain: Yeah. She starts us off and we build on it.

Interviewer: Do you have any idea where she gets those ideas?

Sylvain: She thinks of all of them. (Laughing) from a book.

Interviewer: What about the topic?

Sylvain: Growing-up. I guess the ideas at the beginning of the year, everybody choose an idea. I really didn't like it. It's too general there's too many things about growing-up and we go off subject a lot of the time.

Interviewer: So you would have liked to have seen it more specific?

Sylvain: A little more...

Interviewer: How do you like this Collective... How do you feel about it now?

Sylvain: Seems pretty complicated. Like all the stuff we did... I don't know how she's going to put it together. I trust her.

Interviewer: You trust her? How do you trust her? What makes you trust her?

Sylvain: Like I've known her last year she seems to do a lot of stuff at home thinking. She works very hard at home too.

Interviewer: So that makes you trust her?

Sylvain: Yeah.

Sylvain also spoke about trust among his classmates during this interview. He claimed that although there were many that he could trust, as a group he did not trust them. It was his belief that this influenced his work and consequently the play as a whole since some of his good ideas were never articulated.

Interviewer: How are you getting to know them? What do you mean by that?

Sylvain: Like last year I stayed in the same group because it was a new school. I tried to stay in the same group but now I'm doing things with everyone...

Sylvain: I don't trust the people in this classroom. I don't say what I want to say.

Interviewer: Why not?

Sylvain: If I say something stupid about my personal life, maybe they'll blab it around the school.

Interviewer: Has that happened?

Sylvain: I don't know. They don't tell me. I trust some people but not everybody.

Interviewer: Is that affecting this play, do you think?

Sylvain: Yes, because I don't really say what I want to say. Sometimes I have good ideas but when I want to say them I don't. When I speak French I'm a leader. It's been only two years since I've been speaking English.

Interviewer: Do you find that you get more input in some groups than others?

Sylvain: Yeah.

Interviewer: What about the group you were working with today?

Sylvain: Nobody's trying to get power. There's no leader in the group. Everybody gets their ideas in and you put them together. While in another group one person writes everything down and its his words.

Interviewer: So you find there is a difference between some groups than others.

Sylvain: Yeah

As a relatively new student and as one who who claimed it difficult to express his thoughts in English, Sylvain found that he did not share as many of his ideas with other as he would have liked. For him working collectively was a leaderless process in which no one tried to take power and ideas were blended together, however, a trusting relationship was necessary in order to do that effectively .

Stephanie

Stephanie was the student who volunteered to co-ordinate the making of the horses which were attached to the flats at the back of the performance area. For those who have viewed the videotape pf the performance, Stephanie was the narrator with black hair in the slide show scene. During our initial individual interview on Friday, November 13 she told me that she was interested in a career in some form of the visual arts and her work on the set throughout the entire production demonstrated such an interest. She liked drama very much but did not consider it a viable career possibility.

Interviewer: Why did you take drama this year?

Stephanie: I didn't want to give it up. I was thinking about going into it after school, like after university but I don't think I'd be that great in it, out of school. You have to be really talented. I can't sing though.

Interviewer: So you enjoy it but you don't take drama to be a professional.

Stephanie: No. I know a lot of my friends want it too. They like drama and they like to do it after high school and a lot of them just like drama although they're going into something else.

Interviewer: What do you think you'll be doing after school?

Stephanie: Probably something to do with the arts, like graphic artist, fashion, or something like that.

Interviewer: So have you taken art as an option?

Stephanie: I was supposed to take art but art and drama are in the same block so I've started art courses.

(November 13, 1987)

For Stephanie the trip to school each day was a long one. Although she lived in a neighbouring community she decided to attend this school and this was her first year at Saint Albert High School. Her background, then, like Sylvain's was a bit different than most of her classmates.

Stephanie: I really like to act. I'm in the theatre, the local community theatre. I take theatre courses there and I've been taking drama since grade seven.

Interviewer: Since grade seven, so there is one in junior high.

Stephanie: Yeah.

Interviewer: That's right you don't live in Saint Albert.

Interviewer: Could you describe the program and what you did in junior high drama classes?

Stephanie: You do a lot of improvisation and puppets. Sometimes if you are in the drama course in seven, eight or nine and you want to get involved in the school plays you can, but you don't usually get major parts unless you're in ten, eleven, or twelve.

Interviewer: So it was a junior/senior high school together?

Stephanie: Yeah.

Interviewer: Did you act at all in junior high?

Stephanie: I was in two Christmas plays. I was mostly in choral singing and I had a small part in a play.

Besides being involved in the drama program at school, Stephanie also took part in drama activities outside of the school. She was involved with a community theatre and acted with them. She seemed to want to be involved in as many dramatic activities as was possible.

Interviewer: Did you do any acting outside of school?

Stephanie: Yeah.

Interviewer: What did you do?

Stephanie: At the community theatre I'm in the Arts Renaissance courses and I've been in a few plays there.

Interviewer: So they run a drama program?

Stephanie: It's a theatre program. It's kind of a like a leadership program and we put on plays four times a year... so drama really interests me.

Interviewer: So you want to get as much of it as you can?

Stephanie: Yeah.

Stephanie liked the both the idea of doing a Collective as their drama unit as well as the topic they had chosen. When asked to compare it with what she was used to, she replied without hesitation:

Stephanie: It's more like as a group here. Like everything is all together. We break into two or three people in a group and put on a small performance of something. At the community theatre it is everybody but they work individually for a while and then you put on the play.

Interviewer: So the emphasis is...

Stephanie: It's more family here everybody seems like they're all together, you know.

Interviewer: How do you feel about the decision about doing a Collective this year?

Stephanie: Well I've never done Collectives before. I've done, like great big plays. I've never done a Collective so I thought it would be really neat. It's all this jumble of ideas together. It's really neat.

Interviewer: What do you think of that?

Stephanie: Well it's kind of confusing sometimes, because I've never done it. Some people have done it last year or helped with one and I didn't and it was kind of confusing when we first started. Now it's easier I think. It's pretty fun.

Interviewer: How's that? How's it easier?

Stephanie: Well she explains everything really good. She explains exactly what she wants but we have our own ideas that we can put into it. It's not like she's giving us one idea and that's all we can do. She gives us a basic idea and we can do anything with it.

Interviewer: So you feel you have a lot of input into what you can do.

Stephanie: Yeah a lot of freedom of what we can put into it.

Interviewer: She brought you a script (Sleepover script) today.

Stephanie: It was our scripts but she just blended them together. It was really good.

Interviewer: Did you mind that?

Stephanie: No, I thought she was going to give us like a script with all our words on it and everyone would kind of blend it in together but she blended it all in for us. It really works good.

Interviewer: What about the topic?

Stephanie: Growing-up, I think it's great. I think it's one of the best topics we could pick.

For Stephanie it seems that any opportunity to act would have made her happy but in this case she was especially pleased that she and her classmates were given the degree of authority and authorship which Joanne had allowed. She looked upon Joanne's structuring as a helpful not hindering activity.

The Collective Group

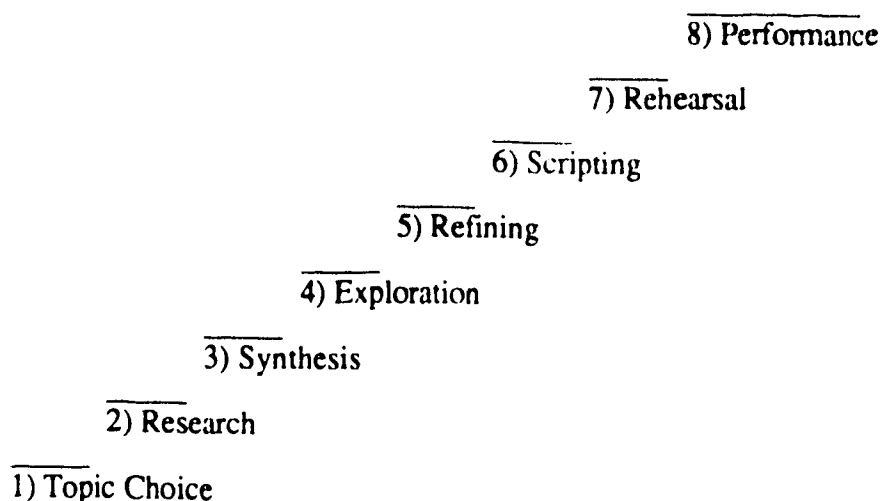
Joanne, Maureen, Brett, Sylvain, Brett, and Stephanie all entered this process with different backgrounds and gave different meanings to the activities which took place. Each

in their individual interviews provided a personal but different perspective on the Collective process but all indicated throughout these interviews that a Collective is built through the merging of many perspectives. The information they have provided gives us a glimpse of the building of this Drama 20's Collective on growing-up.

Berry and Reinbold's Process Stages

The story of the the authoring of *The Merry-Grow-Round* will be told first of all through an external hermeneutic process by using the conceptual framework of Berry and Reinbold (1985) and then through a series of interpersonal stages which have been drawn from the data itself. Reinbold and Berry list eight specific steps or stages including the performance which generally have taken place in their Collective projects (See Figure 1).

FIGURE 1



(Berry and Reinbold, 1985, p. 6)

Stage 1 - Topic Choice

These steps are not meant to be prescriptive (Berry and Reinbold, 1985) and are given as a guide, not a recipe. Both Berry and Reinbold in separate interviews have indicated that each of them works differently from the other and on occasions when they are experiencing difficulties they call each other to benefit from each other's strengths. They also claim that each time they work with a different class, the process, to some extent, changes. In fact, Joanne has claimed that of the two of them, she prefers to follow the stages more closely. In this particular project, however, she found that she had deviated more than usual from the stages as outlined.

On September 25, as the students were finishing their group drama and polishing scenes to present to other classes in the school, Joanne informed them that on the following Wednesday they would begin to decide on the topic for their Collective. Each of them were asked to come to that class prepared with a topic upon which they felt committed to spend the next four months' work. As well, they were asked to bring an example scene based on their desired topic.

That following Wednesday after they had finished presenting their scenes to a visiting class, they gathered around on the floor in a semicircle and began to put forth their ideas (see Appendix V-5). Each student took turns presenting his or her idea with little discussion from either Joanne or their classmates. This was a time for the collection of ideas, not a time for free discussion.

However, after a few had presented their ideas, one student, named Brad, suggested that most of the ideas given so far could be all lumped under the title "growing-up". Many students had focused on the family in some way or other and growing-up did

seem relevant. Joanne proceeded to listen to the other students' ideas and shortly after, the dismissal bell rang.

On the following day Joanne explained that she looked over the ideas presented and that growing-up seemed to be the interest of many of those in the class. Therefore, it would be the topic around which their Collective would be written. This was a departure from the process which many Collectives follow as in the topic choice stage the brainstormed topics for this Collective were quite similar. It was not necessary for them to find method of elimination of topics to reduce their ideas to one central idea, which can be the case.

Joanne also reported that in some previous years, outside agencies had commissioned her and her class to do a Collective on a particular topic which removed this stage completely from their hands. Such was not the case this year and the students were the authors of the topic. The authority to choose was theirs and thus a sense of ownership and commitment was felt toward it. Maureen, Brett, and Stephanie all stated that growing-up was a topic to which they could relate and that they were glad it was chosen. Although it was possible that they could have related to a topic decided upon by others, enabled them to find a topic which could be based on their own personal interests and concerns.

Interviewer: What do you think about the topic?

Stephanie: Growing-up, I think it's great. I think it's one of the best topics we could have picked. Like if we said we would do war or family problems or something like that, (pause) well family problems is basically growing-up and it's a good subject. It is something we can really relate to. So this we can relate to because that is what we are doing now, "Growing-up".

Interviewer: So you feel it means something to you?

Stephanie: Yeah, we can really get into it.

Stage 2 - Research

Internal Research

For this project, the research took many forms and could easily be divided into two major sections. Since the topic was one known to them and they had at least fourteen to sixteen years experience with it, the students started with forms of internal research. Here, they brought to an awareness level their own personal knowledge and attitudes towards growing-up, shared them with others, and drew conclusions from them through the process of putting them into dramatic forms.

This internal research was quite similar to the fourth stage of the Collective process, exploration. This is the stage where the content is explored with various dramatic forms of expression and in an early interview Joanne claimed that, for her, there was very little overlap of stages. Here, however, due to the large amount of internal research, the research and exploration stages overlapped quite extensively. Rather than having information acquired from an outside source and then explored dramatically to discover personal meaning with it, in this case the personal knowledge emerged in dramatic form through exercises prepared by Joanne. In a later interview Joanne noted that she had departed from the sequence far more than usual.

Appendix 3 lists a synopsis of the daily activities but here a few of these will be given in detail to demonstrate some of the many internal research/exploration exercises which Joanne used to guide her students.

Warm-ups

On most days Joanne began her class with a warm-up in order to focus her students towards the planned activities for the day. For example, on Monday October 5, 1987 (see Appendix V-6) Joanne began her class by having them lie on their backs throughout the room. She turned off all of the lights as she believed this helped them to concentrate. She, then, guided them through personal reflections about growing-up. In the previous class each student had written and handed in a sheet of paper which they had labeled "Milestones", They reflected upon these and Joanne facilitated this reflection through the use of questions and instructions. Over a period of time, she gave comments like: "What does growing-up mean? Take a couple of minutes to think about that. If you needed to explain this to someone, what would you tell them growing-up is? Find a metaphor. Compare growing-up to..."

After this part of the exercise, Joanne turned on the lights and instructed the students not to talk but to put their thoughts on paper. Before the students were permitted to discuss, they had to discover some of their personal understandings about the topic.

Later in the class Joanne chose one on the milestones for exploration, that of the school dance. From their internal or personal research, the students had made a list of some growing-up moments. Joanne took one of these ideas and gave it back to the students in the form of an exercise for exploration. There appears, then, to be a dialogue between Joanne and her students. Joanne's planned activities for the day were built with student input.

On many occasions students mentioned that Joanne takes their ideas and organizes them and gives them back to the class. Authorship is mutual in that there seems to be a recognized agreement between Joanne and her students. Maureen had mentioned that

Joanne helps them to remember and Stephanie was pleased with the way Joanne was able to take everyone's ideas and blend them together. In this warm-up Joanne facilitated their discoveries of personal meaning. This facilitation had an authoritative aspect to it in that it did frame and influence their reflections but the students did have enough freedom to use their own personal knowledge and resources. The exploration and research was co-authored by both Joanne and her students.

Many other types of warm-ups took place over the entire three and one half month period and most focused on some aspect of that day's lesson. Joanne used a lot of imaging quite similar to the example given and through this imaging of events and having them reflect on their attitudes towards them, scene ideas emerged. Progoff (1975) in a discussion of imaging claims that "...we are able to reach depths of ourselves with which it is very difficult to make contact by any other means" (p. 77). This process brought forth a wealth of personal knowledge which provided a foundation upon which the play production was built. As well, it developed a sense of ownership in the project as the ideas came from each and every student.

Other warm-ups were vocal and physical in nature and some focused not on the content but on the Collective process itself. On Monday, October 26, 1987 Joanne had them reflect on their attitudes towards working together and on Tuesday, November 10, 1987 they privately evaluated their participation, to date and re-set their personal goals for the course. In their exploration of the content, they explored sleepovers or slumber parties through movement only and sound only. At other times they listened to music, most of which had themes that could be considered a part of growing-up.

Discussions and Brainstormings

Personal meaning or knowledge was also discovered in small group or in entire class discussions and sometimes in these a brainstorming technique was used. In the making of the sleepover scene (Thursday, October 29, 1987) students were divided into two groups of girls and one group of boys and were asked to list the things they did on a sleepover. On Thursday October 1, 1987, near the beginning of the Collective process, groups of students were given sheets of paper and assigned specific themes. On these sheets they were instructed to write as many things as they could which related to the theme (see Appendix V-7). These sheets were posted around the room and served as resources for scenes in later classes, such as the word collage on drugs.

Through warm-ups, imaging, physical, and vocal explorations, discussions, and brainstorming sessions Joanne guided her students through internal research of the topic and their personal knowledge emerged. From this research the students created resources upon which to build their scenes and became more aware of what growing-up meant to them. In an interview Brett commented on this.

Interviewer: Has your idea about growing-up changed since you started the Collective?

Brett: Yeah. In the beginning I wasn't really sure what it was. I'm still not really sure but I have some idea of what I think it is. I think it is basically independence but before I sort of had an idea. I thought growing-up was going to parties and get drunk and break your parents in. Now I think it's more independence.

(November 16, 1987)

External research

Two major external research projects were taken on as a part of this Collective process. In order to obtain a wider perspective on drugs, alcohol, and runaways, students

were sent to libraries and to agencies which dealt with these issues. From this outside research the students summarized their findings and shared them with the class. They also constructed a questionnaire which was given to parents and other adults in order to expand their knowledge of growing-up by asking others who had gone through more of the process than they themselves had.

Their personal knowledge, then, was expanded to include some public knowledge which existed outside of their immediate experience. Through the development of research techniques and questionnaires the students acquired not only more information about the topic but also learned something about the process of conducting research.

Library and Agency Interviews

On Monday, November 2, 1987 Joanne had her students divide into groups and then assigned them the tasks of researching either runaways or drugs/alcohol and directed them to the library, the police, and social services. In total eight groups were formed and thus eight different sources were used for the two topics.

FIGURE 2

School library - drugs and alcohol
 School library - runaways
 Public library - drugs and alcohol
 Public library - runaways
 Social Services - drugs and alcohol
 Social Services - runaways
 Police- drugs and alcohol
 Police- runaways

During this class the groups met either to prepare a sheet of questions to ask the agencies or made plans for the library search. The students were given two class days to

conduct their research and with class time devoted to their mid-term presentations and a school in-service, it was just over a week before they met again to work on the Collective. On Tuesday, November 10, 1987 and Thursday, November 12, 1987 the groups gave their reports (see Appendix V-8). Of the eight groups, two had difficulties meeting with outside agencies. One group found it difficult to arrange a meeting time with the local police and visited a police station in a neighbouring city. Another group experienced similar difficulties in meeting with the local social services agency but serendipitously, a person from the Alberta Alcohol and Drug Abuse Commission (ADDAC) was at the school for the in-service. Joanne arranged a time for that group to meet with the ADDAC resource person.

The statistics and information collected from their outside research served as a basis for a section of the slide show scene on drugs, alcohol, and runaways as well as providing a lot of information for the talk show scene.

Questionnaire

The talk show was also created from information obtained from a questionnaire given to the students' parents and other adults. On Monday, October 18, 1987 Joanne and her students made a list of what they thought would be valuable questions to ask adults about the growing-up process. Small groups made lists and at home Joanne consolidated these and brought a typed list back to the students for feedback (see Appendix V-9). She had problems with one question which they corrected and they suggested minor changes to a few others.

The questionnaire, itself then, was co-authored. Small groups of students made questions and the teacher compiled them into a list which the students revised. Joanne could have taken her authority as a compiler as a given (Fiedler, 1971) and skipped the

refinement stage but this once again demonstrates her attention to student ownership/authorship. The students were not only given the authority to author the collection of questions but were also given the authority to refine. The final questionnaire did not reflect Joanne's voice of refinement but also the voices of the students. In doing so, Joanne verified with her students the questions which she had refined.

Other outside ideas came from literature and poems which the students had read, music to which they had listened and film and television shows which they had viewed. Some of these were formally introduced to the class, such as the first kiss scene taken from Kisses That Miss and Other Awkward Moments by Antonia van der Meer, (1985). Others came up during discussions as scenes were being created.

Stage 3 - Synthesis

Often, in the Collective process, after the research has been gathered, the participants sorted the material which had been collected and decided in which direction or directions to proceed. Such was not the case with this Collective. Due to the overlapping of internal research and the exploration stages, the synthesis stage took place much later and was combined with the refining stage. All through the process, however, Joanne kept notes and from these, she tried to envision the end product of their work, the performance. Joanne, alone, rather than in collaboration with her class, did the structuring of the play but this did not seem to bother them. During interviews I asked the key informants about this and all seemed contented with the process that Joanne was following.

Stephanie: Well she explains everything really good. She explains exactly what she wants but we have our own ideas that we can put into it. It's not like she's giving us one idea and that's all we can do. She gives us a basic idea and we can do anything with it.

Interviewer: So you feel you have a lot of input into what you can do.

Stephanie: Yeah, a lot of freedom of what we can put into it.

Interviewer: She brought you a script (Sleepover script) today.

Stephanie: It was our scripts but she just blended them together. It was really good.

Interviewer: Did you mind that?

Stephanie: No, I thought she was going to give us a script with all our words on it and everyone would kind of blend it in together but she blended it all in together for us. It really works good.

(November 13, 1987)

In the final entire class interview I questioned all of students about Joanne's self assigned role of the one who structures the play and again their responses were quite similar and positive. They felt that the structuring was too much for them and they were grateful to Joanne for doing this. She had provided the frame or the vehicle through which their voice could be heard.

Joanne also gave her understanding of the students perception of her structuring the play and commented that as far as she knew; they did not want it.

Joanne: They'd never get the structuring completed. It's not economical for them to do it. They hate rough scripting. They want to be up and acting not burdened with structuring decisions. They're happy to have input and they know that they can make changes.

(January 27, 1988)

Stage 4 - Exploration

The exploration stage takes up, by far, the largest amount of time in the Collective process. Here, Joanne and her students mixed dramatic forms of expression with the content in order to create meaningful scenes for the performance. This stage is treated in detail in a videotape produced for teacher instruction (Norris, 1989d).

On Tuesday, October 6, 1987 Joanne encouraged her students to use a variety of dramatic forms in their explorations and she listed and explained a few for them (see Appendix V-10). She explained story theatre, opera, musical theatre, and reader's theatre, to name a few. However for most scenes the students relied on their favorite, which was improvisation.

With improvisation the students usually discussed scene ideas and then tried them out in role play situations. For Joanne, however, this was a big disappointment. She had stated in an interview that one of the strengths of Collective was that it provided the students with examples of many different dramatic forms. This Collective, however, was becoming solely an improvisational class.

On Wednesday, November 25, 1987 she told them that she was disappointed in their exploration because there were too many improvisational scenes but also explained that she didn't want to force them into other forms as it was their Collective.

Joanne had reached a teacher/director's dilemma of whether to follow her agenda or that of the students. Both could be considered legitimate but she saw that her role was to stretch her students' ability. In a non-confronting manner she provided suggestions regarding forms of presentation for certain scenes and for the most part they agreed. She suggested the slide show for the drugs, alcohol and runaways scene, the talk show for their questionnaire data, and the word collage for drugs, to name a few. The students enjoyed the challenge of exploring different forms with the content but when Joanne suggested the opera as a form for the exploration of parental affection, student resistance was evident from the start (see Appendix V-11). A stalemate ensued and was rectified only days before

the performance. This story will be treated in detail in chapter IV under the heading "The Opera - A Resistance to Form".

Stages 5 and 6 - Refining and Scripting

On Monday, December 7, 1987 Joanne informed the class that she had reached the conclusion that enough material had been explored and it was time to rough script. Over the exploration process Joanne had shared with them, from time to time, her outline or vision of how the Collective was taking shape with her students. Now, she used this outline to give students scenes to refine and rough script. On a daily basis from that day until the Monday of the following week, December 14, 1987, Joanne gave the students specific tasks to work on and what emerged were pages upon pages of written dialogue which were passed into Joanne for a final revision.

Each day, after the warm-up Joanne would divide the students into groups and give those groups specific tasks to do. Most tasks centered around the scenes which were developed during the exploration stage and usually the same students who had worked on the scene were given it to refine and put in written form. Joanne would then wander from group to group making suggestions for refinement. These suggestions, however, were just that and Joanne's comments were open for negotiation.

On Monday, December 7, 1987 Joanne had assigned Brian to work with Maureen on an adaptation of a story Maureen had brought in from Kisses That Miss and Other Awkward Moments (van der Meer, 1985). Maureen had used this for her mid-term monologue and had adapted into a solo piece of a girl's reflection on an anticipated first kiss. Joanne suggested that it might work nicely in the Collective as a dramatic piece with both a boy and a girl. Maureen and Brian found a space at the back of the room and began

to work (discussed in more detail under section "The Giving and Taking of Suggestions" in Chapter IV).

In the reworking of this scene Brian had a problem co-ordinating the driving of the car and attempting to kiss the girl at the same time. When Joanne wandered in, they told her about the difficulty they were having. She gave an instruction regarding the staging of this section and although this did not directly solve the problem, it gave the Maureen and Brian enough breadth to solve the problem on their own.

Joanne's voice or directorial influence, then, was heard in this and many other scenes. As director and resource person she helped students with their work and, in fact, often it was they who solicited it. Later in that same scene Maureen and Brian discussed a problem with a map and Joanne told them that if they could mime the steering wheel they could mime the map. They agreed. The students accepted Joanne as a co-author of their scenes and Joanne sees her role, not as one who gave the answer but as a suggester or stimulator who provided another dimension to a scene so that the students could discover an answer of their own. There was a fusion of horizons between the expertise of the teacher and the visions of the students. Through the sharing, accepting, and merging of their own particular points of view, the play was co-authored.

In the refinement and rough scripting stages, many of the scenes were written in this fashion. Joanne took home what the students had given her and refined them a bit more before giving them the assembled script.

Stage 7 - Rehearsal

On Monday, December 14, 1987 Joanne had arranged on the floor, in a semi-circle, approximately the first fifteen type written pages of the script. She had planned for this dramatic form of presentation and as the students entered the classroom, they eagerly picked up the first of what was to be three script installments (see Appendix 5 for complete script).

They started with a read-through and in the script Joanne had written, student, not character names were used so each student knew which lines belonged to whom. Eagerly they read, chuckled with delight, and asked questions when confused. It definitely had the air of celebration. In fact, for most of them, it was their first concrete proof that they had gotten somewhere.

This read-through was followed by some discussion and then Joanne began blocking the students in order to get some idea of how this printed script would break into movement and image on stage. Both Joanne and students made suggestions and it was Joanne's belief that the students, for the most part, would intuitively know how to move and where to stand and she trusted their creative voices.

Joanne: I know probably as a director I probably let my kids dictate far more and even when I do a script I do. Where they feel what they think would work because they always got such neat ideas, I think, and especially the scenes that they were in. They have a feel for what they should have happened and where they shouldn't be. I really think that kids especially in the Collective should have input as where they come on and when they walk and what they should do with their hair.

(January 5, 1988)

On the Tuesday and Wednesday of that week the other two installments were given to the students. These, too, were read through and many of the scenes were blocked. In

order to maximize the use of time, Joanne worked on blocking with only the people who were in the scene upon which they were working. She assigned other students to a variety of set construction tasks. The room, during this week and a half before Christmas vacation, was a bustle of activity. Small groups of students worked on their scenes and others cut cardboard into lockers and circus boarders while others painted them. In total this stage of the rehearsal process included as much time spent on set construction as with scene rehearsals. For homework over the vacation they were asked to memorize their lines.

After Christmas vacation the class had ten days to pull the show together and a long five hour dress rehearsal was scheduled for Sunday January 10, 1988. During this rehearsal, many minor changes took place in the script but were never formalized into writing. Some students were cast in two scenes in a row and both scenes required a different costume. Roles had to be exchanged and the students themselves chose the scene in which they would partake and the scene in which they would be replaced. One student was in the hospital and his roles were divided up among students available to take them when his scenes were scheduled. Set changes had to be rehearsed and modified in order to maintain a good pace during the performance. Lights were aimed, risers were assembled, and the opera scenes finally found a workable compromise for performance.

Stage 8 - The Performance

As this was a teaching class, changes were made between each performance. The play was performed the evenings of Wednesday, January 14, 1988 through Friday, January 16, 1988 and during the mornings of Thursday, January 15, and Friday, January 16, 1988 adjustments were made.

On the Thursday a lot of time was spent improving back stage efficiency and Joanne prided herself on her ability to teach them this aspect of stagecraft. The students presented problems which were encountered with set changes during the Wednesday evening performance and together they explored ways of solving them.

On the Friday, Joanne gave them some feedback that her husband and other audience members from the Thursday night show had given her. Blocking was adjusted so that students would be in the lights and the opera scene on parental affection in public was readjusted. It so happens many interpreted it as a homosexual scene as the father asked the son for a kiss in a shopping mall. Lines were added in order to help clarify the relationship.

The audience feedback, then, played a part in the construction of the performance and, as such, they too, could be considered co-authors of this Collective. The students had started their play by exploring their personal knowledge about growing-up and through their sharing of it, a collective knowledge of the topic was developed. In the performance of their (c)Collective knowledge they discovered that some of the meanings were personal to themselves and their message was not understood by the public. They reflected and modified their play so that their collective knowledge could be understood by the public.

Norris' Stages of Dialogue Among Knowledge Forms

Clandinin (1986) in her study of classroom practice divides knowledge into two forms which she names "practical" or "experiential" and "theoretical" or "external" knowledge. These are similar to the terms personal knowledge and public knowledge mentioned in the previous discussion with the practical knowledge being personal knowledge and her external knowledge being similar to public knowledge. She explored

the types of discussion she had with teachers and claimed that there was a gulf between what the teachers knew in practice and what she as a consultant was supposed to impart from theory. This, too, occurs in many classrooms in which the public knowledge that has been handed down for generations is given to students to be assimilated into the knowledge which they have already acquired (Barnes, 1976). The personal knowledge which students hold is considered a point upon which to attach more public knowledge but does not seem to be valued in and of itself.

The problems Clandinin (1986) encountered with the gulf between theory and practice occur daily in many classrooms. Students are asked to assimilate knowledge but are not asked to produce knowledge of their own. As such, there is no "authentic dialogue between learners (personal knowledge) and educators (who represent public knowledge) as equally knowing subjects" (Freire, 1970, p. 14).

In the Collective process, through which this class traveled, both Joanne and her students explored the personal knowledge that each participant possessed and some of the external or public knowledge which existed outside of their immediate circle of resources. Through dialogue, they merged their own understandings with the meanings of others and created a knowledge which was personal and meaningful to those who had participated in this dialogue. As such, a form of a collective knowledge was created between the participants, serving as a bridge between the meanings each other held.

Clandinin (1986) implies that such a knowledge exists in her discussion of the dialectical view of theory and practice but errs when she claims that "Theory emerges from practice but theory and practice are not seen as separate and distinct" (p. 26). Yes, they cannot truly be separated, but the dialogue between them is the bond which fastens them together. This bond or bridge goes unnoticed by Clandinin and can be considered a

knowledge form itself. Since it is a product of the dialogue between personal and public knowledge, it is a merging of the two and thus can be considered "collective" knowledge. It is a fusion of horizons (Gadamer, 1975) between the two and becomes a new horizon itself. The performance of the play which this class presented as a result of a dialogue between people is aptly named a "Collective Creation".

It is the dialogue between the personal and public knowledge which this section explores. By examining some of the processes through which this class has gone, one may see how this Collective was authored and perhaps the story may serve as an exemplar for educators "...to develop very specific classroom procedures designed to promote values and beliefs which encourage democratic, critical modes of student-teacher participation and interaction" (Giroux and Penna, 1981, p. 221). The chart on the following page (See Figure 3) does not give specific classroom procedures but rather it indicates some of the exercises, attitudes, and skills the class explored and developed through the creation of play which merged personal and public knowledge.

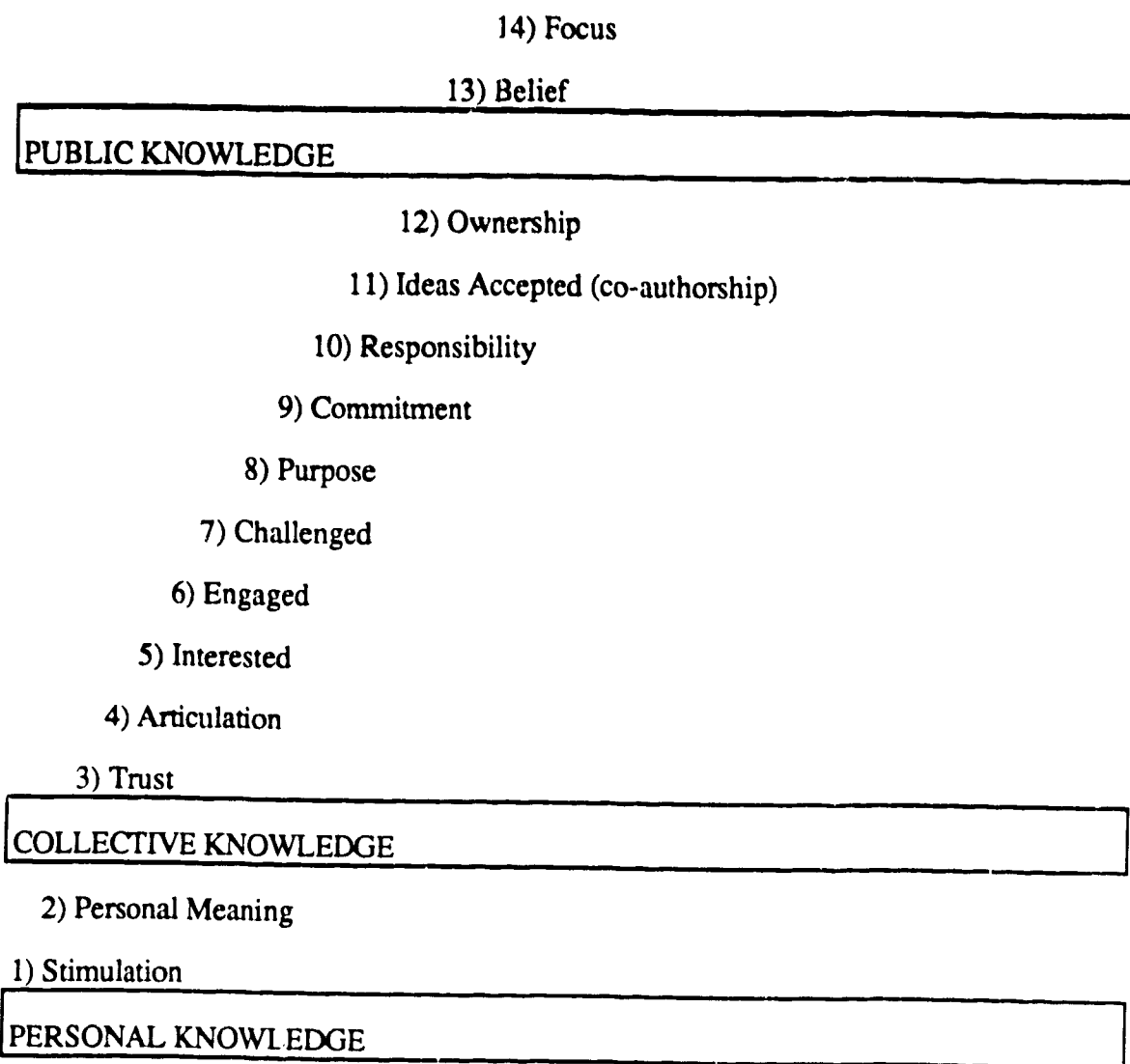
Personal Meaning/Knowledge

In the beginning Joanne and her students decided upon a topic and from this starting point Joanne set out to help herself and her students discover the personal knowledge or meanings they held or would construct about the growing-up process. Through exercises which stimulated (see previous section on internal research) personal meanings emerged. They traced their personal histories and found milestones or turning points in their lives. They closed their eyes and imaged various events such as sleepovers and transferred these images into dramatic movement and sound. They discussed various events that took place in their lives and discovered their existing attitudes toward the

growing-up process as well as creating new ones. Through a series of exercises Joanne led herself and her students to a personal understanding of the growing-up process.

Figure 3

Norris' Stages of Dialogue Among Knowledge Forms



Collective Meaning/Knowledge

However, the process could stop here with each individual. Without some degree of trust the students may not feel comfortable in sharing this knowledge with one another. On October 15, Joanne reflected on how the attitude of some students inhibited sharing by other class members.

Joanne: I noticed that when I said that they had to come tomorrow with a memory (Suzette) said what if we can't say it out loud. So I'm not sure these kids are really ready to share, whether they really trust each other enough and I think one of the reasons why they don't trust each other enough are people like (Ron) and people like (Margo) in this class.

Interviewer: Okay.

Joanne: Because Margo makes fun of people and she and I have almost come to blows over her making fun of (Shirley's) laugh which annoys me as much as it annoys anybody else but she imitates her all the time. So I think that kids are really reluctant to bare their souls here. Not that I believe that the baring of souls has to be, but I think there are things that they want to say but they're afraid to say them because Ron will ridicule them and so will (Shirley) do so. And I think what is going to happen as a result is that this is going to be a really light Collective. I can tell right now.

Interviewer: Because...

Joanne: You know what I mean by light, I mean there are not going to be any heavy duty scenes in this Collective.

Interviewer: And you say it is because it is because of the lack of trust.

Joanne: I think so. The lack of comfort level with having those people in the class. And that is something I guess you live with. They are who they are and they've established themselves and did last year as well.

The development of a trusting/working relationship among her students was constantly on Joanne's mind and she claimed that the product of the Collective process was very much dependent upon the students capacity to trust one another. On Tuesday, November 10, 1987 she gave the students a long lecture about their lack of trust (see Appendix V-12). In this lecture she seemed to present a formula that stated: without trust you can't have depth, without depth you can't have a powerful voice, and without a

powerful voice you can't have a quality production. For Joanne, trust was the foundation upon which a strong show needed to be built. Brett also seemed to indicate this in his November 16, 1987 interview when he claimed that they were getting quite close and that this Collective was getting "under the carpet" as opposed to merely scratching the surface.

On October 20, 1987 Joanne reflected on the students' ability to trust and claimed that the performance could be a surface treatment of growing-up because a strong trusting relationship had not been developed. By the end, however, as far as the students were concerned, the trusting relationship which had been built was one of the strengths of the Collective process. In the final class interview on January 18, 1989 most reported that they were pleased with the close relationship which had developed between them (see Appendix V-13). By the end of the project, the students had learned to work together. During the class interview of January 18, 1988, Brett stated that he felt they were ready to do another Collective on growing-up. It seems that in order to trust one another, people need to work together but in order to do quality work together, people need to trust one another. This, however, is no paradox. The development of a trusting/working relationship takes a long time to develop and the process spirals upward in an overlapping sequence of trusting/working.

In a trusting/working relationship there is a constant tension between keeping one's thoughts private and articulating these to others, once trust is developed. Trust, for Joanne, was essential in order to tap the personal meanings each of the students held and valued. With trust, personal meanings can be shared and developed into a collective meaning in which the participants come to recognize their own personal meanings, the personal meanings of others, and the shared collective meaning among them. Collective meaning, then, is the recognition of self, others, and the bonds that exist among them through conversation.

Thus, with some degree of trust, personal meanings are articulated and are made public to an immediate audience, which is, in this case, the class. If this sharing is in a dialectical rather than a didactic mode, meanings become fused and a new collective meaning is created as a result of that sharing. Personal meanings may change and be modified as a result of a conversation, which Buber (1947) would consider an act of inclusion.

All conversation derives its genuineness only from the consciousness of the element of inclusion - even if this appears only abstractedly as an "acknowledgement" of the actual being of the partner in the conversation; but this acknowledgement can be real and effective only when it springs from an experience of inclusion, of the other side (p. 125).

Immediately after one class, Brett rushed up to me and discussed this point with me. During this class Joanne asked the students to reflect upon and then share what each of them considered to be a personal growing-up moment. She began with one of her own and the students in their own time shared what they considered to be turning point in their own lives. A few of these made up the brass-ring moment scene in the performance.

Brett came up to me quite excitedly and said something like, "See I told you we were getting closer. We're beginning to become really tight. I knew it would happen".(Friday, December 4, 1987). For Brett, this was an important aspect of the class. Through the development of a certain level of trust the students began to share what could be considered intimate personal histories. We must note, however, that this occurred on December 4 and represented forty-four days of working with each other for approximately eighty minutes a day. The trusting/working spiral can take a long time to develop.

Cope (1976) in her analysis of a dance troupe, using Tuckman's (1965) developmental sequence in small groups, claimed that they went through stages of

forming, storming, norming, and performing (p. 55). She further broke down these stages subdividing each stage into either the social realm of interpersonal relationships or the task realm of work towards the product. She stated that in the forming stage participants test one another in their beginnings to form a dependence upon one another in the social realm and become oriented to the work in the task realm. In the second stage (storming) the social realm reflects intra-group conflict and the participants begin to develop the emotional responses necessary for the task (task realm). In the third stage (norming) a group cohesion begins to develop (social realm) and an open exchange of ideas begins to occur within the task realm. Finally, in the performing stage participants divide themselves into functional roles (social realm) and solutions emerge (task realm).

This sequence of interpersonal stages could also be applied whenever people work with one another and indeed the Collective process could easily be divided into the four stages from the Tuckman (1965) model. They do, however, impose a previously determined structure which can miss the things which are unique to this particular situation. For both Joanne and her students these stages could be easily integrated into the word "trust".

In this class, the level of trust reached a point where significant personal meanings could be shared just before the rough scripting began. Joanne's aim to bring them to this point was finally reached but most of the explorations were finished. For Joanne, trust came too late to produce anything more than a surface look at growing-up but the students were grateful for the experience which she had provided them. In her final interview of August 29, 1988 she said that they had reached the level of trust she had desired at the plays' end but it was too late to have the influence for which they strove.

In the final interview Stephanie compared the class with a family and many valued the positive relationships which had developed among them (see Appendix V-13). Brett, at this time, said that he was ready to do a Collective on growing-up. They seemed to acknowledge that through sharing in this Collective process they had reached a level of trust which would permit them to work well together.

However, some degree of trust had been developed and with this, some personal thoughts, ideas, and feelings of the students were articulated. Through the articulation of these ideas the students demonstrated an interest in the topic and over a period of time each student had provided a large amount of input for the project. The interest developed into a direct engagement with the topic and they accepted the challenge of authorship or creativity. The project became not just some external event to be dealt with but because of the personal investment, the project became a symbol of the the work they could do and their creative ability for which it stood. With the inclusion of personal knowledge the students felt a bond among themselves and to the topic. They found a sense of purpose in what they were doing, became committed to their ideas and the ideas of others, then took responsibility for the project.

The creation of the play which was performed for the public indicated to these students that their personal knowledge was valued and could be put to good use. The dialogue between personal and public knowledge took place in the act of creation and this act of creating was a strength of this dialogue as the students could see themselves as active participants in the creation of public knowledge. The Collective process was not a "keep busy" task in which the students were told they must participate. Rather it provided an vehicle for the students' voices to be transmitted and as such the commitment to the project was a commitment to self.

The process, however, was not merely self-centered and individualistic, a complaint which Hornbrook (1988) makes of certain drama classes. The scenes were not authored by one person but they emerged collectively through conversations with one another. Maureen explored some of the advantages and disadvantages of both solitary authorship and co-authorship and concluded that she preferred working with others. With having one's ideas accepted by one another a sense of community developed and a collective understanding of the topic emerged. No longer did ideas belong to one person. Although the students felt a sense of ownership in the project, through the acceptance of their ideas, they also recognized that these ideas were brought about through dialogue with one another and which Stephanie labeled "brainsqueezing" (to be treated in detail under "Authority of the Sequence").

These steps or stages toward the building of a collective spirit are in no way nearly as linear as they are presented. There is a great deal of overlap as once one develops a sense of ownership, commitment increases and vice versa. Ownership, in fact, occurred almost immediately in the process with the decision of the topic. There are such strong bonds among all of these stages that at times they can occur simultaneously. Like the point Vygotsky (1986) makes about the weakness of traditional psychology, in that "It makes the thought process appear as an autonomous flow of thoughts thinking themselves, segregated from the fullness of life..." (p. 10), the Collective stages cannot be truly separated from one another. There is a unity among them and their "interfunctional relations is particularly important." (Vygotsky, 1986, p. 1).

Public Meaning/Knowledge

In their creation of the play the members of the class were both recipients of existing knowledge and creators of new knowledge. In the research stage they took

previously determined material and put it into various dramatic forms. In the performance stage they communicated the meanings they had found with an audience. In their efforts to create a play, they took existing knowledge and made it personal in the exploration stage. They also had to find ways of communicating these new found personal meaning to the general public, the audience, but this was easier said than done.

In order to communicate a personal meaning to others it is necessary to access that personal knowledge in order to determine an appropriate medium through which that meaning can be carried to another who may not possess that personal meaning. In order to make a communication clear it is necessary to take one's audience into account. So, too, with the Collective meanings which are created.

In an interview on January 5, 1988, Joanne stated that the communication of the participant's collective understanding of a scene to an audience had been a problem, at times, in other Collectives which she had directed. The classes had formed collective meanings regarding certain scenes and although these meanings were understood and reinforced by each other, the audience could not understand them. This was the case with the opera scene on parental affections in public which has already been mentioned. The students knew that the scene was about parental affection and, thus, they knew the line "Give me a kiss" related to the scene idea. Of course, the audience had no previous knowledge of this and interpreted the line as a homosexual solicitation. The problem with working collectively is that with so many people in agreement with the meaning of a scene, it is difficult to conceive that the public at large may not understand it.

Collective knowledge, like personal knowledge, must discover what it wants to say and how to say it. There needs to exist a belief in the message on a personal level but that message also needs to be focused for others. In an effort to make public the collective and

personal meanings created in the Collective process, both personal and collective meanings are refined and changed. Personal, collective, and public forms of knowing converse and /or converge with each other and all are changed as a result.

Integration of the Stages

Knowledge, then, seems to exist on many levels all at the same time. One may have personal understanding of a topic, a different understanding based upon an awareness of the meanings which others may possess, a collective understanding formed with a group of others, understanding based upon the knowledge others outside of that group possess (general public), and an understanding based or formed by all of the above. In their effort to make public their understanding of growing-up, this class experienced all of these different levels. They may not be able to bring this concept to a point of articulation but they did experience it. Unlike a traditional classroom in which previously determined public knowledge is considered supreme and students are considered its recipients, students in the Collective process negotiated meaning and all three knowledge forms underwent a change. Thus this process was emancipatory.

Buber (1947) and Gadamer (1975) speak of conversation as a fusion of horizons in which no one side is supreme. So, too, with personal and public knowledge. It is my belief that collective knowledge allows true conversation to take place by being the footbridge between public and personal knowledge. It is the understanding of this footbridge to which curricular studies need to direct their energies. This is necessary if education is to discover its emancipatory nature through its acceptance of both teachers and students as equally knowing participants.

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To this end, the focus guiding this study shifts from the question, "How a Collective is authored?" to "What kinds or types of authority are used in its creation?" and "How do the participants perceive their authority?" From this, some of the authorities on this footbridge which facilitate or hinder dialogue can be made explicit.

CHAPTER IV

AUTHORITIES AS CO-AUTHORS

Introduction

The reconceptualists in their discussions of curriculum have focused on its "political, cultural, gender and historical dimensions" (Pinar, 1988 p. 2). This focus, to a large extent, has been at the macro level (Cicourel, 1981) of society at large and although they have contributed a wealth of insight into this area (Anyon, 1981; Giroux, Penna, and Pinar, 1981; Greene, 1973; and Pagano, 1988) little has been written about the political structures at the micro level of the classroom. The intent of this study was to explore such structures, in particular, the political dimension of a classroom in which a collaborative process seemed to be employed. By making explicit some of these structures which exert an authority over both teachers and students in the lives they share together, it was hoped that this new awareness could inform classroom practice.

If rules, conventions, and external factors can be considered to have an influence over a particular event (classroom activities), they, then, must be considered to have some degree of power or authority over that event. They exercise some control over the way which an event comes into being (Klein, 1966). If that event can be considered a text, then, those very same authorities are authors or co-authors of that text or event. In the Collective

process those features which exercise authority over its participants are therefore co-authors of the play which was performed.

For the purposes of this study, the structures or authorities which influenced the final product are considered contributing authors or co-authors of the play, "The Merry-Grow-Round", in that, they too, contributed to the script which was produced by this Drama 20 class. As such, some of both the external and internal forces which have influenced the play have also been considered and an integration of the micro-macro levels of analysis has been employed (Cicourel, 1981).

The authorities or co-authors, chosen for discussion, can be divided into three separate but overlapping themes or units. First, "time" will be explored as an authority and it will be demonstrated that how it was lived and experienced by the participants in this Drama 20 class, influenced the production. Then, what can be loosely considered the authority of "interpersonal relationships" will be examined to reveal how some of the ways which these students worked with each other and worked with their teacher, determined the outcome of their work, the performance. Finally, an examination of some of the structures which frame (Goffman, 1974) the classroom activities will be undertaken. These, structures also exert an authority over classroom procedures and author the scenes which were created in the Collective process.

All influences on the creation of this play, in total, would be an exhaustive study. The personal histories of all its participants, the presence of a researcher, and the interruptions of an announcement which changed a train of thought, to mention a few, could be included in the list of authors. This chapter represents a partial list of the many authorities and authors which can be taken from the data and ones which this researcher deemed important to include.

AUTHORITY OF TIME/TIME AS CO-AUTHOR

Heidegger (1977) in his introduction to Being and Time claims that the understanding of time plays a central role in the understanding of Being; "Time must be brought into light and genuinely grasped as the horizon of every understanding and interpretation of Being." (p. 61). Later in the same chapter he refers to the maxim of phenomenology as a turning "To the things themselves" (p. 74), a direction chosen for this particular study. If this is the case, time, and how it is experienced needs an examination.

Huebner (1975) considers "curriculum as a concern for man's temporality" (p. 237) and Craig (1984) discusses time as one of the factors influencing the life of a first year teacher. Moreno (1983) calls for a "theatre of spontaneity" (p. 3). All recognize that the experience of time influences the very lives which experience it.

Courtney (1980) examines time from a slightly different angle. He claims that "There are three states of time: remembering is of the past, living works in the present, and imagining aims at the future" (p. 10). Time, in this case, is a matter of perception and this perception had an effect on the final product. The participants' 1) past histories, 2) their present interactions, and 3) their imagined futures all contributed in some way to the authoring of this play. As such, the "experience of time" or the states of time one finds one's self in, could be considered a co-author of "The Merry-Grow-Round". One may exist in the present but be focused on past events, the immediate goings-on, or imagined futures. In this section, the influence or co-authorship of time will be examined through these frames of reference to determine how the authority these factors exercise a power of the participants and what they do.

Authority of History/History as Co-Author

If it can be accepted that the personal knowledge of these participants played a role in the creation of the play, then, their histories, their past experiences are authors. Each student was given an opportunity to include her or his own understandings of growing-up in the creation of scenes and it was the acceptance of their stories which gave them a sense of power and achievement. What we will do is look at a few stories which will show the authority these histories exercised over the production.

Joanne as Expert

Knowledge of Growing-up

Of course, the authority which Joanne brought with her as an expert in drama played a major role in the direction which this class took. Often teachers bring with them, into a class, a wealth of experience which their students cannot hope to match and it is this experience which makes a teacher an authority in a particular area. Joanne had amassed a great deal of formal drama training and experience over the years and both she and her students, because of her age, recognized her as the most experienced in the class with the growing-up process.

Joanne: You know what else changes, not so much in drama or in the Collective, but, let's say, in English is the twenty years of life experience which I have which makes things so much clearer let's say in Death of a Salesman.

(January 27, 1988)

Stephanie: She's gone through the part of growing-up that we are going through so she has all these memories to turn back on so she can help us.

Interviewer: How does she help you?

Stephanie: Say we're having problems with our friends, she's already had that. She's already been through it. When she was our age she went through it so she can give us some advice and ideas to work on.

(November 13, 1987)

Experience with the Collective Process

Many aspects of Joanne's experience can be worth examining but what is of prime importance to this study is her experience with the Collective process itself and how some of this experience placed her in a position of authority over her students. As the only one in this class who had been through this process before, Joanne was the only one who could be reasonably certain of the outcome. As the only one in this class who had co-authored a book on the Collective process, she was the only one who had some indication of what could/would/should happen next.

In the final class interview on January 18, 1988 many of the class vocalized that they were not sure what they were doing until they were given the first installment of the script on December 14, 1987 (see Appendix V-14). For two and one-half months they had gone through a process in which they were uncertain of the outcome. Yes, they knew of Joanne's past successful reputation but they had no personal experience upon which to base their progress. The Collective was/is an open-ended process with no clear cut vision of an end point which a prepared script usually has. The students, unlike Joanne, had no idea of what the play might look like. The exploration stage for many of these students made sense only after some concrete result was seen, which, in this case, was the handing out of the script.

Kevin: My first impression when we started to do the Collective wasn't very positive.

Interviewer: Why not?

Kevin: It wasn't what I was used to, I was used to going in and doing a skit and this was a big change... When we got to the point where we were putting this altogether and everything really started to make sense to me. At the beginning you're doing something and you're kind of wondering why you're doing this you are not sure why things are happening and things like that. At least that's the way I felt. And when it was finally coming together it finally made sense to me.

(January 15, 1988)

With her past experience Joanne had no problem with this open-endedness but for a long time her students were working on blind faith. The gap, between the history of the teacher who was experienced with an open-ended process and the history of students who were not, created an imbalance in the relationship which consequently raised the teacher's status to that of a guide, the one who had been there before. Some students commented about their uncertainty regarding the direction the class was heading until they saw the script.

Norma: Well what it was, was that until about two days before we got the script, I thought, "what have we done this year? We have done absolutely nothing."

Many Classmates: Yeah.

Norma: We've done nothing, it was so stupid. Then we got the script and all of a sudden...

Brett: ...everything was there.

Norma: ...everything was there.

(January 18, 1988)

This, however, does not mean to suggest, that Joanne's vision was/is an unfair advantage. In most relationships there are imbalances of expertise which place one person as an authority in a particular area over another. Such relationships, when looked at through an authoritative construct or frame, are problematic. The expertise one has developed in his/her daily living does carry with it a certain amount of authority which places him or her in an advantageous position over others. Working collectively may not be

a search for a relationship in which no power exists but, in fact, a relationship in which power and authorities are recognized, negotiated, and utilized for the good of the group.

One of the goals of this study was to make explicit some of these authorities so that they could be recognized and dealt with. Joanne was present during the final class interview and she was surprised at the students' responses regarding their lack of vision. She claimed that it was clear to her and that many times she shared this vision with them. However, even though she had explained it to them several times, they still did not understand. It seems that the Collective process needs to be lived through in order to come to some understanding or reach some level of comfort with its open-ended nature.

Of the entire class, only Joanne had experienced the Collective process before and this gave her insights of the process which her students could only access through her. Joanne knew what could be expected, her students did not and this put her in an advantageous position over them. She, therefore, became the guide and exercised the authority of the guide, which was to suggest and direct. The students went along with her choices but this may be due to their lack of knowledge of any other alternative, which a class, consisting of students with previous Collective experience, would have. By being the only one with such experience, Joanne was placed in a position of power, a power which her students seemed to accept and indicated this in the final class interview.

Maureen: I think it's really good of how Mrs. Reinbold put it altogether and made it kind of fit into place. Everything had the same kind of idea of riding the merry-grow-round. It was really neat.

Interviewer: So you're saying what helped was Mrs. Reinbold's structuring?

Many students: Yes.

Brian: Without her help we wouldn't have been able to put it together.

(January 18, 1988)

Expertise of Some Students

Besides Joanne, all students brought with them their own talents and skills which also shaped the final production. Three prominent ones are Brett's and Maureen's skills with music and Stephanie's artistic skills.

Brett, as an accomplished pianist, was able to incorporate some of his song writing skills in his introduction to a poem which he performed. As well, he was commandeered to play the piano during the singing of the friendship song at the end of the play. For many days the class practiced the song and Brett played the piano and directed the students.

There was little resistance to his authority and the students seemed to accept his musical expertise as a bonus for the class, as he was able to utilize this expertise in helping them improve their singing of this song.

Maureen's talent was employed in the singing of the opening song and throughout the friendship song Maureen helped Brett direct their classmates. Joanne turned to both of them, from time to time, for help with the musical pieces.

Stephanie's expertise was utilized in the making and painting of the horses which were fastened to the flats at the back of the acting space. She co-ordinated a group of students in the making of the horses and, as was the case with Brett and Maureen, her classmates seemed grateful that she had such an expertise. Whenever members of the group who were working on the horses encountered problems, they went to Stephanie for assistance. They accepted her as an artistic authority who could help them with the work they were doing.

The Question as an Act of Empowerment

From the examples provided, it is clear that Joanne and these three students had some control over the production as a result of their past experience and that their fellow participants in the process saw this past experience as an asset to the performance. They recognized these people as having particular talents and utilized those talents by soliciting their aid. Their power or authority, then, although originating from their past experience, did not truly exist until others recognized that experience as valuable to them and to the play upon which they were working. They demonstrated this recognition through the use of a request for aid or a question for some insight.

It seems that the nature of a request or question to someone else, empowers that person through the recognition of his/her expertise. This was the case with Joanne and her students. They had skills and expertise which were empowered through the request of others. Until solicited, their power would lay dormant until such a request was made or an opportunity to make use of it emerged..

Conversation as an Act of Empowerment

This request, however, at many times, was not formally made. In the course of conversations one person's idea stimulates an idea in another person. In accepting another's ideas, the students empowered each other through the recognition of the offered idea. A conversation allows for the building of responses based upon the present situation, in combination with the participants' past experiences, and the futures the participants hypothetically project (Courtney, 1980). There is an implicit question in all conversations which asks for new meaning to be created, a meaning which can only occur in

conversations which permit inclusion (Buber, 1945) of the ideas of all of the parties involved .

Both the acts of conversing and questioning empower another in their recognition of an individual as one who has the expertise to respond and this very same expertise has been created through the knowledge and skills one has acquired. Joanne and each of her students had advantages over each other based upon the talents they brought with them to the class. It was the utilizing of these advantages for the final production to which working collectively aspires. Their histories helped to author "The Merry-Grow-Round" but through dialogue with an spirit of inclusion, the participants did not see these histories as authoritarian.

Authority of the Vision/Vision as Co-Author

For the time being, we will break the authority of chronological order, skip the authority of the present, and go directly to the authority of the future. We will look at the personal visions which these participants held and determine how these visions helped to shape this play. As already seen, Joanne, for the most part, possessed the only vision as she, and not her students, understood the Collective process and what to expect. In interviews with all key informants, their responses indicated this. All responded to the question, "How do you want the play to look?" with vague generalities like "I want it to be a serious look at growing-up" and "I don't want it to be depressing or too negative". A clear picture did not seem to be present.

For Joanne, however, this was not the case and throughout the process she tried to explain to them what was taking place. This was not as successful, however, as she had hoped. During the January 18, 1988 interview with the entire class Joanne sat in the

background as the students and I discussed various aspects of the process which they had just completed. They reported that the process began to make sense after they had received the script (see Appendix V-14) and Sylvain in an interview on November 18, 1987 indicated much the same thing. He wasn't sure where they were going but he placed his trust in Joanne's sense of direction.

Sylvain: Seems pretty complicated. Like all the stuff we did... I don't know how she's going to put it together. I trust her.

Interviewer: You trust her? How do you trust her? What makes you trust her?

Sylvain: Like I've known her last year she seems to do a lot of stuff at home, thinking. She works very hard at home too.

Interviewer: So that makes you trust her?

Sylvain: Yeah.

Interviewer: Now that you're into it what is your vision for this play? What do you see it doing?

Sylvain: It's hard 'cause I don't really know the people in this class. I started to know the people in this class but I don't know if they're going to be able to do everything under pressure and all that.

Joanne clearly had a sense of direction or vision which her students did not possess and this gave her an advantage over them. Through explanations she tried to give them an understanding of the process but it was unsuccessful and it wasn't until the interview with the entire class that she became aware of this. She discussed this in an interview shortly after the entire class interview had taken place.

Joanne: Like I've always really thought of myself as a fairly perceptive teacher, ha ! I felt that the majority of kids tied in. Even if they didn't understand they did have some idea of where we were going and they said that too. They said that obviously she got this figured out. She never screwed us up before. See when I explained that to them I knew exactly, (pause) exactly, but obviously they didn't understand.

(January 27, 1988)

Joanne's vision was a guiding force in this Collective and for the most part the students followed along, trusting in the directions she chose. Most times, they recognized Joanne's input as stimulations upon which they could attach their own ideas or at times even change it completely. Stephanie, in the November 13, 1987 interview, indicated that she believed that there existed an open dialogue between Joanne's vision and student ideas.

Stephanie: Well, she explains everything really good. She explains exactly what she wants but we have our own ideas that we can put into it. It's not like she's giving us one idea and that's all we can do. She gives us a basic idea and we can do anything with it.

Interviewer: So you feel you have a lot of input into what you can do?

Stephanie: Yeah, a lot of freedom of what we can put into it.

On two occasions, however, it was quite evident that this was not the case. On one of these occasions Joanne's vision of how a scene should look failed to include student input. In the other there was a strong tension between Joanne's vision of what form a scene should take her students who resisted it. Both stories, given below, reveal some of the struggles that result from the power of a vision.

Height - A Teacher's Interpretation

During the presentations of the monologue mid-term assignments Reanne included a poem entitled "Height" by Anne Morrow Lindbergh (1972) as a part of her presentation. The poem dealt with growing-up and Joanne thought it would make a wonderful choral speaking scene. On Monday, November 16, 1987 Joanne handed out the poem and instructed the students how it would be used. For approximately twenty minutes she told her students what the poem meant. She gave them her interpretation and how it would be staged. There seemed to be no act of inclusion of student ideas nor encouragement for them to find their own meanings. The role of the students was to act out Joanne's vision which

had come to her the night before. In her excitement over her own interpretation of the poem, Joanne allowed very little room for student input.

On January 5, 1988 Joanne commented that she was thinking that she would drop the boys from the poem as they really were not putting much effort into it. During an informal chat well after the production was over Joanne reflected and claimed that the students didn't really "buy into" the scene and I suggested that we look at the tape made the day she introduced the poem in a the form of a "stimulated recall" interview (Conners, 1980; King, 1980; and Tuckwell, 1980). During this interview on April 4, 1988 Joanne watched a portion of that lesson (see Appendix V-15) and her responses were, "This is terrible. This isn't working collectively. No wonder they didn't buy in, I didn't give them a chance to put in their own ideas. It's just me telling them what to do. Boo hiss!"

For Joanne, "buying in" meant a sense of inclusion, a sense which her strong vision did not allow. The students did not feel included, so they did not feel a sense of ownership nor commitment toward this scene. Joanne, immediately recognized what had gone wrong with the scene and attributed it to her pushing her great idea to the point that it neglected student input. Her personal knowledge as a teacher, in this instance, failed to accommodate or build the personal knowledge which the students needed in order for this scene to work. Her interpretation became an authoritarian one which denied student authorship. She was ashamed of this lesson but gave permission for its inclusion as she recognized the importance of exposing this authority which can negatively effect any communication situation.

The Opera - A Resistance to Form

Another story which demonstrates the authority of the vision or plan can be seen in the creation of the Opera scenes. Here, however, it was not Joanne's interpretation of the content which created a gulf between her and her students but her insistence on the use of a particular dramatic form to present the content.

Joanne, many times, claimed that one of the reasons why she chose to do a Collective was that it allowed for the teaching of many dramatic forms of expression. She explained this to them early in the process on Tuesday, October 6, 1987 (see Appendix V-11) and reinforced this many times throughout the time they spent together. On Monday, November 30, 1987 Joanne informed her students that as far as she was concerned there were far too many improvisational scenes in the Collective which was emerging and they needed to explore other forms of expression. She said she didn't want to force forms on them but they were not exploring enough.

For the scenes which would represent her students' complaints with their own parents, Joanne suggested that they use a form which would give some sense of safety to the parents in the audience and the students seemed to accept this notion. However, when Joanne suggested that they use an opera format, student resistance was immediately evident. (see Appendix V-11). They groaned when it was first brought up and never really enjoyed doing it.

Brett, in the class interview of January 18, 1988, claimed that he didn't like the idea and received vocal support from many of his classmates. Stephanie reflected on her displeasure in her journal, "I think the opera skits are really dumb. No one can understand

what we're saying and it really sounds RETARDED!!!". The students were uncomfortable with the form and displayed their displeasure in the quality of their work.

Joanne's aim as a teacher was to expand her students repertoire but her students resisted this particular form. In January of 1988, two weeks prior to the first performance of the play she considered dropping the Opera scenes as they were just not working but she decided to give it one last shot. On Thursday, January 7, 1988 many students yelled out suggestions to fix the opera scenes and one, which seemed to go unnoticed by the rest of the class, was a suggestion from a student to sing the dialogue to a song like "Row, Row, Row Your Boat". A day later, Joanne made that very same suggestion and the Opera scenes fell together to the pleasure of all those involved. The conflict resulted in two scenes which played very well in front of the audience.

Two strong opinions opposed one another for a long period of time and eventually a compromise arose which created two scenes which perhaps would not have been as strong without the conflict that went along with its creation. Working collectively does not mean the absence of conflict and the tension between two strong opposing visions can produce a good scene. In this case, each vision maintained its own authority and through a creative compromise this scene was eventually authored to the satisfaction of those involved.

Brett: I think the operas turned out a lot better than I thought they were going to be.

Kathi: Most definitely...

Maureen: Yeah...

Brett: Let's can the operas. Let's not give them any more work. But they turned out okay.

(January 18, 1988)

Authority of the Sequence/Sequence as Author

We have seen how the experience of the past and the visions of the future have had an effect on the authoring of this play. Now we will look at part of the chronology of the unfolding story to see how the sequence of events also influenced the final outcome.

For example, in the Collective stages, a large amount of time was set aside for the exploration of the content with various dramatic forms. If this time had been expanded, reduced, or changed in some way, the final product, the play would have reflected those changes. A discussion on Tuesday, November 24, 1987 demonstrates this.

On this day, the students presented series of rules and procedure which were solicited by Joanne. These student-made rules were an attempt to solve a perceived problem regarding the lack of trust in the classroom. It was felt that by giving the students a sense of ownership over the rules which would affect their behavior, there would be a far greater chance that the students would accept them.

With these rules many students requested that more time be spent discussing each scene. They felt that through discussion time, such as this, a stronger bond of trust would be developed. Joanne agreed and still does but in a short discussion with me she lamented that this would take away some of the much needed time to find enough workable scenes to fill the show. Discussion time was deleted from the sequence due to Joanne's perception that they had little enough time as it was to create scenes and that this type of discussion, although worthwhile, could interfere with finishing the process. Time pressure deleted much discussion time from the sequence of events.

The authority which comes with sequencing can also be explored through the examination of two different ways Joanne employed to create material. Each has a set of advantages and disadvantages and although both can be employed in the Collective process, each technique changes the authoritative structure of how ideas emerge. We will call the first "brainstorming", a term familiar to many who work in creative groups, and the second "brainsqueezing", a term created in a discussion with Stephanie. Both will be examined separately and then compared.

Brainstorming

This Collective process began on Friday, September 25, 1987 with Joanne asking her Drama 20 students to come to the next Wednesday's class prepared to offer ideas around which they would create a play. On that day, Wednesday, October 1, 1987, Joanne solicited student ideas (see Appendix V-5) and from this brainstorming session the theme, "growing-up" emerged as the idea central to most of the ideas presented. Joanne was the only participant who did not submit an idea but on the following day she did synthesize the ideas which were given and announced that she agreed that the play would focus on growing-up. The Drama 20 class had brainstormed topic ideas and reached a decision of what topic would be chosen around which to base their play.

Now, let's take a closer look at this procedure to determine some of the authorities or structures which were present and how they may have influenced the choosing or co-authoring of the topic, growing-up.

The brainstorming session did not really start with each student presenting her or his own idea but began with an invitation for each student to determine what she or he wanted as a topic. Joanne started by soliciting the personal ideas of each and every student,

therefore the foundations of this play began with an exploration of the personal knowledge which each student held. These personal ideas were, then, shared with one another and a collective understanding of what this play could be, was formed. During this process, it was noted by Brad, one of the students in the class, that many of the ideas for this could fall under the general heading, growing-up, which he mentioned about a third of the way into the brainstorming process. The rest of the ideas were presented but it was evident by the end of the class that growing-up would be the logical choice, as most ideas would connect with it very nicely.

Growing-up was similar to the topics suggested by Brett, Maureen, and Stephanie. In a later interview they indicated that they liked the topic because they felt that it was one to which they could relate.

Maureen: Oh I like it.

Interviewer: Why?

Maureen: It's interesting. When you think of growing-up everybody goes through it. Everybody has gone through the same process of growing up so everybody can relate to it. But things like death nobody yet has been involved with it. Well people have but not everybody, yet.

(November 12, 1987)

Brett: Brad made this topic up, he brought it up. It's a really good topic because you can expand on it. Everyone can relate to it, you know. If you did a show about alcohol and drugs some people can relate to it but everybody can relate to growing-up. I was watching a show on the week-end and this girl was saying, "Growing-up is like growing-out." It is, growing-up is like growing apart and everyone can relate to it because everyone broke away.

Interviewer: So you like the topic because everyone can relate to it, something that can bring the whole class together?

B: Yeah.

(November 16, 1987)

Stephanie: Growing-up, I think it's great. I think it's one of the best topics we could have picked. Like if we said we would do war or family problems or something like that, well family problems is basically growing-up and it's a good subject. It is

something we can really relate to. So this we can relate to because that is what we are doing, "Growing-up".

Interviewer: So you feel it means something to you?

Stephanie: Yeah, we can really get into it.

(November 13, 1987)

This, however, was not the case with Sylvain who had, in the brainstorming session, suggested an exploration of war. At the time of our first private interview, he had not "bought in" to the topic.

Sylvain: I guess the ideas at the beginning of the year, everybody chose an idea. I really didn't like it. It's too general there's too many things about growing-up and we go off subject a lot of the time.

(November 18, 1987)

In Sylvain's case, it seems that the acceptance of the topic was a bit more difficult because it was further removed from growing-up than the topic suggested by Stephanie, Brett, and Maureen and this can, perhaps, give us some insight into the authoritarian nature of the brainstorming process.

When the students came in with their ideas, the ideas, for the most part were well thought out and fixed in their minds. For each of them a clear, but different image of what direction this class should follow was set. The brainstorming exercise gave the students an opportunity to voice their personal ideas which they had authored privately but this same voice also restricted them from listening to other voices as their own idea, to a certain, extent had become fixed. This process of brainstorming, then, made it more difficult for the students to reach a consensus, as it fixed the personal knowledge of each student before a group discussion took place. The sequence of going from personal knowledge to collective knowledge, although freeing for the individual, was difficult for the group. In this instance, most of the topics, which were presented, were similar, making a compromise

was fairly easy to reach. This, however, need not be the case and it is very likely that a diverse number of issues could be presented.

The type of brainstorming, which took place here, had the advantage of allowing each student to discover his or her own personal knowledge and voice that knowledge to others. The disadvantage was that it set up a situation in which personal knowledge of each individual was put in conflict with each other which made it difficult for the creation of collective knowledge by the entire class. For those who would not give up their own idea nor accept the chosen one, their sense of ownership and commitment to the topic would not be as strong, as it would be for those who thought the topic chosen was a good one.

Students, in this class, then, went through a process of negotiation and compromise and each student had to come to his or her own terms with his or her relationships with others. Personal knowledge, too, can be authoritarian, if one is unwilling to negotiate with others. The brainstorming procedure which was followed in this situation reinforced personal knowledge and then insisted on it to change in order to create a collective vision. The inherent tension set up by such a sequence carries with it the advantage of encouraging personal knowledge and the disadvantage of placing it in conflict with the personal knowledge of others in order to reach a consensus.

This does not mean that the process needs to be abandoned. In it, the students were involved in a process of finding a balance between themselves and others, a process which they will continue throughout their lives. It is important, however, to recognize the tensions of power which exist in such a sequence.

Brainsqueezing

Another form of group decision-making was claimed, by Stephanie, to be the ideal way of working collectively and from the interview of November, 13 1987, this process was labeled "brainsqueezing".

Stephanie: In my old drama classes we didn't have any input. She just gave us something and we just did it. I've learned to put in what I think and say what I think. When you're acting you have to act free. You have to think while you're doing it instead of this is what we're doing this is what we have to do so lets' do it. We're kind of thinking what we have to do first and then putting it all together kind of smuching it up and all of our brains get squeezed in together. The Collective is like that, our brains are just squeezing in together. Nice adjective or whatever you want to call it...

For the not acceptable scene they (the boys) had this preconceived idea of what was to go on and they wouldn't let anybody get any ideas in. It was like they had this basic idea and they wanted to work on that but they didn't want any other ideas coming in. They had this idea that the guys would be complete nerds and the girls would be real upper class snobs and there wouldn't be any no caring or friendship in it. We wanted Lise to be nerdy but she would be caring.

Interviewer: So what you're saying is that your brains didn't squeeze together.

Stephanie: No they didn't. They didn't mind listening but they didn't use the ideas. Our brains didn't squeeze together but sort of bounced off of each other.

Stephanie was quite aware of the authority which existed in the sequence of how ideas emerged. She claimed that preconceptions of how a scene would look could interfere with the squeezing together of personal ideas into a collective vision. On Tuesday, December 1, 1987 she came to the interview with an example of brainsqueezing which had occurred during that day's class (see Appendix V-16). She claimed that this class represented what she meant by brainsqueezing and she was excited with her find.

On that day, Stephanie had brought in a song which she had thought related to the theme and after it was played, the entire class discussed the possibilities of staging it. Ideas were exchanged, modified, twisted, turned, adapted, pulled apart, rebuilt, deferred,

rediscovered, and what emerged was an ending for the play complete with an idea for the students to have photographs taken of themselves to place on caricature bodies. This would be followed by a song on friendship. It was announced that another idea would have to be found for the staging of the song which Stephanie brought in. This, however, was never done.

Stephanie's suggestion stimulated an open discussion which led to the two scenes which would end the play. Ideas were taken and squeezed into a workable scene which had input from many students. Stephanie had no preconception for how the song would be staged and the sequence started with all participants being at the same level of creativity. The ideas which emerged occurred in dialogue and not in the imagination of one person who conceived a personal idea which would be a "pre"conception for the group. This process of brainsqueezing placed collective knowledge in the forefront and the personal knowledge of the participants accommodated to it.

Stephanie also pointed to a classroom procedure which could prevent brainsqueezing from occurring. She noted that the rule of raising one's hand before speaking prevented ideas from being voiced.

Stephanie: Everybody in this class has their own ideas about answers. You don't have to raise your hand or anything, really. You should, and ideas just come out; answers just come out.

(November 13, 1987)

It seems that the structuring of a class with a teacher arbitrarily deciding the sequence of student responses, such as the raising of hands, inhibits student voice and ideas just coming out. Brainsqueezing needs the absence of such a control in order to work. This does not suggest that no class focus is needed but that, at times, a classroom

procedure, such as the raising of hands needs to be reconceptualized and recognized as an authority which may inhibit the voice of students.

However, brainsqueezing, too, has an authoritarian aspect to it. It can place a great deal of power into the hands of the originator. In open-ended conversations the discussion starts with a stimulating activity, in this case the song, and this activity focuses the discussion. Therefore, all student ideas were funnelled, shaped, or framed by the initial activity as all responses sprung from that stimulus. In this case, Stephanie was willing to let go of her original idea and allow the group to take ownership but in any case, the final scenes did originate with Stephanie and, as such, were framed by her suggestion.

Brainsqueezing, like brainstorming, has advantages and disadvantages. It starts with collective knowledge and in so doing personal ideas which could be fixed or preconceived may not exist and interfere with a consensus being formed. However, it does not allow every participant an opportunity to discover his or her own attitude toward the stimulus and he or she is at the mercy of the one who speaks first and upon which the following responses will be built.

Brainstorming/Brainsqueezing: Differences in the Moment of Conception

Stephanie, in her discussion of the authoritarian boys, mentioned that they had a preconception of how the scene should look and that this conception did not accommodate the girls' ideas. If we explore the word, conception, just a bit further, we may find that it can shed some light onto the authoring or conceiving of this play.

When a creature is conceived, it may be regarded as a complete entity as all genetic factors become fixed at that particular moment. No genetic changes occur. The egg can not

be refertilized. The creature becomes fixed. Perhaps, to a certain extent, this also occurs with thought. Once an idea is conceived, it appears, from Stephanie's perception, that accommodation is difficult, if not impossible. Once the boys had decided on an idea they felt committed to it and were unwilling to change. Their idea was (pre)conceived as it did not allow for the fertilization from all participants. Brad experienced this with a group in which he was working. They made a decision regarding their scene on the day he was absent. Since he was not present at the moment of conception, he found it difficult to buy into the idea upon his return.

Papin (1985) reports a similar occurrence with a Collective company in New York. One actor left a meeting early and in her absence the remaining members decided on a name for their company. She felt betrayed by this act and the issue of the name was prolonged for months. This participant was not present at the moment the decision was reached and, therefore, felt no ownership nor commitment to the name. Had she remained, perhaps, another solution would have emerged. At any rate, chances are that she, along with the others, would have felt a greater sense of ownership in the decision had they all been present when it was made. As it was, this actor felt betrayed by the other members of the company.

Personal knowledge whether formed prior to brainstorming or from an individual's distant past has a fixidity which is reluctant to change. As such, because personal knowledge is conceived before dialogue, it, to some extent, is preconceived for the other participants who had no influence in its conception. The offspring is not common. In brainstorming sessions which start with the exploration of personal knowledge, some ideas will be preconceived in order to stimulate discussion, but it needs to be open for another fertilization before a collective conception can take place. Only through open dialogue can collective knowledge be formed.

Collective knowledge, of course, does and will begin with some form of stimulus around which a discussion will follow. It must be recognized, however, that this stimulus does frame the discussion and therefore exerts an authority over the discussion which will follow. Consequently, the stimulus for a collective creation funnels the personal knowledge of the participants into a certain shape.

Both brainstorming and brainsqueezing carry with them certain structures which exert a power over the product which will emerge. The sequences of both are problematic in that each sequence structures an activity by placing either personal or collective at the forefront and in so doing, to some degree, suppresses the other. However, both procedures recognize both the collective and personal forms of knowledge and set up a process of negotiation between the two. Using them both in a Collective process can help maintain a balance between personal and collective knowledge, between self and others, as was the case with this Drama 20 class.

AUTHORITY OF INTERPERSONAL RELATIONSHIPS/ INTERPERSONAL RELATIONSHIPS AS CO-AUTHOR

In the earlier discussions of personal, collective, a public knowledge, a great deal of emphasis was necessarily placed upon the relationships between Joanne and her students and among the students themselves. How participants get along with one another will be reflected in everything they do so the authority of the interpersonal relationships does and will overlap with every theme discussed. However, it is important to examine interpersonal relationships separately to make explicit some of its facets which helped to co-author this play.

Authority of Trust/Trust as Co-Author

Trust was undoubtedly one of the major influences in the creation of "The Merry-Grow-Round" and was equally important to the students as an end in itself. It has come up in the discussion of personal knowledge where it was necessary to develop a level of trust among students in order for individuals to articulate their thoughts and ideas which were personal to them. Brett and Joanne have made comments about the depth of scenes and claim that high degree of trust among the participants allows for better insights into the topic being explored and, therefore, the chances of producing significant scenes are that much greater. Sylvain claimed that his lack of trust in the class, as a whole, prevented him from presenting ideas which he considered worthwhile to articulate and in the final interview (January 18, 1988), all but Ian claimed that they valued the level of trust which had been developed as a result of this process.

All of the above indicates that the ability to trust was valued by most of the participants in this Collective. In a situation, like this, where a product needs to be created co-operatively, trust is the foundation and the rest of the building relies heavily on such a foundation. An examination of some of the different trusting relationships can indicate how the ability to trust or the lack of the same influenced the way these people worked together and as such held some authority over them and their work.

Friendship

The friendship or closeness which developed among the class members was important for Brett and Stephanie. Brett emphasized that the closeness helped people be their true selves with one another and he valued this. Stephanie valued the aspect of people working together and compared it to a family.

Interviewer: So you like the idea of people working in one big group. What are the advantages and disadvantages of that?

Brett: Well the disadvantages are distractions and stuff. The advantage is that it brings people together, you know. Like people you don't really talk to outside of the classroom, you say, "hi" to them and everything now because you're closer. You know more about them. It brings out the person in them. That's what I think this class does. It brings out everyone's true self.

(November 16, 1987)

Interviewer: Do you find any difference between what Mrs. Reinbold does than what you did in grade seven, eight, and nine and maybe what you did at the community theatre?

Stephanie: It's more like as a group here. Like everything is all together. Before we were placed two or three people in a group and we had to put on a small performance of something. At the community theatre it is everybody but they work individually for a while and then you put on the play.

Interviewer: So the emphasis is...

Stephanie: It's more family here everybody seems like they're all together, you know.

(November 13, 1987)

In the final class interview on January 18, 1988 others reinforced this aspect of the class and were glad that a level of trust had developed among them and that they were leaving the class closer than when the first started the Collective. But this was not the case for every student.

Ian: Well we got lectured a lot on trust and I think it's a pile of crap personally. I didn't understand why we were getting lectured about all this trust and stuff. I didn't care about anyone else thought (with a grin) because they're all slime anyway. (class laughs, Kathi lightly slaps his face) I didn't give two squats what Effy thought of me...

(Some comments edited out which are contained in Appendix V-13)

Kathi: When you get on a topic as personal as growing-up, You're sharing a lot of yourself and you have to be able to trust the people not to go and blab something that you consider really personal... At the beginning of class there was only one or two people in the class that I could trust but after a few weeks of everybody working together with everybody sharing a little bit at the beginning, then you have no trouble trusting them. You know they're not going to go to the door and yell, "Hey everybody, guess what".

Ian: Right, shoot me down.

(January 18, 1988)

Ian articulated that he saw no real value in trust but his acceptance of Kathi's light slap told a different story as did his acknowledgement that Kathi's argument shot him down. Kathi placed trust as a prerequisite for the articulation of personal knowledge and she claimed that this willingness to share develops step-by-step.

Trust for Articulation and Quality

Sylvain and Joanne made comments about trust which were similar to those of Kathi and they both claimed that the ability to trust was necessary for a quality show.

Sylvain: I don't trust the people in this classroom. I don't say what I want to say.

Interviewer: Why not?

Sylvain: If I say something stupid about my personal life, maybe they'll blab around the school

Interviewer: Has that happened?

Sylvain: I don't know. They don't tell me. I trust some people but not everybody.

Interviewer: Is that affecting this play do you think?

Sylvain: Yes because I don't really say what I want to say. Sometimes I have good ideas but when I want to say them I don't. When I speak French I'm a leader. It's been only two years since I've been speaking English.

(November 18, 1987)

Joanne: I noticed that when I said that they had to come tomorrow with a memory (Suzette) said, "What if we can't say it out loud?" So I'm not sure these kids are really ready to share, whether they really trust each other enough and I think one of the reasons why they don't trust each other enough are people like (Ron) and people like (Margo) in this class.

Interviewer: Okay.

Joanne: Because Margo makes fun of people and she and I have almost come to blows over her making fun of Shirley's laugh which annoys me as much as it annoys anybody else but she imitates her all the time. So I think that kids are really reluctant to bare their souls here. Not that I believe that the baring of souls has to be, but I think there are things that they want to say but they're afraid to say them because Ron will ridicule them and so will Shirley. And I think what is going to happen as a result is that this is going to be a really light Collective. I can tell right now.

Interviewer: Because...

Joanne: You know what I mean by light, I mean there are not going to be any heavy duty scenes in this Collective.

Interviewer: And you say it is because it is because of the lack of trust.

Joanne: I think so. The lack of comfort level with having those people in the class. And that is something I guess you live with. They are who they are and they've established themselves and did last year as well.

(October 20, 1987)

For this production, trust was needed so that the personal knowledge which the students possessed could be brought forth and Joanne demonstrated her trust in the students by sharing personal aspects of her own life. Many times, during discussions, Joanne included some of her own personal experiences and through this behavior Joanne was able to serve as an example by demonstrating the trust she had in the students. This can be best exemplified by the events of Friday, December 4, 1987. This was the last day of the exploration stage and Joanne wanted it to end with a synthesizing event. What she planned, was to have the students, once again, reflect on their own growing-up and to share what each of them considered a significant growing-up experience with the rest of the class. She turned off all of the lights except one dim spot light which was focused on a chair. She sat on this chair and led off by reflecting on her mother's death which occurred when Joanne was about ten years old. She explained that until she reached her early twenties she felt that her life was all a big dream and that she would wake up and everything would be fine and her mother would still be alive. It was the making of another big decision that made her realize that this wasn't true and that she was responsible for the events in her life.

After her reflection, she left the chair and invited others to share their growing-up moment. Slowly but confidently every member who was present shared a significant growing-up moment and some of these sharings became what they called the "brass ring moments" scene in the play. Brett referred to this activity in the class interview of January 18, 1988, as the "clicker", the day when everybody opened up to each other.

Trust in Abilities

Besides the type of trust which allows people to share their personal stories, Sylvain and Joanne also spoke of a different kind of trust, a trust in each other's abilities. Sylvain, as previously mentioned, trusted in Joanne's vision which indicated that he also trusted in her ability to make the proper director and teacher decisions. Joanne trusted in her students' decision making abilities and believed that this was necessary for student authorship. Both indicated a spirit of inclusion (Buber, 1947) which accepted each other as a co-creator of meaning.

Sylvain: Seems pretty complicated. Like all the stuff we did... I don't know how she's going to put it together. I trust her.

Interviewer: You trust her? How do you trust her? What makes you trust her?

Sylvain: Like I've know her last year she seems to do a lot of stuff at home, thinking. She works very hard at home too.

Interviewer: So that makes you trust her?

Sylvain: Yeah...

(November 18, 1987)

Joanne: I know probably as a director I probably let my kids dictate far more and even when I do a script I do. Where they feel what they think would work because they always got such neat ideas, I think, and especially the scenes that they were in. They have a feel for what they should have happened and where they shouldn't be. I really think that kids especially in the Collective should have input as where they

come on and when they walk and what they should do with their hair.

(January 5, 1988)

Trust was an important, if not the most important co-author of this Collective. Without it the participants would not have been able to share the personal knowledge upon which scene ideas emerged, nor would they have been able to increase each other's level of confidence by indicating that they trusted in each other's abilities. The level of trust achieved, although not as high as Joanne would have liked, did exercise an authority over the production and besides co-authoring the play, it also co-authored friendships which developed from working, sharing, and creating together.

Authority of Conversation/Conversation as Author

We can now see that this is the full realization of conversation, in which something is expressed that is not only mine or my author's, but something in common (Gadamer, 1975).

The "fusion of horizons" to which Gadamer (1975) refers is a meeting or squeezing of minds through which a new horizon or collective meaning is created. This section will examine conversations and the attitudes some students had toward them, in order to explore the power struggles that can occur during the participants' attempts to fuse ideas.

Leadership of the Teacher

Penland and Fine (1974) in their discussion of group dynamics divide groups into two separate structural categories and label them a) a structure-oriented group and b) an open process group. They claim that there are differences in leadership style and this influences the way a group functions. Although Joanne was the leader/teacher/director, the Collective process was far more open than a traditional structure-oriented classroom in

which the teacher authority was the guiding voice for the class's activities. The final play was waiting to be discovered and the process, although outlined in stages would, to a large extent, be determined by the participants.

Joanne was in a leadership role of an unstructured group "where there is no sharply defined leadership role and no superimposed set of goals and regulations, members experience a kind of freedom to explore, along with concomitant anxiety about that freedom and the responsibility it imposes on them" (Penland and Fine, 1974, p. 52). Joanne's leadership, then, was not that of a traditional teacher and thus, the power and authority which came with her type of leadership was different. She had the status of teacher and possessed the authority of an expert. But what was different about her style of leadership and how did her students react to it?

Throughout the process Joanne was in dialogue with her students. She started by discovering their ideas and built her plans around them. Idea sheets were created and from these, class activities were planned. The students recognized their own voices in Joanne's lessons.

Stephanie: Well, she explains everything really good. She explains exactly what she wants but we have our own ideas that we can put into it. It's not like she's giving us one idea and that's all we can do. She gives us a basic idea and we can do anything with it.

Interviewer: So you feel you have a lot of input into what you can do?

Stephanie: Yeah, a lot of freedom of what we can put into it.

Interviewer: She brought you a script (Sleepover script) today.

Stephanie: It was our scripts but she just blended them together. It was really good.

Interviewer: Did you mind that?

Stephanie: No I thought she was going to give us like a script with all our words on it and everyone would kind of blend it in together but she blended it all in together for us.

It really works good.

(November 13, 1987)

Stephanie recognized in Joanne's leadership style a blending of fusing of teacher's aims and expertise and student ideas and this was reinforced by other classmates in the class interview of January 18, 1988. The conversations which existed between the teacher and students was not a top-down instructional model but one of inclusion. The students felt that Joanne listened to them and made changes as a result.

For example, on Thursday, December 3, 1987, Joanne had instructed her students to create slide shows based upon their research on drugs, alcohol, and runaways. In this instruction, she called for a narrator. After some discussion in one group, Darcy approached Joanne and asked her if they could have two narrators in their group. Joanne agreed.

Yes, Joanne was the leader and the students saw her as the one designated to make decisions. But they also saw that they could converse with her and that she could change as a result of their input. Constantly, students would give Joanne variations of her instructions, and for the most part, she accepted them without question. Joanne was the type of leader who helps to keep the project focused, but she constantly adjusted that focus through conversations with her students.

Student Leadership

Many of the decisions made in the Collective process occurred through conversation in small groups. Although very seldom was a formal leader chosen, various students, informally, exercised power and influence over their peers. Stephanie commented

on this in relation to the conflict she and some other girls had had with the boys not accepting their ideas for a scene.

Interviewer: So what you're saying is that your brains didn't squeeze together.

Stephanie: No they didn't. They didn't mind listening but they didn't use the ideas. Our brains didn't squeeze together but sort of bounced off of each other.

In this case the boys took a position of power and refused to accommodate the girls' suggestions. There was no act of inclusion and there was no conversation. This group of boys determined not only the roles they were to play but also told the girls what roles they were to assume.

Sylvain also discussed the aspect of the acceptance or rejection of ideas and concluded that a good creative group needed no leader.

Interviewer: So you find that you have more input in some groups than others?

Sylvain: Nobody's trying to get power in this group. There's no leader in the group. Everybody gets their ideas in and you put them together. While in another group one person writes everything down and it's his words.

When working in small groups, the students seemed to define leaders as people who insisted on their own thoughts and ideas to the exclusion of the suggestions of others. Leaders were people who took power and exercised it over others and in so doing prevented conversation. To them, this type of leader was destructive to the Collective process.

The style of leadership, then, influenced the types of conversations between the teacher and students and among the students themselves. Joanne was able to incorporate student input into her ideas and blend ideas together. The students, however, noted that at times, student leaders denied the input of others. This also occurred on one occasion

between Joanne and her students but will be discussed under the heading "Authority of the Interpretation".

In the authoring of this play, at times, discussions were open enough to allow for inclusive conversations and therefore the co-authorship of ideas, but on other occasions an authoritarian leader prevented conversation and a fusion of horizons by not accepting the input of others. Scenes in this play were created from conversations which included the ideas of many participants and from discussions in which a leader dictated his or her own idea to others.

Size of Group

Group size also determined what types of conversations existed and the students, in particular, had valuable comments to make about how the size of the group influenced the way they worked together. Brett found it difficult to work in entire class discussions and activities as did Sylvain.

Brett: You have to listen and pay attention and stuff and it's hard because of the atmosphere. Everyone's on the floor and everyone's loose from their first class getting warmed-up sometimes it's hard to concentrate but that's what you got to do.

Interviewer: So you found people distracting?

Brett: Yep, I do.

Interviewer: What do you do to overcome that?

Brett: Sometimes I center myself on something on the rug and I listen to it. I center myself on that piece of gum on the rug there, and I'll just sit there and stare at it and listen to it, I just try to ignore everything around me, sometimes that works. If I want to look at her I see other people and then I look over there and I look over there (pointing) But if I look at a piece of the rug I can listen to her and daydream at it and listen to her.

(November 16, 1987)

Sylvain: It's kind of hard for six people to put their ideas together. It would be even harder for the whole class.

(November 18, 1987)

Maureen was a bit more specific with group size and she provided the number five as an ideal number. This size gave enough people around which to build a scene yet was small enough to accommodate input from everyone.

Maureen: The ideal group size five. Any lower is too small. Don't ask me why, it's just good. It's just good. There's not too many or too few.

This concept of group size affecting the quality of the conversation was made evident on Wednesday, December 2, 1987 when Joanne asked all of the students who had researched the topic runaways to meet at the back of the classroom. At the time, she commented that she was surprised at how large the group was (approximately 12), but she left them to their own devices.

The group, although all gathered in one corner of the room, seemed to informally divide into three to four conversation groups. One group dominated the conversation while others just listened or spoke softly to one another and from time to time, made minor points to the larger group. One girl found it extremely difficult and wandered off and requested Joanne to help. Joanne went to the group and helped to focus them, but, at most, only five or six students provided input into the slide show scenes which were being developed from the external research. A small group of students co-authored the runaway section of the slide show scene and the remaining students became the bodies necessary for the frozen pictures. Their input came in the form of translating the ideas created by a few into frozen pictures. This group seemed too large to permit all of the individuals to have input into the conversation.

The Rights and Responsibilities of Voice

Conversations can be viewed as the merging of the voices but how these voices merge and blend will affect the product which will emerge from the conversation. A participant's voice, whether it be the teacher's or a student's, can be seen as the articulation of inner ideas and these ideas have been stimulated, in part, as a result of that conversation. In conversation there is a constant shuffling from personal to collective knowledge and back again with each form of knowledge informing and changing the other. What will be examined here is the articulation of inner ideas; in so doing, some of the powers which restrict voice and others which empower voice will be made explicit.

The Right to Voice

Brett was pleased with the Collective process. For him, it was an opportunity to express what he considered to be his true self, an opportunity which he felt was not provided in many of his classes.

Brett: It was such a blast. It really expresses me. I'm not that hot at math and those things but drama and music they express me and the way I am. I like to bring myself out because in Social (Social Studies) I find it not interesting. I like stuff where you can be yourself. It just goes my way so I think it's great.

(November 16, 1987)

Brett believed that the drama class empowered him and others with the ability to discover and express what he considered to be the essence of self. He was of the opinion that "Mrs. Reinbold wants response" (November 16, 1987) and his fellow classmates, in the final interview, reinforced his belief that Mrs. Reinbold wanted them to exercise their voices when they were questioned whether they believe that they had authored the play.

Interviewer: Do you feel that you have written this script?

Collage of Voices:

Yep
Yeah
For sure
Must have

Justine: When you look at the family scene for example, I wrote that with Nicole and stuff. You're doing it but you wrote it too. It's part of you.

Brad: It's an edited version.

Interviewer: It's an edited version, okay, then how do you feel about Mrs. Reinbold's role in the taking of that and the placing of it together? Do you think that took away from your authorship. (They raise hands) Kathi.

Kathi: Better than us.

Interviewer: Ian.

Ian: It wouldn't have got done if it was just us. I found that when I was memorizing my lines, I found that I wrote it. I made it up in my head. I found it a lot easier than if you slap a script in my face

Kathi: Yeah you learn it a lot easier.

Interviewer: It's like getting your own script back again?

Ian: Yeah, it's like saying something you've said already.

Norma: I found that in my monologues that when I go over it and try to memorize it, I'd say, "No, no, no, no, no, that doesn't sound right." and because I wrote it I'd could keep changing the script.

(January 18, 1988)

Norma, in this conversation, not only pointed out that she felt that she had some control, some authority, some authorship, over this play but she also made mention to the authority which exists in traditional scripts. She reinforced the notion that "the playwright is the primary authority on the play" (Benedetti,1985) and believed that she could not change the lines of a prepared script to make it meaningful (sound right) to her. Since she had written this monologue, she believed that she had the authority to change it to make it sound right. The Collective process gave her such an authority.

As far as the structuring of the play was concerned, the students were grateful for Joanne's help. The Collective process, in this case, did not mean the relinquishing of teacher authority or authorship, but the blending of talents (voices). Joanne, however, wrestled with the narrow line upon which she had to walk. As director, Joanne felt that she had to help to shape the performance but she also was aware that this shaping could also inhibit the voices of her students. The issue of student voice was often a major concern for Joanne. She felt that it was important to show that she valued the input the students gave and to discourage condemnation. She herself was willing to suspend judgement in order to encourage student voices.

Joanne: That's one of the things I try to teach my kids in Drama 10. That in this room this is a place where you can have your voice.

Interviewer: How do you teach them that?

Joanne: By never condemning anything they say, by never putting them down in front of the other kids. If I have a problem with what they have done or said, we talk about it on a one-to-one basis and by not allowing anyone in the class to condemn, to crap on, or put down without feeling my wrath. Granted it doesn't always work.

Interviewer: What do you do? You're telling me what you don't do. What do you do?

Joanne: I try to make them feel whatever they say in the class is really valuable and it good and is as valuable as anything that anybody else is saying.

Interviewer: How do you do that?

Joanne: Positive reinforcement about what they say, by accepting everything they say. If it is a series of suggests we're writing on the board I'm writing all of them on the board, not just the ones I like.

Interviewer: Do you suspend evaluation?

Joanne: Of ideas? Yeah, and let them try them. They're smart enough to know the ones that work when they sit down and start talking about them, "Gee it sounded like a good idea at the time but now it sucks and they're bored and go on to something else. But I think they deserve the right to try their ideas. Like when they suggest things in class that might work, yes, I accept those ideas.

(August 28, 1988)

Joanne: I could get so critical of their work that I could leave a lot out their ideas but then it would be my voice, not theirs.

(January 5, 1988)

Stephanie was pleased with the freedom of voice which this process gave her and she compared it with other drama experiences outside of the school in which she felt her voice was not valued.

Interviewer: I know you forgot your journal but did you write anything in it?

Stephanie: Yeah, I wrote one thing. I was complaining about the fact that in Collectives you can have input into it but in regular theatre you don't have input, you have to do what the director says. I was just complaining about that.

Interviewer: So you wish you had more input in regular theatre?

Stephanie: Yeah, I like Collectives because you can say what you think, right, and in theatre you can't really. It's kind of they don't really listen. You tell them but they don't really listen.

Interviewer: So you appreciate the input you have?

Stephanie: Yeah, she gives us an idea and we can work on it. It's our ideas but with a basic idea from her. We can tell her what we think. She was saying that we were complaining but it's still our input. We can help her to change things.

Interviewer: So even the complaining is input.

Stephanie: Yeah.

(November 23, 1987)

The exercising of their own voices was an important issue for these students and they felt that the opportunity to do so rarely existed both inside and outside of school. Their voices were not being heard. "Speaking the word is not a true act if it is not at the same time associated with the right of self-expression and world-expression, of creating and re-creating, of deciding and choosing and ultimately participating in society's historical

process" Freire, 1970, p. 11). In this Collective process, the students did not hear the authoritarian voices of playwrights, directors, and teachers, but found a play were an "authentic dialogue between learners and educators as equally knowing subjects" existed (Freire, 1970, p. 14).

The Responsibilities of Voice

Stephanie continued her discussion concerning student voices and explored the responsibility side of voice. She believed that the lack of voice of some of her peers indicated not the absence of empowerment but the lack of responsibility on the part of those individuals.

Interviewer: Do you believe that anyone feels that they don't have input?

Stephanie: Yeah because they don't put any in. They're not trying. So if they're feeling that they don't have any input it's like they're not trying to put any in. They're just going with whatever anyone says. They don't try to put any of their own ideas in.

Interviewer: So you think they have a responsibility as well?

Stephanie: Yeah, let them think of something. If they're going to plan on being in drama, in the Collective, they have to have ideas.

(November 23, 1987)

Maureen also placed responsibility on peers and claimed that even though it was more difficult to merge ideas it was better than a solitary voice. She was discouraged, at times, with the lack of input from some of her class mates.

Maureen: It's frustrating when you just sit there and everyone sits waiting for someone to say something or start it all off. It's really frustrating.

Interviewer: But at the same time you mentioned earlier that this gives you a chance to get your own ideas in.

Maureen: But then you're not really happy with it.

Interviewer: So you'd like more involvement from others?

Maureen: Yeah it helps us along, even though it's faster to work alone.

Interviewer: Are you saying there is a difference between speed and quality?

Maureen: Yeah.

(November 12, 1987)

Kevin, a student who was interviewed once during the morning of the Friday performance, confirmed the comments made by Stephanie and Maureen and placed some of the responsibility on himself. However, through the Collective process he believed he grew in the trust of other and himself because of the responsibility he was given.

Interviewer: A long while back, Mrs. Reinbold mentioned trust. Do you the level of trust has changed in the class over the time you have spent together?

Kevin: Yeah, I would say so. I know it has definitely changed with me. I felt kind of awkward if I would ever said anything because I didn't know how people would react because I've never been a very famous person with the class or something like that, so you know it came to a point where I didn't have much trust in myself nor with other people. Then I grew to believe that these people are actually in the same boat that I'm in and maybe if I trusted myself and trusted them a little bit more maybe I'd get the trust back.

Interviewer: Are you saying that you learned that in this class?

Kevin: Oh for sure.

Interviewer: Why for sure?

Kevin: Because in this class you didn't have much choice, you had to. If you didn't, nothing would happen. If nothing happens, obviously you don't get anywhere, so you have to grow into it. I don't really think that in any other class or in any other thing that you do, you ever have that chance to be really forced to give your trust to others and to trust yourself... In the Collective you're being forced into it. You are being told that you have to do it, or else.

Interviewer: Who's telling you?

Kevin: Kind of like yourself. Your say that if you don't you're not getting anywhere. So you're telling yourself that you have to trust otherwise your not going to do good at all. Nothing's going to get done around here unless you and the others trust each other and know what you're doing.

Interviewer: How much do you feel you've authored this play? How much of you is in this play? If someone saw the play, where would you say you made a contribution?

Kevin: Because of my lack of trust I felt that I might have had a bit of a problem at the very beginning in trying to get myself to say something. So in a lot of it I may not be in very much of it. But I think near the end I grew a little more into the trust and I believed in myself more. I was able to express my ideas a lot more freely and in that way I was able to contribute a little bit more.

Interviewer: So are you saying trust is a necessary aspect to be able to author a play like this?

Kevin: I'm pretty positive about that because you have to believe in yourself, you have to know what you are doing as well to understand and get some ideas out, to do stuff like that. That's what our problem was. We never did. We always stayed with the same people because we knew that they would say anything about you. You knew nothing would happen and that's why we stuck together all the time.

Kevin recognized that he had not put as much into the play as he could have, but he was pleased with his work in that he was beginning to trust in himself and others and taking responsibility for his actions. This occurred in part, as a result of the rules the class made on Monday, November 23, 1987. On this day the students discussed some ways of improving their working relationship. One suggestion was that those who talked a lot should give others an opportunity and those who provided little input should be challenged to do so.

Three days later, Thursday, November 26, 1987, some members in the groups in which Kevin had been working, noticed that he had been quiet for quite some time and turned to him in a friendly manner and said, "Input Kevin, Input.". He cheerfully gave his ideas. The responsibility, to which Stephanie was referring, was taking place but grew gradually with some individuals, such as Kevin.

Sylvain, like Kevin, found it hard at first to offer ideas. He worked with the same people for a long time until he became comfortable with some of the others.

Sylvain: It's hard 'cause I don't really know the people in this class. I started to know the people in this class but I don't know if they're going to be able to do everything under pressure and all that.

Interviewer: What do you mean by, "You started to know the people in this class"? Didn't you work with some of them last year?

Sylvain: Yeah, half of them but there were two classes last year and they all got put together.

Interviewer: How are you getting to know them? What do you mean by that?

Sylvain: Like last year I stayed in the same group because it was a new school. I tried to stay in the same group but now I'm doing things with everyone.

Interviewer: So you're getting to know people better.

Sylvain: Yeah.

The taking of responsibility is a gradual process and the setting up of an empowering situation does not automatically mean all participants will immediately take on the responsibilities the empowerment gives them. Trust, once again, seems to be a prerequisite to articulation which indicated the taking on of some commitment and responsibility.

Surrender of Voice

Some students readily accepted the responsibility which accompanied the empowerment of their voices and others slowly began to take such a responsibility. However, there were instances, such as poor attendance, not doing of homework, and not working in class, when students, perhaps unknowingly, gave up their right of voice.

Even during the brainstorming session of the opening day (See Appendix V-5), it is evident that some students came to class more prepared than others. The time and effort which some students put into their homework gave them an advantage over others who came to class ill prepared. The not doing or the rushing of homework, then, was one way in which some students gave up their right to voice their own ideas.

Interviewer: And (Tommy) wasn't here today?

Joanne: No and neither was (Leif). That's eight absences for (Leif) and I know (Leif) is staying away because he doesn't have a monologue and neither does (Giselle). But I'm not really sure if I'm going to give her a chance to do hers tomorrow or not. It isn't that she left it in her locker. She doesn't have it done, and they were due a week ago.

Interviewer: And you have no word on attendance? (re Giselle)

Joanne: No. Actually, I have a spare today and I'm going to phone home today.

Interviewer: She mentioned something today in class.

Joanne: Oh did she?

Interviewer: To you, she mentioned she had a note.

Joanne: No, she said "I'll bring my monologue tomorrow."

(October 20, 1987)

For these two students attendance was a problem and so was coming to class unprepared. In the final production, these two had very few roles to play and this could be attributed to their lack of input into scenes. Both poor attendance and the not doing of homework were factors which diminished their voices in this Collective.

Maureen commented about one particular student's lack of input due to his fooling around in class. She labeled this fooling around as a problem as the group found it difficult to function with him as a member. Not only did this student surrender his voice in the scene which was being created but he also weakened the voices of the other group members.

Interviewer: Tell me about the group you are working with or the last three days.

Maureen: It's good except for one person. All of us have been having problems with him. Do you want me to tell who?

Interviewer: Do you think you have to?

Maureen: No, well I'd think you'd know already

Interviewer: What's the problem?

Maureen: Well, he doesn't want to try. He goof's off. I think he tests us.

Interviewer: What do you mean tests you?

Maureen: Well I talked to him a long time back and he says that he likes acting but he doesn't have to prove anything in his class because he belongs to this (other) group and he thinks it's more of a challenge there. Here's it's la di da. I noticed that when Mrs Reinbold is talking when we were singing "Friends" he'd be carrying on.

(November 9,1987)

Joanne, to some extent, determined which roles certain students would play by the way she structured the script. This, however, was not completely decided by a student's acting ability but by the commitment a student made to the production. A performing voice in the production was, in part, based upon Joanne's evaluation of the commitment level each student had toward the Collective.

Joanne: For me and my class, commitment to the class is a determiner of performance. It is in my script work and it is everywhere. I don't cast my plays until I see who's here with their feet in saying, "Pick me. Pick me." Well certainly, when it came down to casting that play the Collective although it is much easier in the Collective because quite often kids are just doing the same roles as they've done. Kids who don't come to my class and show no commitment and just kind of lay there as rug ornaments they don't get roles and I think those are pedagogical decisions. Kids who are there working their little buns off everyday even though the kid who lies around and does nothing may have finer skills, may come through for performance and be wonderful. I don't care because I think it is really important in my drama classes for the kids who are trying to learn and be better performers and are working and are there and are loving this class because it gives them the things that they need for themselves, those are the kids that deserve to perform. So those are pedagogical decisions that I make based on straight commitment to the class and keenness.

Another interesting facet of the surrender of voice was discovered through the use of outside material which was already published. Existing copyright laws, at the present time, are confusing and their appropriateness to the school situation is not certain (Hanley, 1989). In the creation of the Merry Grow-Round certain written pieces were used indirectly as ideas for scenes and directly as choral speaking sections. For this dissertation, it took me many months to obtain permission for the use of such material, and in two cases permission was denied.

In school situations especially ones, like the Collective, where teachers respond to student ideas and then find the appropriate material, it is presently impossible to gain quick access to appropriate material which contain a copyright. Through the copyright, which is in place for the protection of the author, students are being denied exposure to some valuable materials and reciprocally authors' voices are silenced with existing copyright laws. Copyrights, although necessary for an author's protection, need, also, to be recognized as authorities which help to silence an author's voice and limit access to the material which is sought for educational, not monetary gains. Copyrights can serve to silence authors and through the seeking of copyrights authors can silence their voices, voices which also, may have other people who served as a stimulus for their work who were never given any credit. The politics of the copyright also serve to co-author a Collective production in their denial of certain materials.

The Giving and Taking of Suggestions

Student voice in the Collective, however, may not always be in the form of a performance part. Scenes were written by students who did not perform in those scenes and many times suggestions offered by those not in a particular scene were accepted by those who were and thus these background people could be considered co-authors. Besides the teacher accepting a student's voice, the students also needed to accept the teacher's. If co-authorship was to exist, both the teacher's and the students' ideas needed to be voiced, accepted, merged, and transformed into a scene idea. Brett indicated a moment when he decided to accept Joanne's offering of a metaphor for the play. He did not completely accept it, but felt that it was necessary to allow Joanne a voice, as well.

Brett: I don't know if I like the idea of the carousel. That didn't appeal to me very much and I wrote on that tape there (piece of masking tape which was a floor marker for

the other class), it was growing-up was a stair case and you start at the very bottom in the parking lot of an apartment building and it's very cold there and as you go up the stairs it starts to get a little warmer. It looks better with no spray paint and as you go up it's really warm. But there's a lot below you and if you trip and fall, you fall down a stage but you have to keep on going up to the different level. That's what I was thinking when she said the carousel.

Interviewer: Do you think she should have brought that idea in or...?

Brett: But then again she can't think of everything. I was going to say something but I thought let's keep her on her topic of carousel. It was a pretty good idea. It was, but I'm not so sure of hanging the horses and stuff. I don't think that would appeal to the audience. It didn't appeal to me.

Interviewer: Do you feel you could tell her that?

Brett: Yeah probably. She would listen to me. She would say, "Why don't you think this is right?" That's what she wants. She wants response of what we think it is and what she thinks it is. I'd tell her. I'd say, "I do really appeal to the carousel idea. I got my own idea." Everyone's opinion is right.

Interviewer: So you feel that she wants responses from you?

Brett: Yeah she wants feedback?

Brett felt that he had the right to respond to Joanne's suggestion, but decided not to, on this particular occasion. He decided to wait and allow his teacher to keep on the topic. He allowed Joanne's vision of the play to be voiced without an interruption from himself.

Of course, there are many examples of the giving and taking of suggestions. Improvisational situations, such as this, demand such a process. Whenever a spontaneous line is offered and responded to, there is an implicit acceptance of each other's roles. So too, when a scene is planned. As already noted, Maureen took a section of a book and adapted it into a monologue about a girl's first kiss. This became a finished piece as her monologue assignment. However, Joanne asked Maureen to re-do the scene with Brian, as her boyfriend, and the scene once again took on a new and different life.

Maureen could have easily accommodated Brian, by giving him an opportunity to add to what she had already done and kept her scene work fixed. However, she chose to

accept his suggestions and the scene change (see Appendix V-17). The new scene was developed through the giving and accepting of suggestions from each other and the resulting piece was a balanced scene of co-authorship in which no one person, not even the writer of the book, could claim solitary authorship.

This particular scene had an outside author, Antonia van der Meer, who was unknown by the audience. Her work was changed into a monologue by Maureen. Later, with a suggestion from Joanne, Maureen and Brian changed the monologue into a dramatic piece which was eventually presented. The co-authors of this scene include the above and its performance was a merging of many voices.

There are numerous examples of where suggestions were taken and used. On January 5, 1988, during one of the rehearsals, Norma questioned how she could show aging as she came back on stage for the various segments of her "can't wait to grow-up" monologue. Justine suggested to change her hair and this was accepted. On October 19, 1987, Brett gave many ideas for a scene in which he played a very small part. He was more of an author than an actor in this scene. On December 15, 1987, Ian suggested that they use a flip chart to indicate the years for the school dance scenes and this led the way to the use of the portable chalk board. Darcy made a suggestion on how to finish the lockers and Joanne suggested that Brian mime a map. In fact, during an impromptu brainsqueezing session the question of the title came up and Lise spontaneously changed the suggestion of "merry-go-round" to "Merry-Grow-Round", which was immediately chosen as the title. These are just a few of the many suggestions offered by people outside of the scene but which had an influence on the performance. Co-authorship, in this Collective, did not merely mean the merging of voices on stage but students could also recognize their input in scenes in which they were not directly involved.

Brett: That's why I think this Collective will be a success because we're putting everyone's ideas together. It's not from the mind of a group of four but a mind of a group of twenty four.

Interviewer: And you think that's better?

Brett: Yes, because everyone can present their [sic] own ideas and if people don't like them they tell them why and you just go at it from there and build on it.

(November 16, 1987)

The students seemed to be quite aware that although they were empowered to exercise their own voices, this was in placed in context with the voices of others. They felt that they had personal ownership of the play but recognized that this ownership was shared. Empowerment, to them, meant the recognition of self and other and the play represented an attempt to harmoniously merge each other's voices .

Interviewer: Do you consider yourself to be an author of this play?

Stephanie: Author? OOOOOH! I think we're all co-authors maybe but were all kind of stuck together.

Interviewer: So do you feel that you are a co-author of the play?

Stephanie: Yeah, because that means kind of writing the script and some of our ideas are going into it... Everybody tries to listen and tries to make time for everyone.

(November 23, 1987)

Conversation, as Stephanie has just mentioned, meant a give and take for these students. She considered herself a co-author and thus relinquished her solitary authority, in favour of dialogue, a process which many of these students, supported and appreciated. The class helped them to develop the skills of working together and they valued the improvement in their interpersonal relationships as a result of this process.

The Authority of the Audience/The Audience as Co-Authors

Not only did the relationships among the participants influence the production but so, too, did significant others outside of the class assist and place demands on the class. Parents, employers, peers, other teachers and countless others did in some way co-author this play. The parents who completed the questionnaire, for example, could recognize their own words in the performance and the boss who demanded a student to miss a rehearsal and be at work all played their part in shaping the play.

However, the chief one which will be examined here is the audience. Throughout the process both Joanne and her students had visions of the performance and the hypothetical audiences' reaction and these visions did, indeed, shape the play. Brett had mentioned that he did not think that the audience would relate to the merry-go-round metaphor and Joanne constantly made reference to the audience in the instructions she gave. The vision of performance was on their minds and this shaped the way they went about their work.

A concrete example of the influence which the audience had on the production can be found in the school dances scene. In this scene, the students compared the school dances of the 1950's with their counterparts in the 1980's. Late in the rehearsal process Cory added a gesture, for the 1980's graduation dance, of his date's behind. This addition was supported by both his classmates and by Joanne. On the Wednesday's performance, however, this action was omitted, much to the dismay of the class. However, Kristen, who was playing his date, knew that her mother would be in the audience and had asked for this action to be omitted. Kristen's mother had a direct influence over the production due to her presence in the audience. In the Thursday morning's class, the rest of the students, in a friendly manner, objected to its omission and pleaded for its reinstatement. On Thursday

night, the feeling of her behind was included in the scene. However, Kristen added an appropriate slap across Cory's face.

On the Friday night, Kristen's father was in the audience and an interesting compromise was reached. Cory tried to kiss Kristen and Kristen slapped him. Each night, the scene change depending who was or was not in the audience. The feeling of the behind was far more noticeable to the entire audience than the kiss because the actions were so much larger. However, the kiss was able to communicate a similar intention without the graphic touching. Both of Kristen's parents were, unknowingly, co-authors of part of the school dances scene.

Another example of the audience having direct influence over a scene was the, already mentioned, opera scene. The class was aware that the theme of the first opera was "parental affection in public" and knew that Brian was playing a father. When the scene opened, Brian approached Brad and said, "Give me a kiss". The members of the audience, however, interpreted this as a homosexual solicitation. Some acquaintances of Joanne who had seen the Thursday performance mentioned the homosexual scene to her at the end of the show and she replied, "What homosexual scene?" They gave their reasoning but she dismissed it as a misunderstanding. Later that night, her husband confirmed the impression the others had. On Friday morning, Joanne told the students the whole story and asked for suggestions to avoid the misunderstanding. The scene was reworked for the Friday performance as a result of audience feedback.

Joanne's husband, who was also a staff member at the school, had also supplied Joanne with information about lighting problems. Joanne's lighting controls were back stage and since she had decided that she would operate the lighting controls, she was unable to detect whether or not the actors were standing in the lighted areas. Joanne's

husband, as an audience member, was able to give feedback which improved the lighting of the show. As such, he was a co-author of the production.

He also assisted in the building of the set and was a constant sounding board for Joanne's ideas. He, and other staff members such as the physical education teacher who helped with the jive number, the art teacher who took photographs, another teacher who donated the material for the curtains, and the music teacher who assisted with the opera scenes and the singing of the friendship song, were all outside people who, through their support and insights, shared in the co-authoring of the production.

The interpersonal relationships which co-authored this production came from both within and outside of the class. From the outside, the audience, parents, resource people, and other staff members contributed to the production in some way. Within the class the relationships were, for the most part, cooperative. Individuals struggled with the articulation of their own thoughts, feelings, and ideas and tried to balance these with the thoughts, feelings, and ideas of others. Trust was claimed to be the foundation for cooperation and developed slowly with some students. As trust grew, so did commitment to the project and with their ideas being accepted the students felt a sense of co-ownership of the play. Their conversations were ones in which ideas were transformed as they went from person to person with the final idea being a "smuching" of many minds.

Certain forces, however, did restrict voice and these could be found both outside of and within the individual. At times, the visions of one or more members refused to fuse with others and conversation and co-authorship broke down. Other students failed to take responsibility for the project and two of these people claimed that it came gradually as their ability to trust the other members increased. In this Drama 20 class, which was designed as a learning environment, the teacher and students were beginning to learn how to work

together, to work collectively. Brett summed in up nicely for the class in the January 18, 1988 interview. He said, "I'm ready to do another collective on growing-up."and in doing so, he claimed that they had only just begun.

Authority of the Frame/The Frame as Co-Author

To take an example: teaching and learning in a particular setting are profoundly influenced by the type of assessment procedures in use; by constraints of scheduling; by the size and diversity of classes; by the availability of teaching assistants, library, computing and copying facilities (Parlett and Hamilton, 1977, p. 12-13).

Parlett and Hamilton (1977) label the above and other factors as pressures which influence what happens inside the classroom. These pressures, can, in part, influence what takes place within the classroom and in so doing become co-authors of a program. These constraints, however, are often taken as givens and go unnoticed by the participants themselves. What will be examined here, are some of the factors which frame (Goffman, 1974) the Collective process, a very specific classroom activity.

Goffman (1974) states, "I assume that definitions of a situation are built up in accordance with principles of organization which govern events - at least social ones - and our subjective involvement in them; frame is the word I use to refer to such of these basic elements as I am able to identify" (p. 10 - 11). His book, and phrase "frame analysis is a slogan to refer to the examination in these terms of the organization of experience" (p. 11). This section will examine such organizations or frames present in this Collective experience as authorities which place boundaries or controls on the participants and as such could be considered co-authors of the play which they produced.

But the number of factors which have framed this particular Collective class are practically endless. Examinations of the socio-economic status of the community, and of

each individual participant help to frame what takes place in the class. The fact that drama is considered an optional course in the province of Alberta frames a student's perception of the value of the course and thus influences her or his reasons for taking it, as Brett has already pointed out. The Collective process is marginal, at best, in the theatrical world and the frame which this factor places around an already optional course is worth noting. This particular section, for the most part, will examine the frames which operate at the micro level of this particular classroom and demonstrate how some of the structures, which operate here, have an authority over the participants lives and the play which they produced.

Authority of the Physical Plant The Physical Plant as Co-Author

This class, like any other class, had a particular set of operating procedures which framed the activities which went on. These operating instructions set boundaries or codes of behavior which served to limit certain types of behaviors. The actual classroom itself was physically framed by a halls on two sides, a washroom on an other, and a French classroom on the fourth. This room could connect to the drama, as both classrooms had doors to a common storage area which, at this time, housed the lighting board, props, and costumes.

Sound

This physical frame gave the class a certain amount of freedom in that the high noise level, which may be necessary for certain activities in a drama class, did not present as a great problem had the classroom been surrounded by other classrooms. On Wednesday, October 7, 1987 the students, in their exploration of the theme, were re-enacting games which younger children play and were involved in a noisy game of Yes

Let's. Usually the door to the storage room is left open in order to permit easy access to the often used props, costumes, and lights. However, on this occasion, word was sent from the French room that the students in this room were writing a test and could the noise be curtailed. Luckily, the solution was to close the storage door.

On another occasion, some students in the class were painting the set while other students were rehearsing a scene. The fumes coming from the paint were quite strong and for ventilation reasons the door to the hall was left open. A request was sent from the Chemistry class across the way to keep the noise down. The door was shut and the fumes were tolerated.

In both instances, the physical structure of the building framed the activities of the drama class. Noise could carry and disturb others, so the sound level had to be controlled and the solution in both of these instances was to close the door.

Lights

The physical structure also framed certain activities in such a way that it played a part in co-authoring the show which was performed. Joanne and the students, many times, discussed the staging limitations which came with the room and, of course, the entire play was designed for this particular setting. An example which can be given to demonstrate one way the room co-authored the performance is the position of the lighting board.

The entrance to the drama room is on its west side and the storage closet is in the north east corner, so logically the best place to seat the audience would be at the west end, giving the students access to the storage area and the audience an easy entry. However, the lighting controls were back stage and this meant that whoever was lighting the show could

not see the results of the lighting. For this show, Joanne decided to operate the lights and this placed her in conflict with her role as director. She was needed behind the stage to choreograph set changes and control the lights and, at the same time, in front of the stage to provide feedback after rehearsals.

On Tuesday, January 12, 1988, Justine pointed out to Joanne that certain students were not in the lights. Joanne thanked her and made some adjustments. Problems still continued which were not pointed out to Joanne and her husband, Hank, informed her of some of these after watching the Thursday night performance. Had the lighting control been more accessible or Joanne had found someone else to run the lights, this problem in the performances could have been avoided.

The physical structure of the classroom in combination with Joanne assuming the role of lighting operator, both co-authored lighting problems in the performance. With the aid of a portable lighting board or through the use of a student lighting operator, this problem could have been alleviated. However, this example serves to demonstrate how the physical plant itself helped to frame what went on within the class and how it, too, could be considered a co-author of the Merry-Grow-Round performances.

Authority of Rules and Conventions/Rules and Conventions as Co-Author

Besides the physical structure which framed this classroom activity, less concrete frames also had an authority over the participants in this class. On Monday, October 5, 1987 Joanne placed small strips of paper on the classroom floor and immediately the students knew what to do. Obviously this convention had been previously established and the students did not require any form of instruction from Joanne. They had acquired certain procedures of operation, conventions, rituals, and rules which framed their classroom

activities. These conventions indicated that implicit boundaries did exist which had an authority over the participants' behavior.

The Convention of Raising Hands

The raising of hands or the lack of such, for example, was a convention pointed out by Stephanie. Often the students were not required to raise their hands and spoke out their ideas whenever they came. This, at times, was quite useful and it permitted the articulation of good ideas which may have otherwise been lost in the conventional classroom procedure of requiring hands to be raised and the teacher deciding upon which person to give the floor. However, it did, at times, create chaos with no classroom focus. On these occasions, Joanne usually stepped in and disciplined the students claiming that they didn't know how to listen.

This class constantly lived in a tension zone between self and others. The articulation of personal ideas was valued and the convention of brainsqueezing allowed for it. Conversely, it was also necessary to receive the voices of others which required a focusing frame or convention such as the raising of one's hand. Stephanie, believed that they should raise hands, but pointed out that in the brainsqueezing activity such a procedure would get in the way. The situation was, and is, problematic and caused confusion, at times, because the participants did not know under which convention they were working. What would be appropriate for a particular situation, at a specific time, could only be determined then. Joanne, as teacher, assumed the role of making such decisions.

The Convention of Work and Play

King (1982 and 1983) explores the work/play dichotomy and provides an operational definition in which play is determined by self and work is determined by others. If this is so, this Collective process represents a dialectical relationship between the two. The students were given an exercise or activity to do which was framed by Joanne's instructions, yet within that frame there was plenty of room to play, to explore, to create. A convention which operated in this class was the convention of exploration, the convention of play.

On October 20, 1988, Joanne played a song which related to growing-up and Brett mimicked playing the drums while Nicole used a pen as a microphone. Both played with the music and used gestures and facial expressions to interpret the music. This was not asked for and in some settings this could have been determined an inappropriate activity. Their behaviors were definitely playing around with the material but were they inappropriate behaviors? Joanne did not seem to suppress this or other similar behaviors within this classroom and thus there existed a convention which permitted a certain amount of playing around. In a drama classroom, in which you want students to explore with image, gesture, and sound, Brett's and Nicole's behaviors were appropriate.

Playing was an accepted convention and this sense of play widened the frame which would have been considerably narrow with just a work attitude. In fact, "All work and no play... isn't even good for work." (Editors, *Psychology Today*, 1989, p. 34) and could possibly hinder creativity as it would suppress certain behaviors as inappropriate and thus the student actors would not have access to as wide of range of behaviors from which to choose.

Directions and Rules as Explicit Conventions

Many rules and conventions which operated in this class were made explicit to the students by Joanne, in order to set up what she perceived to be a constructive working environment. As teacher, she was in a position where she could assume the role of the maker of many rules and conventions. At times, she made the rules herself in order to combat a perceived problem and, at other times, she made the rules in conversation with the students. Always, she gave her students the rationale so that they would be able to understand why such a rule was put into place. The students, for the most part, accepted the rules as valid, although some were a bit more reluctant to change their behavior in spite of the value of the rule.

The Grouping of Students

One rule which Joanne often reminded the students before they began to work in groups, was to find a new partner and to avoid constantly working with one's friends. During the October 20, 1987 interview, we discussed some of the rule or conventions which were operating in the class and Joanne, among other things, reflected on the grouping of students. She believed that the students had their own operational conventions, such as, always working with one's own friends and always wanting to go first. She presented her own rules to balance what she thought were student made conventions which prevented them from working collectively.

Joanne: This class probably has more cliques within it than any other drama class that I've ever taught. I have never in my life taught a class where there are people who only, and they would never voice and say that, would only work with their friends. But if I insist they do work with others, and that's productive when they do that. If I simply say find a partner or pick a group of four, the same people work together every single time.

Interviewer: Who?

Joanne: (Giselle, Francine, and Margo) and if there has to be a boy in that group, that boy will always be (Leif or George). (Ron and Dave) work a lot together, although I think that (Dave) is trying to break out of that stereotype more and more and it's good that he does because the quality of his work goes down when he works with (Ron), because they fool around. The girls who work most together are (Tina, Shirley, and Mary). They interchange so that I think it's (Shirley) working with either (Mary) or (Tina) more than it is anything else. I think it is (Shirley) who picks either of those to work with. The rest of the kids mix quite well.

I also found that with these kids the boys still like to work with the boys still in this class and unless I say you have to have a mixed group they don't mix.

Interviewer: So was that the same last year as well.

Joanne: It's always true in grade ten. Grade ten boys, you have to put them in groups of girls. I usually let them do the first couple of group things that they do in grade ten, you know with all boy all girl groups, so they realize how difficult it is to do all those scenes, how restricted they are in improvisation if they won't work with a guy or if a guy won't work with a girl. Sometimes they don't catch on to that. Sometimes they're quite ingenious in coming up with scenes that don't involve the opposite sex, which always amazes me. By grade twelve they do, although I'm wondering about these kids, if they'll get to that stage, there is much less inhibition about just picking up partners that your standing beside, But grade ten and eleven, I find that I need all of my grouping together strategies to intermix the groups and keep the kids not always working with the same people.

I don't think it's healthy. Healthy's the wrong word; I don't think they are as creative when they always work with the same people.

Interviewer: What are your grouping together strategies?

Joanne: Numbering, I get them to pair off, and then I say who's A and whose B and then I put all the A's in one group so they're not working with the people they chose. Then I say within that group, find a partner. I get them to walk around the room and I wait and watch until they're not standing beside their best friend then I freeze them and I pair them up. Also I remember the other day when I, were you here then?

Interviewer: Yes (Both laugh.)

Joanne: I couldn't believe that, and then what now. "We thought you were taking attendance." AWH Gee. (Joanne paired them into groups of two by calling out names but the students misunderstood) and I do that and I wait and they sometimes catch on to that and walk beside their best friend all the time. That happens. That happened in my grade ten class I thought that one kid who's really insecure and never sort of walks off by herself and always walks close to her friend or I simply say "You cannot work with the person you worked with yesterday."

(Ron's) nose gets really out of joint when I insist on things like that. He's the one who really objects to that, more than anyone else in this room. He doesn't feel that he can function without (Dave), too bad.

So I know that about these kids because they worked together last year. I'm always caught between whether it's better to work with someone they're comfortable working with or whether it is better to put them in a group and make them function. and I think both points of view are valid.

The material that we are working on is really serious, really important and I don't think that they will work as well if they work with their friends.

Interviewer: Okay, so you toss back and forth.

Joanne: Yeah. Like I think about what we are doing and sometimes I force them to work with other people just because I don't think that people should be allowed to pick their friends and only work with them because that's not what life is about. You don't always get to work with the people that you want to work with. You don't always get to pick your boss and you don't always get to have your best friends and I guess it's damn well time they learned it.

Interviewer: So grouping you would say is a rule that you have. By rule I'm using the broadest sense of a way of working.

Joanne: Yeah. my kids do a lot of work in groups.

Interviewer: So for the way they group, you have certain rules or certain expectations and you decide different things at different times.

You mentioned Ron. Is there any other resistance?

Joanne: Well I suppose sometimes kids resist just not working when they're in that group, but I don't care if they choose. So work is their tough luck because they're the ones who are going to get the poor mark that day for not participating and cooperating. and I'm really careful to pick that up. "If I can't work with so and so then I won't do anything" well fine. But usually if it's a show and tell thing and they look really stupid because they have nothing to show and tell.

And the quality of the work that my kids put out in show and tell time is unless somebody insists on going first, and their's always kids who want to go first. Last year (Ron and Dave) asked that whenever they did group work that they always could go last. I said, "No "and they asked me why. They said, "We like to go last". I said, "Too bad." And they used to try to work it. It got to be a game between the three of us to see whether or not they could do it. There were days when the kids were lining up and they'd be last, and they felt that they had triumphed and it made me tired. So this year on the very first day of class, I can't remember what we were doing but I said to them, they were second and they didn't want to go second, they either wanted to be first or last and I said. "Look, you go when I say you go or you don't go at all." The rest of the class hates that kind of stuff that (Dave and Ron) always have to be last, I mean god, how old are these kids? So they stopped doing that and I noticed how the last couple of days (Dave) hasn't worked with (Ron) as much as he's had a chance not to.

The students had a convention of working with friends, and although Joanne recognized that this had some advantages, she also believed that in the long run it could have negative results for the entire class. Joanne put a rule into effect which would counteract this implicit convention. The activities, in which the students were involved were framed by both their peer pressure convention of working with friends and the

teachers rule of finding new people to work with. Both frames brought with them certain advantages and disadvantages.

Instructions

Joanne also framed student activities by the instructions she gave for specific activities. On October 20, 1987 she had her students listen to a Billy Joel song and then commented that she did not want their reflection to be a shared activity until later. This, of course, placed a boundary around that activity which prevented conversation. At times, Joanne wanted her students to discover some personal understanding of the content before they they entered into a discussion and she used similar instructions on Thursday, October 8, 1987 and Monday, November 30, to prevent student conversation.

Many of the dramatic exercises came with their own set of instructions, and these, too, framed or placed limits on what the students could or could not do. An exercise which required body movement only, placed the use of voice outside of its frame. Joanne used this type of exercise in the exploration of sleepovers on Thursday, October 29, 1987. The exercise forced the students to focus on activities and was successful in doing so, as up to that point the students had only focused on the spoken word. The frame was a useful one in that it excluded that which was not necessary for the exploration. It balanced the students convention of "using words only".

Instructions and frames need not be inflexible, however. On Thursday, December 3, 1987 Darcy questioned Joanne's instruction for a narrator for the scene and asked Joanne if their group could use two narrators and Joanne agreed. Often, instructions went through modifications as scenes progressed. The frame was used a point of reference to

start an activity, but once it had served its purpose it was discarded in order to allow for more, and perhaps, better possibilities.

Late for Class

On Monday, October 19, 1987 there was a knock on the door during the warm-up session. This was ignored until the warm-up was finished. at which time Joanne opened the door and a few students entered. Joanne had a policy for lates which she discussed during the interview the following day.

Interviewer: How do you establish the rules? Do you just stand up outright and say this is the beginning of the year this is my policy? How are the rules established?

Joanne: No. I don't think so. I think that the kids come to learn that, they certainly come to learn that when I shut that door and turn off the lights, and I tell them that the first day, that I don't tolerate lateness and they come and they knock once and they stand there and don't knock again until the door is open. Lot's of times I've forgotten that kid's are out there and I've left them out there for 40 minutes. Tough. Like I've no remorse about that at all. If they can't get to this class in five minutes between something else. If they choose to go outside and have a cigarette and that means they come late to this class, well too bad, really. And the kid's know that because if they come into this room and they have to go to the washroom between classes they come and tell me that's where they're going first.

Interviewer: Okay.

Joanne: Always, because otherwise they know they're going to get in trouble for being late. If there is a series of lateness like the other day (Margo) and (Francine) were late for about two days in a row and I take them aside and say, "Hey don't go outside and have a cigarette." Or I make a general announcement, "It seems to me that fewer and fewer people are getting here on time. Well, I want you to know that those of you who are late will be standing out there longer and longer." If the next day the kids are late I'll make them stand out there for a half a hour.

Her rule about lateness had the effect that some students missed the warm-up and, at times, other parts of the class. These student were excluded from certain activities but this exclusion was, in part, determined by their own action. Yet if they were admitted at

anytime, the flow of the warm-up could be broken to the disadvantage of those who were on time. Again there are advantages and disadvantages to the frame but it still must be noted that this rule framed the class activities by excluding certain students.

Collective Rule Making

On Sunday, November 22, 1987, I called Joanne to check on how her Friday in-service had gone. She took this opportunity to confide in me that she was not pleased with the way things were going and she had asked me for suggestions. Up until this point, I had remained as neutral as is possible. I knew that my presence and the questions I was asking would serve to raise Joanne's level of awareness and that complete neutrality was impossible. I knew that Joanne's increased level of awareness would influence her practice and thus even an observer is a participant in this way. Here, however, I was being asked to become directly involved. Her request represented a shift in my role as participant/observer with me becoming more of a participant. I was experiencing a change in my role from that of an "observer as participant" to a "participant as observer" (Hammersley and Atkinson, 1983, p. 93), at least in this instance.

From my existing role my tentative response seemed to say, "No." Yet a person was, at that given moment, asking for my help. Yes, Joanne could have received help elsewhere, but telling someone to go somewhere else is easier said than done. I did not want to place my research in jeopardy by becoming completely involved nor did I want this involvement appear as an attempt to rescue my study from failure if the Collective stopped here. I explained to Joanne that I had felt that I had enough data as it was, so she shouldn't think that she should continue the process on my account. She claimed that she would have felt just terrible if that would have happened and, of course, that was on her mind but assured me that it hadn't come to that point, yet. We discussed the situation.

Parent interviews had recently been held and she explained that one set of parents had told her that their child was thinking of dropping the course because she felt that she was given no opportunity for input. Another student had difficulties with a fellow classmate's friend outside of the class and his mother claimed that he felt uncomfortable inside of the class as a result of this. These seemed to magnify the difficulties Joanne was experiencing in developing a good trusting relationship. I suggested that she tell them her concerns at a general level and ask them for solutions but that she do so only if she felt that she would be comfortable with it. I, perhaps, overly explained that it was just a suggestion. My rationale for such a suggestion was that since this was a Collective venture, perhaps by giving the students some awareness of Joanne's perceived problems accompanied by some ownership over the solution, they would feel a deeper sense of responsibility and commitment to the solutions which were chosen. As we spoke, I hastily made note on the conversation in my appointment book.

The next day, Monday, November 23, 1987, during the last half hour of the class, Joanne began to address the issues discussed the night before the class (See Appendix V-18). She had taken the suggestion and adapted it to her own style. She had the students find a private space in the classroom and bring some writing paper with them. She dimmed the lights and began to list some of her concerns. The lunch bell rang and she instructed her students to remain, something which she rarely did. On the piece of paper she asked them to write their own concern and to also write a suggested solution for some of the problems. Then the class was dismissed.

The following day she divided the students into small groups to discuss their perceived problems and solutions. Later the entire class met and shared their concerns and

so'utions, which were formalized into rules and written on a chart which was displayed at the front of the room.

Responsibility for Input

One of the collectively-made rules centered around student voice with the intent that each student needed to take responsibility for his or her own voice or lack of it. They needed to become more aware of their conversations and be willing to both provide and solicit input. The rule formalized the need for both give and take which is necessary in the Collective process but rather than limit voice this rule seemed to foster it.

On November 25, 1987, three days after the rules were made, Kevin was in a group working on the talk show scene. He was quite silent for a time but did give an effort to add his own ideas. After one of his long silences, one of the vocal girls turned to Kevin and said, "Input Kevin. Input." Kevin laughed and gave his ideas. The rule made it easier for the students to confront each other. Kevin, in the January 15, 1988 interview, mentioned that the rule did help him realize the responsibility of his voice.

Bambi

Another rule which was formalized as a result of this session was the line from Bambi, "If you can't say anything nice about someone, don't say anything at all." This rule was placed so that students could feel the safety of presenting their ideas without the fear of being made fun of. Its purpose was to help develop trust and, under the frame of building trust, it was a good rule but it did have some disadvantages as well.

During the rule making session, the students wanted more time to give feedback to the tentative scenes which were being presented. With the Bambi rule, constructive

criticism seemed to be taboo and the students had no mechanism to critique each other. The Bambi frame, which was heavily reinforced, ruled out some necessary forms of student dialogue, all in the positive name of building trust.

The students, however, liked the rules partly because they were own and they valued a mechanism that would increase their level of trust. Sylvain discussed this during the November 30, 1987 interview.

Interviewer: Are the rules working?

Sylvain: Yes, if anyone says anything personal in the class we remind them not to tell anyone else.

Interviewer: How did you like the way they were made up?

Sylvain: It was good. She took our ideas to put on the board so they were our opinions.

Interviewer: Are they Mrs. Reinbold's rules?

Sylvain: Well, they're both like she knows what's wrong with the class and she asked us to make our rules.

The collectively-made rules also framed classroom behavior and, although both Joanne and the students were in agreement, the rule still exercised an authority over the class in their inclusion of certain behaviors and the exclusion of others. The rules they made, in some way, had power over them.

Authority of the Triggers or Stimuli/Triggers and Stimuli as Co-Authors

As discussed in the sections regarding brainsqueezing and brainstorming, usually the first thing brought up in a conversation will determine much of the conversation which follows, as what follows is usually in response to the first comment. The first item triggers thoughts in another and this gives the first item some authority as it serves as a stimulus for

the thoughts which follow. In conversation the articulated thought of one person acts as a stimulus and triggers thoughts in others. In conversation, then, there is no way of escaping an original author who, by being first, has some authority over that conversation.

But if the conversation is to be a genuine dialogue with a sense of inclusion (Buber, 1947) the responses of the receiver of the first articulated thought will trigger new and different thoughts in the originator and thus the respondent, too, has some authority. In conversation, all participants have the potential of being both senders and receivers and therefore, both actively and passively, they share in the creation of the conversation.

We have already examined both brainsqueezing and brainstorming and have concluded that each brings with it a different power structure which shapes the events which will follow. Both brainstorming and brainsqueezing have certain advantages and disadvantages and these seem to stem from the power that comes from being the source of origin. In brainstorming the participants are given an opportunity to explore their own personal ideas, and although this, too, may have been framed by a leader of some sort, an opportunity is given to each participant to discover his or her own thoughts without these thoughts being triggered or framed by the thoughts of others. In brainsqueezing, the original comment has much more power, in that it frames what will follow. As a stimulus, it triggers thoughts in others.

The triggers which stimulate or the stimuli which trigger thoughts do carry with them some authority over the emerging text, which in this case was the play. Some examples of these triggering frames will be examined to explore how these, too, shared in the co-authoring of *The Merry-Go-Round*.

Warm-ups as Triggers which Frame

In the interview of November 16, 1987, Brett commented that Joanne helped them to remember and similar comments came from the other key informants as well. They found that the access they had to their personal thoughts and memories were in some way brought to the surface with the assistance of Joanne. Joanne, in some way, was able to act as a catalyst enabling the students to access their personal knowledge, and this usually happened during a section of the warm-up sessions.

The warm-up at the beginning of classes usually started with an imaging exercise. Joanne would have the students lie on the floor and then she would turn off all of the lights and begin to speak to them. Sometimes she would work with them on physical activities such as asking them to tighten and relax isolated parts of their bodies and have them do breathing exercises. On other occasions, this part of warm-up was more reflective. On October 20, 1987, she had them listen to a song and privately explore their impressions of it. On October 6, 1987, they were asked to search for metaphors which could describe the growing-up process. On October 15, 1987, Joanne asked them to do a self-evaluation by reflecting on what they felt they had learned to this date and on October 19, 1987, Joanne had them reflect on their fears (see Appendix V-20).

On this occasion, Joanne asked various questions to help the students reflect and remember and these questions, as well as the topic chosen for this day, did frame what was to be explored about growing-up. The students were given access to their own personal knowledge but this personal knowledge was being triggered by Joanne's comments. Joanne, as originator, had the authority of the stimulus or trigger which framed the thoughts of the students. However, the discovery and articulation of personal knowledge was both the aim and result of this activity and the students were pleased that this personal

knowledge was valued. Joanne's comments did frame the activity and, as such, they can be considered authorities of the students' thoughts as these comments, indeed, brought about (Klein, 1966) those very same thoughts.

But the thoughts were those of the students, based upon their own histories, therefore, the students thoughts were a merging of both Joanne's stimulus and their own memories. The thoughts were a response to Joanne's comments and were, therefore co-authored by both Joanne and her students. Joanne's imaging exercises did carry some authority with them, but this does not mean they were authoritarian or oppressive. Both Joanne's and the students' thoughts merged into one of a common experience.

After this imaging exercise was completed, Joanne then asked the students to speak their fears and the room was filled with a collage of voices depicting the fears one has while growing-up. The personal knowledge, which was stimulated by Joanne, became collective.

Examples as Triggers which Frame

It has been previously noted that Joanne's vision of a scene, such as her interpretation of the poem, "Height", carried with it an authority which framed the students' own visions and interpretations. In this case, the students never really had an opportunity to make the poem personal and its performance lacked the life for which Joanne had hoped. Examples, too, can have the same effect but they are a bit more subtle. Although they are sometimes used to make a concept a little more concrete, they, like any metaphor or analogy, carry with them other features which are not necessary for the acquisition of the concept. They, perhaps, make the frame a little too concrete and thus, perhaps, a little too authoritarian.

On Tuesday, October 19, 1987, Joanne instructed the students to explore the words they had written on drugs with a word collage (see Appendix V-20). She explained the dramatic form word collage through the use of a well known example. Joanne told them that the McDonald's restaurant chain often used word collages in their advertisements and the students immediately began to chant, "Two all beef patties, special sauce...". After more instructions they broke into smaller groups and began to create their scenes. Of the four groups, two of them created scenes which were obvious parodies of the McDonald's advertisements.

It seems that the example gave too much of a frame for the students and they chose to follow the familiar rhythm of the jingles which filled so much of their lives. Had the example not been provided, chances are that neither of these two groups would have parodied these jingles and therefore this example did frame or channel their thinking. Examples are useful, in that they can sometimes make a difficult concept easier to grasp. They can provide a different point of view and help to bridge the worlds of the concrete and the abstract. But they do frame, and perhaps because of their very concreteness, they frame too much. Examples bring with them a specific variation of an idea and authorize it as an example. This authorization solidifies a particular image and makes the creation of new images harder to achieve.

Examples need to be looked upon as containing both advantages and disadvantages. They can broaden one's understanding of a concept by opening up a world of possibilities and, at the same time, frame those possibilities by narrowing that very same perspective. This particular text runs the same risk as the McDonald's commercial. If I write, or one reads this dissertation as the authority on the Collective process without recognizing that there exists many other variations and possibilities, the authority of this text become authoritarian and unjust. This example is meant to open the reader to new possibilities but,

at the same time, it runs the risk of narrowly defining those possibilities. Joanne's word collage lesson has taught me, and perhaps others, the authoritative side of examples which, in the making of the Merry-Grow-Round, co-authored the scene on drugs using a word collage.

Authority of the Dominant Culture/The Dominant Culture as Co-Author

The preceding section on the authority of the example made up part of a presentation at the 1988 Conference of the Journal of Curriculum Theorizing in Dayton, Ohio (Norris, 1988b). To accompany the discussion a section of the videotape was shown and two educational media instructors, then, and over the course of the weekend, pointed out other factors which this section of tape also demonstrated. They led me to the work of Jean Baudrillard and his discussions on "simulacra" (1983, p. 253).

Baudrillard cautions that our images are now eroding the fabric of reality by the fact that we now model ourselves after the image rather than modeling the image to ourselves.

Abstraction today is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation of models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth, it is the map that precedes the territory-**PRECESSION OF SIMULACRA**-it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map (P. 253).

The mass media of today creates an image of our world and we, as consumers, try to conform to it. Needs, desires, and looks are created in some distant and foreign room but because we are constantly bombarded with these needs and looks through radio, television, and magazines, that room does not look so foreign and distant. It was pointed

out that the form and content of the word collages was, in part, being co-authored by other far more obscure factors. Factors which were obscure because of their enormous large size.

Two of the word collages had their origin in a television commercial but a third also had its roots in information obtained from the mass media. Another scene presented a parody of what could be considered a stereotype of a southern United States religious revival meeting. Their image of the world and growing-up, in part, was not created by their own personal encounter with the process, but through constant exposure to their neighbors to the south, through the video image.

This was made even more striking when I returned to Edmonton and finished reviewing the remaining videotapes made of this drama 20 class. The tape made the day of Friday, November 27, 1987 showed the students creating a scene using a talk-show format (another media influence). To end the scene the host said, "Good night America", upon which the class spontaneously broke into to singing, "America, America...". Why the student chose to say good night to a country other than his own is puzzling but no less puzzling is why his classmates immediately broke into song.

It seems that the influence of the dominant culture to the south through the exposure of the media, played a role in the authoring of the play and it, too, could be considered a co-author.

Conclusion

Many factors guided Joanne and her students in the making of this play and these factors were co-authors of the production. More importantly, however, these factors or

variables did carry with them some authority over both the production and the way this class worked together. On the whole, the class worked co-operatively and enjoyed the experience. They felt that they were given an opportunity to voice some of their own ideas and as such this process was an empowering one.

But it needs to be recognized that all experiences have authorities which direct the participants actions. The authorities are inevitable and problematic, They bring with them both advantages and disadvantages and can neither be embraced nor discarded. There seems to be a dialectical interplay in the Collective process which places anything that one does in a political frame which has both advantages and disadvantages. The Collective process does not try to ignore these dimensions but works in the middle ground trying through negotiation and dialogue to find a balance. The purpose of this dissertation was to make explicit some of these authorities so others who face similar circumstances in the Collective process, in the teaching of drama, in teaching in general, or in any encounter with others can be aware of them and decide what action they which to take.

The stories themselves make the authorities explicit and rather than dwelling on the specifics here, I have chosen, in the following chapter, to reflect on how some of the stories speak to me an my practice. Thus the conclusions will be given some context.

CHAPTER V

REFLECTIONS

Introduction

While I worked on this project, from the time of its conception through the writing stage, my gaze has often turned backward in time to my past teaching and to the future when I plan to teach again. Traditionally, conclusion chapters make suggestions for others, but here I will make recommendations and draw insights for myself. This is in no way a selfish venture and Pinar (1975a) points out that, indeed the researcher should be changed as a result of his/her undertaking. Through the writing I share my reflections and conclusions with the reader, but I do not prescribe or suggest to others. That would represent the authority of the ancient author, the author who brings about changes in others.

It is my hope that those who are exposed to my work do indeed change, develop and grow as a result of it. But how or in what way is of more importance to them than to me. Each may walk away with something different and for that I would be grateful. But since each reader is different, I would expect that if this writing/reading is dialogical, everyone will have a different encounter. In suggesting only to self, I overcome the temptation to exercise my authority over the readers, yet can still practice my authorship. Through reading, my readers need not hear the "shoulds" which Albert Ellis (1975 and

1977) rejects. Pagano (1988) claims that to teach means to want to change others and therefore wrestles with the seeming paradox of a teacher wanting to emancipate yet change. To teach seems to mean to be caught in the vicious circle of the oppressor and the oppressed (Freire, 1986). I, as a teacher, do have an agenda, but I must learn to make it open to others. I, as a writer, hope that my readers may listen to my stories and glean from them what they will. I present a buffet where every diner can exercise his or her own authority and eat what he or she likes.

The reflections are stories in the sense that they make this researcher a character and situate him (me) in a moment of time. Through observing his dialogue with the research issues, the people with whom he has worked, some of the existing literature, and his life experience as researcher, teacher, student, and father, readers may begin to grasp the significance this study has to the researcher. When a reader resonates or identifies with a certain aspect of a story, these are the moments of generalizability. The reader determines what to take away and to place in her or his own practice.

Story 1 - I-Thou Relationships

One morning upon waking, I found myself reflecting on a conversation which I had with my ex-principal during a visit to Halifax. He proudly showed me the new videotape equipment the school had recently purchased but told me that the last set had been stolen after being in the school for a matter of weeks. An ex-student of the school, whom I had taught a few years before, had reportedly stolen the equipment, although nothing could be proven.

This morning I thought of that student, (Edward) and what would make him turn against a place that had represented so much of his life. I experienced the pain of betrayal. I

thought of his teachers, myself included, and what we had or had not imparted to Edward which could have been a factor in leading him to commit this crime against us.

I then recalled a story my father had recently told about break-ins in his neighborhood. Over the years there had been a series of robberies of single family residences in the surrounding area but our family home had never been touched. Not long ago dad retired and he and mom sold the home and moved into a condominium. During this time a friend of my brother told him that he and a few others had organized the break-ins but hadn't touched our home because of his friendship with my brother. Strange, that the friendship made between my brother and this boy during elementary and junior high school would result in the protection of our family home. Or is it?

The question, "What made this boy loyal to my brother and not the ex-student to the school?", I believe is a pedagogical one. I also believe that a look at the Collective process can be useful in pointing in the direction of a productive response to the question.

Joanne and her students were involved in a creative activity, a creative activity which required input from many people, all of whom were looked upon as equal partners in this endeavor. The result was a series of scenes compiled into a play. The students were proud of their (c)Collective work and the play came to represent a bond between them, a bond of friendship and trust which was special to them (see Appendix V-13).

Buber (1947) claims that "Man, the child of man, wants to make things. He does not merely find pleasure in seeing a form arise from material that presented itself as formless. What the child desires is its own share in this becoming of things: it wants to be the subject of this event of production." (p. 111) In the Collective process teacher and students create things together. Buber goes on to say: "There are two forms, indispensable

for building of true human life ...to sharing in an undertaking and to entering into mutuality." (p. 113) In the Collective both the performance and mutuality are authored and students begin to recognize their own creativity along with the creative powers of others. They begin "saying I and Thou. What teaches us the saying of Thou is ...the instinct for communion." (Buber, 1947, p.114).

My brother and his friend for some reason or other had a communion or sense of mutuality which protected my brother and his family from burglary. Such was not the case with (Edward) and his junior high school. I'm not casting blame on (Edward) or the school, but I am questioning how (Edward) and his teachers, myself included, missed creating a spirit of mutuality in our years of working together?

Buber, (1947) in his critique of a "compulsory" (his punctuation) school, encourages a system of communion between people and, in so doing, he discourages an educational model in which students are considered empty vessels waiting to be filled by the teacher. There, students' personal lives and thoughts are not considered a concern of the curriculum and, thus, a student's experience is neglected. With the loss of communion so, too, is dialogue lost and there is no mutuality between students and school. Without mutuality, chaos, consisting of such things as ambivalence, rudeness, vandalism, and theft, occurs.

But I also reflect upon a few other students who came from the same neighborhood as Edward's. In their interpretation of "The Shooting of Dan McGrew" (Service, 1945) they built a cave out of many 28 inch wooden cubes (rostra blocks) and they were proud of their work. I find, when I, in some way, share in creative venture with my students, a bond of mutuality is created between them and myself whether it be in the drama or writing class. This bond is hard to break. This relationship allows the student to include me in his

or her life and he or she is included in mine. "A relationship between persons that is characterized in more or less degree by the element of inclusion may be termed a dialogical relation." (Buber, 1947, p. 125). With dialogue "instinct enters into communion with the fellow-man and into responsibility for him as an allotted and entrusted realm of life" (p. 125).

Joanne, in her lecture on the importance of trust (see Appendix V-12), seemed to be stressing the importance of the "I-Thou" relationship in the Collective process. To her, it was the foundation upon which good work could be built and, therefore, she spent a lot of her time laying a firm foundation. Her students appreciated Joanne's listening to them and their ideas and, in so doing, she created an atmosphere of trust between herself and her students, encouraging them to do the same with each other. With this spirit of mutuality created, the "context of authentic dialogue between learners and educators as equally knowing subjects." was fostered by Joanne (Freire, 1970, p. 14) .

As one who is destined to go back to secondary school education for at least two years, I will attempt to find ways to develop a spirit of mutuality which my instinct compels me to do. I do not propose that it will eliminate vandalism or crime but that some of us may be more "aware of the other's full legitimacy." (Buber, 1947, p. 126) and take the responsibilities we have for one another as creators and transformers of this planet and the creatures who live upon it. To assist me, I will use some of the many activities Joanne conducted with her class as exemplars. These will guide me in the development of an I-Thou relationship.

On April 7, 1988, I reflected on what I learned from Joanne and her students, and in my daily log I wrote the following for future reference when I, too, would direct a class of students using a Collective process.

In the Collective process I must be careful to lay down a good foundation, a foundation which is built on trust, exploration, risk, and play.

At first we have to get to know one another, and as such, we have to be free of unnecessary pressures. The pressures of the task and the final performance have to be left for later. We must trust the process and thus not let the future dictate the present..., yet.

There will be some who find this very difficult. Some find it very difficult not knowing to where they are going, but such is the nature of the Collective. If we are to be truly open to each other, we cannot know our destination until we adapt it for every individual, and thus the destination will not be clear.

To be task orientated in the beginning, is, in my opinion, anti-productive. We must first of all learn to play, accept, explore, risk, and trust in a "task free" environment. The exploration stage, then, must be an exploration of self, others, topic, and the medium in a play-like manner. With this foundation we may be ready to do a Collective but I must be patient and realize that laying this foundation takes time. Brett claimed after the play was over that he was ready to do a Collective on growing-up and perhaps the first Collective, like all good education, is the laying of the foundation for future work.

(April 7, 1988)

As indicated in the interpersonal relationships stages given by Tuckman (1965) and Flanders (1966), developing a working relationship takes time. As one who is now cognizant of these interpersonal stages, I realize that the trusting/working relationship takes time to build. People cannot work well with people they do not trust but one acquires trust from working with people. Like a spiral, one works with others and begins to trust and this trust improves the working relationship which in turn increases the capacity to trust and so on. This type of relationship follows a natural progression of "inclusion" (Euber, 1947) and rather than being fully planned, it must develop at its own pace.

The activities of "imaging" and "sharing those images" were a combination of techniques which Joanne used to help foster trust. The students, guided by her suggestions, mental picturization about certain ideas and issues and discovered a personal knowledge they had towards these ideas. They shared their thoughts and found that they

were accepted by Joanne and their fellow classmates. From this, a sense of trust developed among them. This is one such technique I plan to use often.

Story 2 - Ownership and Authorship

But the stages of Tuckman (1965) and Flanders (1966) seem to fall short of the real issue surrounding interpersonal relationships. Their gazes were outside of the carriage and thus missed what was being valued by the participants. Their focus seemed to be on the goal that had been set which was the result of working together, the product. Yes, they show a process, but that process focused on result and not the meaning the participants had of the process.

This research, was guided by the question, "How do the participants perceive their authority?", that is, "What meanings do they create as a result of the process?". For many of the students in this class, the building of a trusting/working relationship or a communion with each other was as important as the product itself. Friendship, too, can be considered a product, as is indicated in their closing song about friends.

Their friendship was built around the activity of "creation", a word found in the term, Collective Creation, the longer title of the Collective genre. One does not merely work or create but works toward something. So, too, with Collectives, the students "collectively created or built together". They experienced themselves as co-creators and enjoyed this role. They valued the opportunity to be co-creators of meaning about growing-up and the opportunity to share these meanings with each other and an audience. For this class the act of co-creation seemed more than a series of stages to go through in order to perform. The value, which most of them placed on the process of co-creation, seemed to indicate a genuine human need to create and co-create. This implies more to working

together than just getting the work done which the technical processes of Tuckman (1965) and Flanders (1966) prescribe.

In my reading of the ethnographic literature, in particular the anthropological question of, "What is human?" (Dimen-Schein, 1977; Murphy, 1979; Spain, 1975; and Vivelo, 1978) and reflecting on the meanings these students place upon the friendships which were built from working with one another, I have come to believe that the one thing which makes us human is our need and right to create.

In the Bible, which can be read as a literary and/or religious text, the first picture of humans that we are given is that they were made in God's image and the first image we are given of God is that of the creator, the author, the one "who brings about" (Klein, 1966). Mistakenly however, I believe that some have given this creator or author an authority which puts precedence on the origin and not on the dialectic process of eternity. By this I mean, some have made God the final arbitrator of existence as he, she, or it was the "first". But this fails to recognize that this God has made us all creators and has given us all the opportunity to share in the creation of the universe as it constantly and continually is in the process of changing and becoming (de Chardin, 1969). The past has been given authority over the present and future and, although the past does exercise a great influence, the initial creation was not meant to be revered as something extraordinary and unchanging but was meant to be transformed. As humans it is our birthright to share with the original creator in the eternal process of creation and transformation.

This concept can inform pedagogy by bringing into question an educative process which places emphasis on existing public knowledge and, in so doing, denies a fundamental nature of humans. Such a process attempts to teach by denying students their right to be creators of knowledge and encourages them to be merely recipients of what has

been decided on by previous creators. The past, rather than influencing, dictates to the present and thus the silent and almost invisible oppressor of tradition remains the supreme authority. In Joanne's class this was not the case. Student authorship was valued and over the course of the class, existing theatrical forms and conventions were met by the students and transformed into creations of their own.

An educational system that judges itself solely by the successful completion of predetermined objectives worships the past and, in so doing, denies life. It does not recognize the transformative nature of the universe and places the authority in the hands of an ancient author who did not want it. Subsequent authors have misinterpreted the initial author. They have given undue power to the past and have changed the author into an authority. This denies the creative spirit which dwells in the hearts and souls of every living human. Students in this class felt that they had a voice and it was valued. Brett compared drama class to other classes and said he liked it because he was allowed to be himself in this class. His personal knowledge was not suppressed, which he felt was the case in most of the classes in which he was a student.

It is my belief that the Collective/collective [(c)Collective] process transcends the authoritarian author by recognizing the co-authorship of us all, past, present, and future, it is an emancipatory pedagogy in practice. Students meet previously determined knowledge, converse with it, and collectively explore what it means to each other on a private and collective level. In so doing, students/individuals come to see knowledge as something that belongs to them. They own knowledge in as much as they have shared in its creation, in its authoring, and, they feel a responsibility and commitment to it, as well as a union with it.

Authorship and ownership then, become dialectical and not didactic terms, as both emerge through the act of conversation or discourse which like intercourse, acknowledges

the merging or conception of ideas as a sharing between self and other. The creation or offspring symbolically represents the fusion of the participants' horizons (Gadamer, 1975) and both share in the ownership of that new creation just as that new creation owns them by making them responsible for it.

The creation, then, takes on a life of its own as creator or author and claims its own right of originator to those who will converse with it. A written piece, a play production, or an actual child, now enters the world as a creation which is not only a product of the creative process but also a participant in it. Let us look more closely at the authoring of the "Merry-Grow-Round" to demonstrate this point.

In the beginning was nothing (no script) and from nothing a topic was brainstormed, written in word, and explored through dramatic activities. On the first day the teacher and students met and discussed. They found out what each other knew and understood and from this a conception occurred, a conception that was neither self nor other but a combination of both. They understood the topic from the point of view of self, the point of view of other individuals, and the point of view of their isolated (C)collective.

On the second day, they went out to others to expand their (C)collective point of view by listening to the voices of the past and present. This, too, they shared with each other and from this (inter)discourse new conceptions were born. Meanings began to multiply and inform one another.

On the third, fourth, and fifth days, they played. They explored their ideas in new ways and new understandings emerged. Through the use of image, gesture, and, sound, they created a mosaic of meaning which belonged to no one of them but belonged to them

all. There was no original author nor seminal piece. There was just discourse and the fusion of horizons which transformed each of them in their coming together.

On the sixth day, they turned inward and reflected on their creation. They refined and organized it in order to share it with others.

On the seventh day, through the medium of a play they shared their (C)collective knowledge with others who in turn created private conceptions of their own. So the cycle, once again, ended and began.

Joanne and her students shared in each other's meanings and created new meanings which they claimed belonged to all of them. The students believed that they had a voice and that that voice was listened to. They shared in the creation of an understanding of the topic "growing-up". This Collective process was one of authorship and ownership or more correctly co-authorship and co-ownership in which each participant shared some degree in the act of creation.

As teacher then, I must be careful to avoid being the authority of the past. Yes, I can impart existing knowledge to my students in the form of dialectical conversation but I must not make those forms the absolute authority. To do so would be to deny my students as practitioners in the process of creation.

As a teacher, I must recognize that I, too, am a learner and through dialogue with my students, I, along with them, will be transformed and changed, as I, too, am not merely a creator but also a creation of those I meet.

Story 3 - Collective Meaning: The Footbridge

This dissertation, like much of my work, is an attempt to make my personal meanings public in such a way that those who receive my work may discover their own personal meanings. It, like the Collective, serves as an exemplar of a search for a bridge between self and others. However, the bond that exists between myself and those who read this dissertation, because of the inadequacies caused by the distance between author and reader, cannot be a completely collective experience. My readers share in the world of my life experiences with the meanings I bring to them and they form their own meanings of the world I present and of the way I interpret it. Yet I have no way of sharing in their life experiences or the meanings they bring with them. Thus the fusion of horizons to which Gadamer (1975) refers is incomplete with the distance between a writer and his or her reader.

A hermeneutic problem with the printed word is the lack of dialogue between sender and receiver. Yes, readers can and will place different meanings on a written piece and the work changes with these new meanings, but the writer cannot change. An author's own horizon remains fixed and it is that "fixedness" which makes any prepared work whether printed or video, an inadequate representation of a collective meaning between reader and author. However, two readers may share their understandings about a piece and create a collective experience based on that shared experience. My point is there is little opportunity for direct dialogue between reader and author and this makes the creation of collective knowledge, in this relationship, highly unlikely. This text is deceptive in that it gives an illusion of fused horizons as my readers can blend my thoughts with theirs but since I cannot blend theirs with mine, a collective knowledge cannot truly exist between us.

The rigidity of the text can be demonstrated by a comment Joanne made on April 18, 1989. Joanne declined to use and changed her teaching based upon my questions and in her reading of this dissertation (to be discussed in detail in Story 6) and wished that this, too, could be communicated in the dissertation. She felt that the story had not ended but appreciated the fact that the research had. The fixedness of a prepared text freezes and distorts time and, although necessary, in some ways, it shuts down a knowledge which is important to impart. The first two sections of this chapter, for example, were written well before chapter four was completed and this story, although planned for then, presented a mental block. It was only when I was able to find a personal example to which I could relate my understanding of collective knowledge, that I was able to continue. It is this story which demonstrates the need to recognize this form of knowledge when working with others.

On the week-end of April 15 and 16, 1989, which was yesterday in writing time, I had the job of moderating a two day workshop entitled "Authors and Issues". Its intent was, first of all, to showcase performances by and for young adults, and then explore the many issues which concerned this group discussing how they developed the plays which they had presented. Of the eight plays which were performed, six were collective in nature but varied greatly in style and performance readiness. It was my job to prepare from a half-hour to a two-hour workshop after each performance and this was to include both the audience members and the performers.

It was my research that helped me in this monumental task. It was anticipated that many audience members were performers and would be willing to participate in the workshops, although some would be relatives and friends who would be less likely to participate. My intent was to unite the willing members of the audience and cast and hence I chose a process which would facilitate dialogue. I used what I had learned from my

observations and interpretations of Joanne and her Drama 20 class to assist me in the planning.

First, I used the performance as a stimulus upon which dialogue could be built. I realized that this was the common ground or collective knowledge which we all possessed and thus it served as the beginnings of a footbridge. Although the performers and the audience had different perspectives of the performance, each was exposed to both the play's form and content and the workshop could be built around this. Like Joanne's warm-ups, in which she presented an idea through an imaging exercise, a record, or poem, I used the performances themselves as the common stimuli.

After the performance, I invited the audience to feel free to a) leave, b) stay and participate, or c) stay and watch, and on each occasion some did each. Then I would use the performance as a springboard for either a discussion and/or dramatic work. Sometimes I chose a theme or themes from the performance such as being falsely accused or being bullied and through an imaging exercise, I asked the workshop participants to find their own personal examples of such happenings. When this was finished, I mixed the audience and the cast into groups and asked them if they felt comfortable to do so, to first of all share a personal story which the exercise had brought to mind, then as a group chose one and create a scene around it. The quickly improvised scenes were presented and then we talked.

Like my example with the reader/writer, the performer/audience, although they had a common experience, did not have a fusion of horizons until the audience could dialogue and influence the work of the performers. Thus the performance served as a stimulus for both parties and with their group work using the performance as a catalyst they were able to collectively create new meaning(s) based upon the personal experiences they recalled. Here, dialogue developed as the play no longer existed between them but served as a

common experience upon which they could share meanings. They created in conversation new scenes which represented the fusion of the participants' personal meanings. Contrary to Gadamer's (1975) concept of the "fusion of horizons" (p. 350) where he suggests authors and readers converse, any performance, written material, or prepared work, such as this dissertation, cannot not represent a complete fusion of horizons because the text remains fixed. There is no footbridge for both author and reader or performers and audience to meet. It is a hierarchical relationship where one party or group is spectator and the other is actor (Freire, 1986). However, the text can serve as a footbridge, if all participants use it as the beginning point of dialogue and all are given the opportunity to change as a result. Through the workshop the performance was no longer didactic. Both the audience and actors merged ideas and left with new meanings.

Aoki (1987) stated in class lectures something to the effect "that to teach was to exist in the zone of tensionality between the lesson as planned and the lesson as lived." As teachers we bridge both worlds and in order to teach justly we must insure that neither has dominance. In the workshop, as moderator, I had the duty of bridging knowledge made public through the performance with the knowledge of the audience, so that they could converse. In traditional theatre, the audience would leave and the conversation would be didactic in nature, one group being primarily senders and the other receivers. Both could interpret each other's meanings, but would have done so in isolation without dialogue with one another. To facilitate a collective understanding, I structured the workshop so that both groups could explore what was performed and use the performance as a footbridge for dialogue. Through discussion and dramatic exploration, they created a common worlds and horizons fused.

Boal (1979) criticizes the traditional Aristoteelian model of theatre and claims that it is coercive. It is a political system in which the audience gives up its rights of thinking and

feeling to the performer. He claims that Brechtian theatre gives back to the audience the right to think but that the audience is still to a large extent passive. He proposes a style of theatre where the audience reclaims its rights to partake, to interpret to make new meaning. In this type of theatre, the performers, too, must change. They must relinquish their political advantage and allow the audience to partake.

Both the students in Joanne's class and audience in the workshop were given an opportunity to discover their own personal meanings on a particular theme. The teacher's presentation or the performance were no longer didactic presentations but served only as stimuli or common ground on which the course content and the students, or the performer and the audience could meet.

The new meanings created, were not static but organic layers meshing with other layers. The performance itself did not change but many levels of meaning developed. Participants were made aware of the meaning they held, the meanings, which others held, and the meanings they held in common, using the made-public-meaning as the footbridge from which they could dialogue.

Barnes (1976) speaks of assimilation and accommodation and in so doing places public knowledge on one bank and personal knowledge on the other. Clandinin (1986) does the same in the way she polarizes practical and public knowledge, as does Pagano (1988) with her claim that "When we set out to teach others we set out to change them, to persuade them to a point of view" (p. 515). All fail to see the bridge of dialogue which I believe is central to our understanding of the politics of curriculum. Meaning is not static but is continually renewed in dialogue. It is the building upon old meanings and fusing them in dialogue that creates a theatre or classroom in which one can "teach with authority as an expert in a discipline, without violating the integrity of students" (Scodder, 1968, p.

133). In the workshop, and in Joanne's classroom, other meanings were not disputed but incorporated into the new collective meaning. The pedagogy was transformative.

Collective knowledge exists between the poles of personal and public but does not deny either. It recognizes both the personal and the public as legitimate forms of knowledge and creates a world of commonality between self and other. In the workshop some groups consisting of actors and audience created new scenes based upon their discussions of the performance and they performed and discussed these new scenes. Both the audience and the actors shared in the receiving and the making of meaning and reveled in the experience.

But the footbridge is a shaky one at times. The structure of the weekend workshop was informal. There was a core group of people who had experienced all of the performances and workshops but many came to perform and left after their performance and workshop was over. This made the wrap-up session extremely difficult as two collective experiences needed a fusion. Like Brad's experience of feeling left out since he was absent the day a group he was in made an important decision, the last group did not have the collective experience of the core group and thus an integration of the entire weekend was not possible. A discussion, at this point, would have been a clash of collective meanings between the performing group and those who had been present for some time. A common ground or footbridge could have been found but only after a large amount of shared time was experienced. This was not possible at this time, but an attempt to re-unite the core group for a summary session is being made.

We can share and discuss only if we find some common ground and that comes when we spend some time together. The Drama 20 class spent approximately four months together and it was their dialogue with public knowledge and the personal meanings each of them held which helped to create the footbridge upon which they met. From my experience

in observing Joanne and her Drama 20 class, I set out to assist the audience and the actors in building a collective footbridge. As one who plans to return to some form of teaching, I now bring with me a model of footbridge building with me. It is a model which recognizes that both banks have legitimate claims and both must work together to find common ground. What that ground will be, I cannot predict as it the participants, who will construct it, need a voice in its construction. I consider this common ground to be collective knowledge or curriculum.

Story 4 - Recognition of Self as an Authority

In the workshop, however, it must be recognized that I too was a political force. In my framing and structuring the workshop, I exercised my authority as one with some experience in the Collective process. As moderator, I chose what themes to explore and what activities to do. In so doing, I took on more authority and more responsibility for the structuring of the workshop. Like Joanne's lesson plans and structuring of the play, I did frame what took place, but I did so using what the participants gave me. They recognized their input in what I had presented. The participants were quite free in what they had explored and how they presented their scenes, but it must be recognized that I framed the exercises and, in so doing, put limits on the possibilities.

As I analyzed the data, however, I found that in communication, teaching, and living, any act is problematic. For every frame of possibility which Joanne offered, there was a frame of restriction. In every word I now write excluded is the use of any other word or line of thought. To create one thing denies another possible creation which could have existed in its place. Thus Hamlet's infamous question can be a pedagogical one. "To be or not to be, that is the question" (Shakespeare, 1962) Should I as teacher act and deny the

possibility of another to act? Or should I cease to act and therefore deny self as a meaning maker?

After I had been exposed to the writings of some of the reconceptualists, I must admit that I was quite hesitant and in fact reticent about using my authority. I believed that if I was to be an authority, this also meant that I also was to be an oppressor and this was a role I did not want to assume. It was my research that lead me away from the decision which Hamlet faced and gave me back the power to act.

Madeleine L'Engle (1962), in her book A Wrinkle in Time, has her major character, Meg say, "Like and Equal are not the same thing at all" (p. 160). Although I taught with that novel for many years, it took my research to drive home the meaning of that phrase. Joanne's role was different from her students but that does not mean she was an oppressor. She structured the play, but as was revealed in the final interview with the class, the students acknowledged Joanne's expertise and allowed her to structure their voices. In a real way then, they empowered her.

The words emancipation and empowerment seem to be misnomers. Both imply a power structure in which someone gives to another and thus the power originated with the giver. They are abstract terms which have very little meaning until they are situated in a concrete relationship to which they refer. Freire (1986) explores the oppressor/oppressed relationship and claims that we must become aware of how we oppress others. I believe this to be true. He warns, however, that "the oppressed must not, in seeking to regain their humanity (which is a way to create it), become in turn oppressors of the oppressors" (p. 28). He does not, however, seem to recognize that every act brings with it certain powers which can both liberate and/or oppress. Each participant at every moment can be both the oppressor and the oppressed. He states that there exists a dialogical relationship between

the oppressor and the oppressed but seems to see it as a one way street. It is this dialogical relationship to which I now turn.

As teacher, I have been trained in the positivist mentality, a mentality which supports the claim that what is prescribed is good for those I am to teach. I have been trained to look at the advantages of what I do and to disregard the disadvantages. Through this study, I have come to realize that teaching is a political act both at the micro and macro levels. Anyon (1981) and Giroux and Penna (1981) have looked at the macro political forces of the outside world and this study has examined some of the politics of everyday teaching. As teacher, I have have come to realize that every act I take is problematic. Every act I execute has the potential to empower or oppress but that this can only be determined by those with whom I interact. I must act, but I must do so with sensitivity toward the other. Then, when I act, I include the other and the issues of power become non-issues within the spirit of communality.

When Joanne gave an example it helped students to understand word collages yet, at the same time, it limited them to certain possibilities. Joanne's expertise could widen the students' horizons but it could also frame them within Joanne's realm of experience. Through interpretation, Joanne could assist the students in an understanding of a poem but it also inhibited student interpretation. But, through dialogue and a spirit of communication Joanne and her students found the common ground of curricular experience in the co-authoring of *The Merry-Grow-Round*. In the experience each participant began to recognize that they were all receivers and creators of knowledge. Granted, the roles and responsibilities were different, but this was agreed upon, and all felt the power to question, interject, and change. As such, the participants had some degree of equality, but were not the same.

Thus, I have reached a point in my own teaching where I recognize that every act has certain advantages and disadvantages. I have come to recognize that I must "be and not be" at the same time. I will act but not with the understanding that what I do is right but with an awareness that each act is political with certain built in advantages and disadvantages. By being open to them, I can make enlightened decisions which are open to critique. Thus when I encounter difficulties in my relationships, I can note how my behavior is perhaps oppressive to another and vice versa. Then I can begin to teach with integrity.

In retrospect, then, I return to my opening story of Jannie. In the "Island exercise" I set up a situation which eventually was an awkward one for Jannie. It was not in my plan for her or anyone else to be placed in such a situation but it was definitely in my plan that they begin to meet one another. Freire (1986) claims that although the oppressed "desire authentic existence, they fear it" (p. 32). I could have terminated the exercise to save Jannie from some discomfort and this perhaps may have been a better decision. As it was, however, I made the decision to give Jannie the opportunity to decide for herself and whether it was the correct one will be judged differently by different people. In the future, I will be well aware that each decision can have certain advantages and disadvantages for the students with whom I work. The research has given me the insight to make, what, I wish to call, "enlightened decisions", decisions which are made by examining its political advantages and disadvantages to self and others. I thus make decisions recognizing both self and the other in the acts that I do.

Whether this theory will manifest itself in the reality of my teaching is another story waiting to be written. I have come to recognize that to teach, to facilitate, to act, to live justly, is to walk a narrow line between self and another. I have found that the Collective Creation can be used to facilitate the development of such skills within the school system.

Rather than didactically suggesting how one should behave, it allows the participants to determine their own answers in dialogue with another. The students comments on trust during the last interview seem to support this belief.

Story 5 - Other Authorities to Explore

This study has produced no answers, a few responses, and many more questions. In reflecting over the findings, I now find that my gaze is not really a retrospective one but one of foresight. In the writing of the story I have found that the past and the future merge with the present moment of writing. Reflections and visions become one as new doors are met and opened. Thus, the research does not stop here. I have found that each heading itself opens up a whole new area worth exploration. In talking with friends who seemed genuinely interested in my research and from other examples which I have found outside of the Drama 20 classroom, I am convinced that further study of the advantages and disadvantages of authorities is a worthwhile undertaking.

The Building Blocks Example

Recently on a trip back to my home town, I had the pleasure of spending some time with some married friends and their two young children. They questioned me about my research and I gave an example about the authority of the example and how it frames one's thinking. They were intrigued. The mother then immediately gave a personal example where she noted that this same phenomenon took place in her own experience as mother. She commented on her daughter's building blocks and how people seem inclined to make the figures on the box before they attempt to do anything original. I noted that I had experienced the same with my own daughters and I began to question how many explicit and implicit examples or metaphors are in existence which needlessly dictate the way we

live and inhibit original thinking. Connelly and Clandinin (1986) explore the use of personal metaphors in teaching in order to determine how they guided a teacher's practice and suggest the identification of metaphors as a worthwhile teacher activity. The discovery and critique of the examples and metaphors which frame our existence and the meaning we give them can be an exhaustive study.

Reputation

On the same visit home, I ran into an old colleague who, after fourteen years of teaching, was transferred for the first time. He commented about his new school and how the students at the new school had tested him for the longest while. He claimed that he had not experienced this for quite some time, as he had built up a good reputation at the old school. I immediately thought of Brett's comment about Joanne and why he took drama. One's reputation gives others a vision of that person and whether it is true or not, it carries with it some authority. Under the Authority of the Vision section I could have added the authority of the reputation. This again opens up a whole new area worth exploration.

Authority of the Genre

Recently while having my hair cut, my hairdresser commented on the smoothness of my beard. She claimed that even after twenty odd years that she could not get her husband's beard that smooth and asked me how I had achieved the look. I explained what I had done and she replied, "Of course." It so happens that I, naively, was going about it the wrong way and that is why I got it right. The hair on one's head is cut from short to long in order to have it fall according to custom. In my case, I was doing just the opposite as should be the case with beards. I was never pleased with the way any hair dresser cut my beard and thus I did it myself. Obviously the school of thought did not coincide with my

taste. My current haaddresser has since tried it with her husband and passed it along to friends with positive results.

It so happens that in my naivety I broke the the rules of the genre and discovered something new and worthwhile. My question, then, rests with all genres. How can the naive help us? We are so framed in the way we do things our solution may need to come from the outside. We may need to turn to those who have not been so framed or enculturated. Our students can show us discrepancies which we have forgotten and overlooked. We could re-examine the implicit and explicit rules of any genre and question their legitimacy. The existing theatre conventions work well for an audience because the audience has been taught them. But what can we learn from a group of students who are attending live theatre for the first time? We have been led to understand that first-time theatre-goers don't understand but perhaps they know something we, who have been enculturated, don't. Turning to the naive may be a step toward enlightenment.

In my research, I failed to note the authorities of the genre but this, too, could shed some more light onto the question which I put forth.

Whose Story?

In traditional theatre, Boal (1979) explains, the audience gives up their own experiences by following the experiences of the cast. While listening to the audiences of The Merry-Grow-Round during each intermission and after every performance I heard many comments like, "Do you remember when we were in grade two and we...". It seems that other plays existed while watching this Collective performance. Rather than merely following the stories on stage, members of the audience were able to recall some of their own personal stories. The performances triggered memories and, in effect, many scenes

existed simultaneously on stage. This phenomenon would be of great value to explore and could help increase our understanding of how the Collective genre, and all theatrical conventions, for that matter, operate.

Censorship

This play took place in a Catholic High School and, of course, many implicit codes of behavior would be in place. These codes could have dictated what could not be said or explored in the drama classroom. I have touched on the authority of conventions just briefly but any social situation, whether religious, ethnic, or academic, has certain codes which censor. This study looked at what was produced but the antithesis is also worth further examination. "What implicit censors inhibit creativity?" is another question for further exploration.

Responsibility and Leadership

Two other questions which concern me personally are 1) "Why some students failed to take responsibility?" and 2) "Where and how does leadership fit into a collective process?" These two could represent monumental studies but need addressing. The question of leadership is one our civilization has not begun to come to terms with, yet some feminist writings are beginning to question its legitimacy. A study of a collective process could assist in our understanding of a leader and both a teacher and a director can fall under that category.

"Why students don't commit?" is just as big a concern, but until now the question seems to have focused on the students themselves. Some students in this Drama 20 class were poor attenders but Joanne reported their attendance in the drama class was far higher

than with some other subjects they were obliged to attend. If teaching is a dialectical activity some attention needs to be placed on the deliverance side of this issue as well.

Story 6 - Reflections of a Researcher.

After the introduction which set the stage for this dissertation, I began with a form of *curre* (Pinar, 1975a) and explored my coming to the question and its beginnings. There, I presented the close relationship among the researcher, the question, the methodology, and those who were being researched. I now return to this perspective, and frame the entire dissertation with a discussion about methodological considerations.

I guess I can say this research project officially ended on August 29, 1988, when Joanne and I had our final formal interview. But I question whether a research project ever truly ends. For three years, my life has been focused by the research questions and the data obtained during my four months in this Drama 20 class at Saint Albert High School. This focus has also found its way into my relationships with my family and friends and personal data keeps pouring in. As for the research site, Joanne and I have been in constant communication since that interview and I would like to reflect on some of these conversations as, I believe, they have given me further insights into the researcher's role.

The four video-tapes which were produced as spin-off project of this research (Norris, 1989a, Norris, 1989b, Norris, 1989c, Norris, 1989d) kept Joanne and me in contact. I analysed the tapes, made a running script of edited sequences based on the approximately eighty hours of videotape data, and I wrote the narration. However, I believed, the story would be better told in the first person and I asked Joanne if she would consent to being the narrator. She eagerly agreed. She read my words which would be

spoken as hers and gave approval to their intent and content as well as fixing some awkward phrasing. The Collective took on a new life with this extension of the process.

This work kept Joanne and me talking about the process on an informal basis. Through the videotapes I shared sections of my analysis with her and she was able to determine the image that my treatment would give both her and the class. She cringed at the opera story but agreed that it was an important story to tell. She, many times, during these occasions told me that this project was of much value to her as it gave her the opportunity to reflect on her practice. On Tuesday, April 18, 1989 while I was supervising a student teacher in her charge, she gave back a copy of chapter three of this dissertation which I had given her for comment. Her first response was on the value she placed on being involved in this research project and her claim that she had learned quite a bit. She then said, "As I read it I kept saying, 'Yeah, but now...' There are so many places I have progressed since then and I'd like people to know it." She believed that my questioning, the work we did on the videotapes, and the reading of a draft of the dissertation, all helped her to improve her teaching.

Secondly, interpretive social theory may influence practice by influencing the ways in which individual practitioners comprehend themselves and their position. For an interpretive account, in trying to grasp the sense of individual's lives and actions, may make use of concepts and understandings other than those used by the individuals themselves. As such, it may suggest to individuals alternative ways of interpreting their actions and defining their 'reality'. But to provide individuals with new concepts is not simply to offer them a new way of thinking. It is also to offer them the possibility of becoming more self-conscious about the basic pattern of thought in terms of which they usually make their own actions intelligible. It is by so providing individuals with the opportunity to reconsider the beliefs and attitudes inherent in their existing ways of thinking, that the interpretive social theory can affect practice. Practices are changed by changing the ways in which they are understood (Carr and Kemmis, 1986, p.91).

The research process based upon my presence and my line of questioning made Joanne more self-conscious and this made her reflect on her practice. She claimed she

changed and this change raised the issue of researcher contamination of the research site and consequently the data.

Long before the research began and the site was chosen, I wrestled with the issue of contamination and reached no satisfactory conclusion. Theoretically, it was a difficult concept to grasp and ethical questions need to be applied to real people not hypothetical situations. I questioned the necessity of being concerned with contamination and it became an issue for discussion in papers. In one, I wrote:

Rather it (referring to the paper) will examine the relevance of the contamination issue to educational research. The question of whether or not contamination can be avoided, as noted above must be addressed as well as the more fundamental question, of whether or not it should be avoided. Contamination may have a purpose within an educational setting which it does not have in others. The issue may not be to avoid or measure contamination but to determine which setting it may be permitted or even desired (Norris, 1986, p. 2).

My point was, that educational research seemed to have the intent of improving practice and as such, the research site itself was a logical place to start. However, my research design was borrowed from an ethnographic methodology and I was, therefore, cautious about my influence. My research with Joanne, however, answered my concern.

Joanne, did change as a result of my presence, but she changed in ways she wished to change. I did not enter the setting with prescriptions, but through my questions Joanne became more self aware and changed herself as a result of that awareness.

The story about the choral speaking of the poem, Height, was one such example. As stated earlier, the students never became committed to the performance of the poem, and using the simulated recall technique (Tardif, 1984) I played for Joanne the videotape taken on the day the poem was introduced, and she immediately reported her problem. She

recognized that she gave them her interpretation and solicited very little input from them. She claimed that she had avoided this problem in the Collective which she directed the following year and had an interesting story to prove her point.

When she met her Drama 30's in January of 1989, many had been the Drama 20 class with whom I had conducted my research. She said they immediately asked about me, my research, and the videotapes. They discussed, at length, the previous year and Joanne explained how she came to realize how she, at times, was too authoritarian with her interpretations. Using the poem as an example, they agreed. One student, who had entered Drama 30 immediately following the Drama 20 class from the previous semester, mentioned that Mrs. Reinbold had not made that mistake with his class but he was aware that she caught herself whenever she became overly authoritarian in her interpretations. Through the use of the stimulated recall technique, Joanne was able evaluate and change her practice.

Contamination, however, is not the word which describes this event. Yes, Joanne did change but rather than looking upon this occasion as detrimental to the setting, as contamination implies, this situation helped to improve the practice of this teacher, as far as she was concerned. Tardif (1984) employs the technique as a form of teacher education and claims, "The result of viewing oneself and of reflecting on one's own thoughts and actions may lead to personal change and transformation" (p. 201). There seems to be a form of collaboration in all participant/observation situations as the presence of the researcher and her or his questions raise the level of awareness of those being observed. The Heisenberg uncertainty principle which discusses the concept that in the natural sciences, the research itself changes that which is being researched (Hanna, 1965) seems to apply here as well.

When I suggested the collective making of the rules of the class, I became a bit more involved and, at the request of Joanne, I provided a suggestion of how she may be able to obtain more commitment toward certain issues from the students. I crossed the line from being an observer/participant into the realm of participant/observer (Hammersley and Atkinson, 1983) and again influenced what took place in that class.

Therefore, the influence a researcher has over the situation, if reported honestly, becomes data itself. As researcher, I have learned to be far more neutral in a situation than I had ever been before. My questions did aid Joanne in reflecting on her practice but I did not enter the sight as an expert intent on changing the way she taught. It is important, to allow people to chart their own courses and I did that. However, being completely neutral is not possible, let alone desired. Through this research, I believe, I have learned when it is important to observe and when it is important to participate. No theoretical discussion can ever fully address this issue as the question of whether researcher can/will/should/must influence or not influence has to be responded to when a situation arises.

In the case of students not standing in the light, I decided to allow the situation to evolve as it would have without my presence. In so doing, I obtained the data that Joanne's husband provided her with critical and useful feedback about the production. This I might not have discovered had I spoken up. But I would still have collected valuable information regarding lighting problems none-the-less.

As researcher, I have found that both approaches have certain advantages and disadvantages and a theoretical prescription, although offering caution, must be accepted or negated as a given situation determines. A qualitative researcher, like a teacher, is an "on-the-spot decision maker", who is enlightened by theory yet guided by practice. He or she always runs the risk of making an inappropriate decision but through dialogue with those

being researched, any decision made will be based on their input as well. Qualitative research is one of enlightened decision making.

A Beginning

Since I have embarked on this study, I have been very cautious about using the definitive word "conclusion" and I believe that I have used it once, where convention seemed to call for it. Yet, "A Beginning" seems more appropriate. The research, as Pinar (1975a) suggests, has changed the way I look at the world and in many ways the question is a life-long one. The act of teaching exists in dialogue with every person in every situation. Through conversation we co-author each other's understanding of the world around us and become co-authors of meaning. It is only when we insist that our meaning is the correct one that we become destructive through the dismissal of another's point of view. Each situation brings with it certain advantages and disadvantages and the abuse of power comes when we only focus on the advantages of our actions. But these theoretical concepts can only exist in real situations. To paraphrase Brett's words, "I feel that I am ready to do research on another Collective." But this Collective, however, would/should be my emerging currere (Pinar, 1975a), the Collective of living with others.

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Appendix 1

**ST. ALBERT
HIGH SCHOOL**

33 MALMO DRIVE
ST. ALBERT, ALBERTA
T8N 1L5
459-7781

October 13, 1987

Dear parents/guardians:

This year in Drama 20 the students in the class will be working on a collective creation, that is, the students will select a topic and build a production around that topic. This type of work allows students to use all of their Drama skills while working on a project that is truly theirs. The final production will be presented in January and the public will be invited.

The Drama 20 class will be involved in a research project being done as part of Mr. Joe Norris' doctoral dissertation work at the University of Alberta. We are all excited about this chance to be part of an important study in Drama Education.

If at any time you have questions or concerns about the Drama program at St. Albert High please call me at 459-7781.

Yours truly,

A handwritten signature in cursive script, which appears to read "Joanna Reinhold".

Joanna Reinhold

JR/saz

10543 - 70th Ave.
Edmonton, Alberta
T6H 5S7

October 8, 1967

Dear students and parents:

As part of my doctoral program at the University of Alberta, I plan to study the creation of a play through the Collective process and have chosen this class to do so.

What I plan to do is to observe the class throughout the term and make notes of my observations and use this as part of my data. The class will also be video taped during the term and these will be used to show how a scene in the play grew and changed from its original idea.

The video tape will also be used with some students in interview sessions. They will be shown a scene in which they took part and asked to comment on it.

Some students will be asked to participate in weekly interview sessions which will allow me to record their reactions to the process. During these sessions I will make notes and audio-tape the sessions. The keeping of a journal for these few may also be included to help in the collection of such reactions.

Because of the nature of video tape anonymity cannot be provided. However, in previous research on the Collective I and those that I had interviewed found that there was no pressing need to do so. For this study, in cases, in which a student so wishes, I will either omit the data or change the form of presentation.

In short I plan to observe, video tape, and interview and what I now require is your permission to do so. I would appreciate you filling out the attached form and return it to Mrs. Reinbold at your earliest convenience.

If you have any questions about the research, please do not hesitate to call me at 436-9265 (home) or 412-3733 (work).

Yours truly,



Joe Norris

I give my permission for Joe Norris to conduct research on the Collective Creation in which I, my son, my daughter, will be in attendance. I have read the attached sheet and understand that the research will include observing, video taping and interviewing and that in the case of the video tape anonymity cannot be provided.

I further understand that if in certain cases anonymity is requested such data will either be omitted or changed to a method of presentation that will provide it.

Student's signature

Parent's signature

Appendix 2

7 Wolcott Place
St. Albert, Alberta
October 2, 1988

Dear Joe,

It's been a year since my Drama 20 class began its collective, "The Merry Grow-Round" and as I start thinking about getting a new collective started I can't help turning around and looking for you in the corner of the Drama room. Being part of your study was a unique and positive opportunity for my students and myself. The collective process provides students with so many rich drama experiences and my class benefitted not only from the process but also from knowing that they were contributing to your study.

Kids love it when they know they have a large audience and it's really neat to think that their work will be seen and appreciated by others. I am pleased that you chose our school to be part of your Ph.D study. I think the work you are doing is so important for educators. Please feel free to use my name, the names of my students and our school in your dissertation as we are proud of our contribution to your work.

Yours truly

A handwritten signature in dark ink, appearing to be "John D. ...", written in a cursive style.

Appendix 3Tape Synopsis

<u>Date</u>	<u>Tape</u>	<u>Summary</u>
Fri. Sept. 18	25	Group Drama.
Fri. Sept. 25	1	Collective introduced.
Mon. Sept. 28	2	Suggestions from Joanne during rehearsal.
Tues. Sept. 29	3	Perform for other class.
Wed. Sept. 30	4	Collective starts - Brainstorming.
Thurs. Oct. 1	5&6	Yes Let's, Clapping directions, Voice Letters "A", Collective explained in warm-up and lecture, Sheets made in groups, Share sheets.
Fri. Oct. 2	7	Palms up/down, Voice Letters, MILESTONES.
Mon. Oct. 5	8&9	Wrote milestone and passed in, Find metaphor for growing-up, Don't talk put on paper, Voice exercise, imaginary bunny, turn away to avoid distractions, Stipps of paper on floor, They know what to do. (History) Present short monologues from strips, School Dance, tableaux, Joanne gives some family history.
Tues. Oct. 6	10&11	Warm-up think about metaphors, Brett brings in music tapes, Outside research discussed, "If you can't share we'll do my Collective", Given plans for next couple of days, Dramatic Forms given.
Wed. Oct. 7	12	Monologues prepared for, Share personal objects, Lecture on listening. Work on family scenes, Family Feud scene begins, Review of presentational styles of monologues.
Thurs. Oct. 8	13	School starts at 10:00 school Mass, Warm-up happiest/saddest day of life, Yearbook distractions, Yes Let's disturbs other class, Games used to play, Show and tell-share objects, Ian's comment stimulates others, Student wary of monologue.
Fri. Oct. 9	None	Joe & I both absent.
Mon. Oct. 12	None	THANKSGIVING.

Tues. Oct. 13	14&A	Joanne pairs them up but they are confused, Words on board-find different ways of saying, Task set but choice given, teacher as time-keeper, Take brother to park (Family Feud) stimulates flashbacks, Critique-What worked well? Work with different people, Monologues-Research of personal knowledge.
Wed. Oct. 14	15&A	Warm-up find a metaphor, word collage on growing-up, experiment, stairway etc., Permission slips, Pain and Great One interpreted.
Thurs.Oct. 15	16	Warm-up think about what could have learned about self, Mid-term instructions, Create a machine to music, Scenes presented, More monologues, Brett's crush.
Fri. Oct. 16	17	What I don't do now, What I still do now, Stretching exercise, Growing-up cheers, Family alienation, Some monologues given, Pictures for scene work.
Mon. Oct. 19	18&B	Fear: Then and Now, Knock on door ignored, Voice collage on drugs, MacDonalds parody, Monologues, Questionnaires STARTED.
Tues. Oct. 20	19&C	Don't want this to be a shared project, Work alone. Billy Joel song, Use as a stimulus for brainstorming, Joanne has authority to work lights, more monologues, Tomorrow bring in favorite memory artifact or song, Joanne shares her present VISION, uses past experiences, Demonstration scenes.
Wed. Oct. 21	20	Joanne to leave early for funeral, private self-guided relaxation warm-up, Recap yesterday, rehearse expert demonstrations, Chair put on taped X on floor, Lights frame, Memories Joanne framed exercise with song at beginning and ending of sharing, Maureen suggests book of embarrassing moments.
Thurs.Oct. 22	21&C	Voice Warm-up, Refine Questionnaire Joanne blows up, Joanne personal sharing, Rejection Poem, Stories Shared
Fri. Oct. 23	22	Museum of Firsts, Present tableaux, Write narration for same and present, Trust lecture cont. on Monday, Copy of questionnaire.
Mon. Oct. 24	23&C	Warm-up Collective Attitude. Singing mentioned, Poems passed out. Maureen Unicorn, Sister for Sale, Poems shared, Newspapers. Back to rejection scenes-Badminton.
Tues. Oct. 27	None	Joe & I both absent

Wed. Oct. 28	24	Friendship collage, Personal to Collective, Joanne influences, Darcy, Lise, Effy taped, Dependable/Reliable, Groups lead class, Bambi, Justine Bambi, Postive feedback given, NotAccepted scenes: Jobs, Geeks.
Thurs.Oct. 29	26&D	Word game, Not accepted tableaus presented with voice over, Brett author/not actor, Tasha outsider,Joanne choreographs, Valentines,Sleepovers begin, Mime of sleepovers, Dependable throughout.
Fri. Oct. 30	27	Reflect on mime of sleepovers, explore sleepovers through movement-boys taped, Rituals, Yea/Hey man, Sleepover conversation.
Mon. Nov. 2	28	Sleepover conversation, Joanne's outline scrapped(student difficulties), Mid term explanation, Research explained, Groups Drugs&Alcohol & Runaways.
Tues. Nov. 3 to Mon Nov. 9		Week off - Student to do mid terms and outside research.
Tues. Nov. 10	29&E	Warm-up Relaxation, re-set goals, disappointed mid-terms, Research reported: Kathi&Kari-AnnElk, Lise&Tasha&Reanne&Effy, Ian&Sylvain&Brian-Joanne comments, Nicole&Justine, Stephanie&Maureen, Kevin&Cory, Norma&Darcy-Joanne tangent, Lecture on trust, Trust=Depth=Voice=Quality.
Wed. Nov. 11	None	REMEMBERANCE DAY
Thurs.Nov. 12	30&F	Warm-up instrumental Music, Interpersonal goals suggested, Attendance, Reports: Michelle&Kristin later Destinee, Brett & Brad Maureen (magazine), Talk about mid-terms, Joanne discloses error in timing & Effy's recording, Collective-Glenys feedback/metaphor, Joanne refocusing growing-up words, personal-shared-critiqued.
Fri. Nov. 13	31&F	Body relaxation foot-head, Run onspot, Alphabet conversation-one ata time, Defends Erik's alphabet, Sleepover script - imaging-movement exercise-presented.
Mon. Nov. 16	32	Positive/negative growing-up words, Joanne gives her meaning, Physicalize, Good being child, Ends of growing-up scale, Don, Kevin, Maureen present theirs, Height rhythm emphasis, Merry <u>Grow</u> Round, Brass Ring, Survey, Caliope Music.

Tues. Nov. 17	33	Friends song-1st time, Brett directs, New Groups, Friendship is, Brett/Maureen Break up, Walkman/Brad, SSHRCC, Giving/Taking roles, "Caught in Middle" friendship.
Wed. Nov. 18	None	Teacher Ill.
Thurs. Nov. 19	34&G	Personal warm-up, Pass in goal sheet, ABC couple exercise, Clarify rules, Friends, Brett directs, Joanne Yells, Height-standing, Maureen/Brett Break up, Brett scolds Brad, is miked, Joanne suggests ring.
Fri. Nov. 20	None	Inservice.
Mon. Nov. 23	35	Look at Friendship, Notes at School, Ballet class, Breakup-MakeUp, Joanne's concerns, Rules for Class.
Tues. Nov. 24	36&V	Chapin/Circle, Joanne interprets play. kid's games, Joanne participates, Friends transposed, Joanne points out problems in song, Work on Rules, Longer comment section, Grouping Procedures.
Wed. Nov. 25	37	Dramatic Forms, no FORCE but too many improvs, Warm-up Lists, Dress rehearsal day given, HAT used, CaliopefromSurvey, I sit in on Kenin's group, Brett/Don host lines, "Lise Westheimer", 3X, "Input Kevin".
Thurs. Nov. 26	38&V	Kari warm-up, Calendar(TimeTable)given, Friends blocked, with guitar, ask Miss Campbell, Lise(blanket day), Work on Caliope, Joanne & I discuss, Don strums.
Fri. Nov. 27	39	My Candidacy, Don warm-up, Joanne takes attendance, Kevin's group rehearses, Three groups present, Sing America, Joanne to leave early, Lip sync.
Mon. Nov. 30	40&V	Effy warm-up, Air conditioning, Last of talk shows, Moral choices, Opera begins, Safety of audience, Student resistance, No repetition of ideas, Pick on Fathers, List on board, Rule #7, Kathi's group present report cards, She's absent tomorrow.
Tues. Dec. 1	41&W	Lise warm-up, "Joanne rushed", Kiss rehearsed, Don/Justine group plans, Kiss, Report cards presented, Steph's song, Brainsqueezing, Ending emerges, Darcy/Don narrator?
Wed. Dec. 2	42	Don warm-up, Yes let's, 8x10 pictures with characters for audience, Miss Campbell to help opera, Drugs/Alcohol/ Runaways, Beginnings of slide show.

Thurs. Dec. 3	43&W	Brett warm-up, Logical song, Slide show preparations, Destinee asks for help, Group too large, Joanne & I observe, Students direct each other.
Fri. Dec. 4	44	Slide shows presented, Joanne works lights, Scenes have access to more people, BRASS RING MOMENTS, Stimulated-Modeled-Shared.
Mon. Dec. 7	46&47	Narration dialogue from monologue. Start rough scripting, Casting, Destinee attendance, First Kiss-ThenI ThenI -transportation problem, Mr West(attendance)-Pictures taken, Good room pan, Miss Campbell helps with Friends-tomorrow Opera, work on harmony.
Tues. Dec. 8	48&W	Ian Warm-up, Bird dies, Simon Says, Listen to video friends, Rough scripting, Yes Lets-Has to be organize No it doesn't, Joanne directs Yes Lets, Report cards, Pain and Great One, Miss Campbell-Friends, Friends 1st blocking, Operas-Report Cards, Kiss, Curfew.
Wed. Dec. 9	49&X	Tasha Warm up Yes Lets, Learn lines, Miss Campbell doesn't understand messages, Fire Marshall, combine operas, volunteer Caliope Winters, Museum of firsts, Kelly Spence, other Family Conflict scene, 1)Museum, 4)Questionnaire-off topic, Narration.
Thurs. Dec. 10	50	Set construction tasks, Draw vision on board, Telephone message, Early dismissal, Erik warm-up at 10, Rearrange room, Scallop design co-authored at board, Trees, Boxes piled, Flats placed, Music in background, Talk show work.
Fri. Dec. 11	51&X	Cory warm-up kid's games pass task, Pyjama day, proofs of pictures, Cut out scallops, Backroom, cupboards.
Mon. Dec. 14	52&Y	SCRIPT readthrough-blocking explained, Confusion, Kiss=kill, Figure out later, Beginning to Pain, Look at Height, Easier than prepared script, Bit of blocking.
Mon. Dec. 14	Sp.#2	Student Interviews
Tues. Dec. 15	53&Y	2nd installment of scripts, Darcy warm -up uses music, Number conversations, Joanne participates, typing problems explained, Songs cut, Height, Walkthrough, Height to School Dances, Brainsqueezed ending of dances, Caliope Winters Show - audience.

Wed. Dec. 16	None	Joe & I both absent.
Thurs. Dec. 17	54	Tasks for today, Painting, Brad's warm-up, Frozen tag, work on set, Memories, Circle game, Model Painted scallops, Good casual dialogue, Origin of paint, Backroom - exam.
Mon. Jan. 4	55&AA	Pan room tools Things to do/Check list programs, Horses, Posters, Move furniture, Tickets, Lockers, Crew lists, Sunday is dress rehearsal.
Tues. Jan. 5	56&AA	Pan room, Concern over lines not known, Michelle warm-up, Discuss curtains, brass rings 1st Rehearsal Height many times, Donahue discussed first fight pulling girl, Kaliope Winters, Teacher as stand-in.
Wed. Jan. 6	57	Opera, Brett's tune, No choral speech Happy Birthday suggested, Horses traced and painted.
Thurs. Jan. 7	58&59 &AA	Discussion about Opera, Piano and Blackboard arrived, Friends, Sleepovers, Joanne's Vision of the End.
Fri. Jan. 8	60&59 &61	Tickets Valentines (made)/Badminton, Circle Game, Champ, Memories, Opera fixed/1st horse modeled, Family Feud.
Sun. Jan. 10	middle 61	REHEARSAL begin of 67
Mon. Jan. 11	67&68	Mess in French room, Maureen work on script, Phys. Ed. teacher helps with jive, Dance lesson, Brett bottle in pants, Cory feels behind, Slide show, Maureen asks for lights and Joanne agrees.
Tues. Jan. 12	69&70	Students decide on what to do, Don asks about his parts which were given away, Joanne works lights and cannot see students out of lights, Justine points out, Don to cue music, Discuss Cory feeling behind scene, Erik absent and Joanne fills in, Need more time to change set, Costume changes discussed, Hockey sweaters.
Wed. Jan.13Day	71&72	Joe writes English diploma, Direction signs made, Don rehearses music, Decide on camera position, Test house lights, Decide to cut faces out, Arrive by 6:30, Resent wording of ITC permission slip,
Wed. Jan. 13Evening	Sp.	Performance
Thurs. Jan.14Day	73&75	Moving of set, No picture on video#73, Bottle Cap, More chairs. Back stage efficiency, Need small light. Pictures on board, No behind feeling allowed.

Thurs. Jan. 14	Evening	Sp.4&5	Backstage
Fri. Jan. 15	Day	74&75	Blocking for lights, Reserved seats, Kiss/Gay, Kaliope timing of movement, Leave early.
Fri. Jan. 15	Evening		Break set, Who gets horses, Joanne gives audience feedback,
Mon. Jan. 18		Sp.#3	Class Interview
Tues. Jan. 19		None	Showed class performance tape

Appendix 4List of Emergent Themes

Attendance
Authority
Authorship
Changes/Adaptations
Collective Knowledge
Conventions/Rules
Critiquing
Effect of Research
Empowerment of Students
Empowerment of Teacher
Environment/Physical Boundaries
Expertise
Explorations/Games/Exercises/Warm-ups
Final Product
Framing
Giving Rationale
Homework
Interpersonal Relationships
Learning/Teaching
Out Scenes
Outside Input/Influences
Ownership
Personal Meaning/Knowledge
Public Knowledge
Resistance/Censorship
Responsibility
Role of Teacher
Stimulation/Triggering/Reflection
Student/Teacher Relationships
Suggestions
Tangents/Disclosure/Trust
Visions/Foresight/Expectations
What is a Collective?

Appendix 5

THE MERRY GROW-ROUND

A COLLECTIVE CREATED BY DRAMA 20, 1987

****LIGHTS TO BLACK****

MAUREEN: "THE CIRCLE GAME"

MAUREEN: Welcome to our carousel. When we were working on our collective topic, growing up, we looked for a suitable method to visualize the thoughts we had. We knew that growing up was an on-going process, like a circle, we knew that it had ups and downs, like a ride on a merry go-round and we knew that there were happy, brightly colored days and sad, darker days...like the colored horses on the carousel. We knew that sometimes we ride alone and sometimes we ride with others...hence ...our carousel or MERRY GROW-ROUND. We hope that you will enjoy being part of our carousel and that you will remember your own ride as you watch and listen to ours.

**** CLASS COMES IN****

CLASS: "HEIGHT"

**** EVERYONE LEAVES EXCEPT SYLVAIN, BRIAN, COREY, ERIK.****

CHEER: Growing up, moving out, driving your car,
We're not as grown up as we think we are.
Growing up, moving out, driving our car,
We are as grown up as we thing we are.
Growing up, moving out, driving our car
We aren't as strong as we used to be.

**** BOYS LEAVE, NORMA COMES OUT****

NORMA: When I'm five, Oh Boy, I can't wait till I'm five. I'll be all grown up. I'll be in school and have homework and need pencils. I'll be with the big kids and have lots of friends. I won't have to take naps in the middle of the afternoon anymore and I'll be able to stay up until 8:30, Oh Boy I can't wait. I'll have to take lunches and I'll get a lunch box, Oh Yeah and the best of all I'll get to ride the school bus. Oh, Boy I can't wait, I'll be all grown up when I'm five. I won't have to wear anymore of these diapers or have mommy change my clothes or carry me everywhere. I'll be going to school, I'll have to study and write tests and best of all I'll learn real important stuff like adding and subtracting and I'll get a report card. FIVE! I want to be five for the rest of my life.

** NORMA LEAVES OFF STAGE VOICE OF FIRST "YES LETS" PLAYER HEARD. LISE, KRISTEN, STEPHANIE, EFFY, IAN, SYLVAIN, KEVIN, BRIAN RUN ON**

KRISTEN: (OFF-STAGE) Let's play "Ring around the Rosie"

ALL: Yes let's!

** ALL RUN ON**

ALL: Ring a round the Rosie, Pocket full of Posies, Husha, Husha, we all fall down.

STEPHANIE: Let's play "Duck, duck, goose"

ALL: Yes let's!

STEPHANIE: Duck, duck, duck, duck, GOOSE.

EFFY: Let's play "Mother May I.

ALL: Yes, let's!

SYLVAIN: Mother, may I take two baby steps?

EFFY: Yes, you may.

KEVIN: Mother, may I take two giant steps?

EFFY: Yes, you may.

** IAN WINS**

EFFY: Ian won he gets to choose next.

IAN: Let's play guns!

ALL: Yes, let's.

** ALL SHOOT AT EACH OTHER UNTIL ONLY BRIAN IS LEFT**

BRIAN: Let's play super-heroes!

ALL: Yes, let's.

ALL SHOUT OUT THE NAME OF THE HERO THEY WILL BE

KRISTEN: Let's play BOYS CHASE THE GIRLS.

ALL: YES LET'S!!!

** ALL RUN OFF WITH THE BOYS CHASING THE GIRLS.

MAUREEN: Those first rides on the carousel were sure fun, carefree... Firsts... Actually growing up is a series of first when you really think about it...

** TO BLACK, IN BLACK THE FIRST TWO TABLEAUX COME OUT AND SET UP, BRAD AS CURATOR OF THE MUSEUM COMES OUT ALSO, LIGHT COMES UP ON BRAD.**

BRAD: Hello, welcome to the Museum of Firsts. My name is Brad and I will be showing you a series of exhibits illustrating landmark occasions in the growing up process.

** LIGHT COMES UP ON FIRST TABLEAU: DESTINEE(motner) KATHY(child)
NICOLE (hair-dresser)

BRAD: our first exhibit shows little Kathy in a great deal of emotional grief as her Mother watches the wonderful sight...Kathy's first hair cut.

** TO BLACK, WHEN LIGHTS COME UP ON TABLEAU TWO, THOSE IN TABLEAU ONE QUIETLY LEAVE AND THOSE IN TABLEAU THREE SET UP, IN THE BLACK**

** TABLEAU TWO IS LIT. TABLEAU TWO: ERIK(boy one) COREY(boy two) NORMA (sweet young thing)**

BRAD: Moving right along. We come to our second display. I'm sure the men will be able to identify with this...The first fight...and over a girl too.

** TABLEAU TWO GOES TO BLACK** LIGHT ON BRAD

BRAD: After you've impressed the opposite sex it's time for the first date...the time for sweaty plams, speechless moments...I can see you all remember.

** TABLEAU THREE IS LIT, TABLEAU FOUR SETS UP IN THE DARK. Justine, Kari frosh Don.

BRAD: Here's one of the oldest traditions... remember the first day as a freshman in high school? If you do then you must remember FROSHING!! Froshing, when grade elevens and twelves express their joy at having you as a student in the school. Their welcome is warm...and wet...and sometimes painful.

** LIGHTS TO BLACK, TABLEAU THREE CHARACTERS LEAVE, LIGHTS COME UP ON FOUR.

TABLEAU FOUR: FOUR CHAIRS MAKE A CAR. FRONT SEAT: MICHELL(driver) BRETT (passenger) BACK SEAT: REANNE(passenger) BRIAN(passenger)

BRAD: This is our last but by no means least important first. The first day you got your driver's license!! Here is a picture of the newly licensed driver who thinks she is Queen of the Road!!

** TO BLACK: IN BLACK TABLEAU CHARACTERS LEAVE.

BRAD: Thank you for visiting our Musuem of Firsts. I hope you enjoyed the exhibits.

** TO BLACK. BRAD LEAVES MAUREEN ENTERS**

MAUREE: I remember all of those firsts...don't you? Maybe your memories weren't exactly the same but I bet they're close. I'm sure glad there was no exhibit for the first date... cause I would have had to have been it it... What an agonizing first that was.

** DURING THIS SPEECH BRIAN HAS COME IN WITH TWO CHAIRS FOR THE THEATRE. MAUREEN WALKS BACK INTO THE THEATRE.

MAUREEN: The movie's just begun and he seems to be moving closer to me! Maybe he's gonna kill me!

BRIAN: Maybe I should move a little bit closer to her. Ya! I'll put my arm around her. (yawns, stretches)

MAUREEN: he has just casually put his arm around me! I can barely concentrate on the movie.

BRIAN: Damn! My arm's asleep! (lifts arm away)

MAUREEN: OH, NO! He took his arm away; what's wrong?

BRIAN: Great. Now I feel really dumb; she probably thinks I don't like her. Maybe I should hold her hand. (takes her hand)

MAUREEN: WHEW! Everything's still O.K.

BRIAN: Now I'm fine, I can relax. (drops her hand)

MAUREEN: He's shifting in his seat. Just Great!

BRIAN: Maybe I should say something romantic to her.

MAUREEN: Oh! He's leaning towards me, he's gonna kill me!

BRIAN: I think the psychopathic killer the police just caught looks like your English Teacher.

MAUREEN: (LAUGHS) He's so romantic. Only if he would kiss me! The movie's almost over.

BRIAN: The movie is almost over. Maybe I'll kiss her...(faces Maureen)
No! No! not until the car. Zot! I'm such a procrastinator!!

** LEAVE MOVIE "CHAIRS" MOVE TO CAR "CHAIRS"

MAUREEN: He hasn't turned on the motor yet, this may be the moment.

BRIAN: NOW! NOW! I'm gonna kiss her (turns to face Maureen) Did you like the movie?

MAUREEN: Maybe I should move closer to him, that's why he won't kiss me 'cause I'm too far away (moves quickly towards him) Why did I move? He'll think I'm trying to attack him!

BRIAN: Well, she move over, maybe she WANTS ME TO KISS HER! I can't now I've got bad breath.

MAUREEN: (looks down at her hands)

BRIAN: How about an ice cream?

MAUREEN: I'd rather have a kiss. Sure, an ice cream sounds great.

BRIAN: (turns on car, puts one arm on the back of the seat and reaches over towards her) I'm going to kiss her NOW! (leans)

MAUREEN: Yes! (waits for a kiss)

BRIAN: (chickens out, flips open the glove compartment, takes out map) I don't know where the nearest ice cream place is...map...(turns away)
Damn, Damn, Damn.

MAUREEN: I just made a fool of myself. I don't believe this

BRIAN: Damn, Damn, Damn

BRIAN: I've had a nice evening but the date is almost over. And I don't know how to say goodnight to her. I could (1) give her a hand shake, or (2) give her a pat on the back or (3) just wave good bye and say "I'll see you later or (4) there could be..... A KISS! (looks frightened)

MAUREEN: I don't know if he wants me to kiss him or what. I could narrow down my choices by (1) flipping a coin or (2) asking my brother who will be watching from the window or (3) check my horoscope .

MARUEEN/BRIAN: OH GREAT!

****TO BLACK**** BRIAN LEAVES IN DARK MAUREEN WALKS FORWARD TO BE NARRATOR******

MAUREEN: Sometimes learning to ride these carousel horses is down right embarrassing, sometimes it's hard but it's never dull and when you look carefully you can really see progress being made...no matter when you began to ride, in the 50's, 60's or 70's.

**** NICOLE AS 50's TEACHER COMES OUT, STAGE LEFT, PUTS UP 50'S SIGN. SHE CALLS BACK TO STUDENTS WHO ARE: IAN, DARCY, DON, MICHELLE, DESTINEE, AND SYLVAIN. WHEN SHE SAYS "GYM" STUDENTS COME IN.****

NICOLE: All right grade six into the gym...for your first school dance. All of the grade five and six classes will be at the dance. It will be an excellent chance for you to have a good time together. All of the teachers just know you will have a happy time.

**** MUSIC STARTS...NO ONE MOVES...GIRLS BUNCH TOGETHER...BOYS POINT. 50'S SCENE FREEZES. REANNE COMES IN. SHE PUTS UP 80'S SIGN AND TURNS TO DOOR ON STAGE RIGHT AND SAYS TO OFF-STAGE STUDENTS:**

REANNE: All right grade six into the gym...for your first school dance. All of the grade five and six classes will be at the dance. It will be an excellent chance for you to have a good time together. All of the teachers just know you will have a happy time.

**** MUSIC STARTS... NO ONE MOVES...GIRLS BUNCH TOGETHER...BOYS POINT. 80'S SCENE FREEZES...50'S UNFREEZE. STUDENTS ARE NOW IN JUNIOR HIGH.**

NICOLE: Now grade 9's I know you feel you are adult enough to have an evening dance and your parents and the rest of the teachers agree, if you are properly supervised, of course. Have a nice time, please make sure that you are mature in your behavior or this is the first and last evening dance you will have.

****MUSIC STARTS, EVERYONE BEGINS TO JIVE**** AS LIGHTS FADE FREEZE LIGHTS COME UP ON 80'S SCENE. THESE STUDENTS ARE IN JUNIOR HIGH TOO.

REANNE: Now grade 9's I know you feel you are adult enough to have an evening dance and your parents and the rest of the teachers agree, if you

are properly supervised, of course. Have a nice time, please make sure that you are mature in your behavior or this is the first and last evening dance you will have. There is to be no drinking either before, during or after the dance. Everyone is expected to be in school tomorrow. Have a nice time.

** THE MUSIC STARTS EVERYONE STARTS DANCING. AS THE LIGHTS FADE FREEZE.**
LIGHTS COME UP ON NICOLE...THESE STUDENTS ARE NOW IN GRADE 12.

NICOLE: Well grade 12's...this is your last school dance before graduation. You are young men and women now! Have a good time.

** MUSIC IS SLOW... CLUTCH AND GRAB. AS MUSIC FADES FREEZE. LIGHTS COME UP ON REANNE AND 80'S CLASS.

REANNE: Well grade 12's this is your last school dance before graduation. You are young men and women now. Although some of you are legally able to drink there will be no drinking at this dance. If you are caught with alcohol on the school grounds you will be suspended. Have a good time.

** MUSIC STARTS ...CLUTCH AND GRAB. AS MUSIC FADES FREEZE. LIGHTS COME UP ON BOTH FROZEN PICTURES.

MAUREEN: See somethings never change no matter when the ride begins...

**WHEN MAUREEN SAYS SOME THINGS NEVER CHANGE COUPLES BEGIN TO LEAVE. BRETT PULLS A MICKEY OUT OF HIS POCKET AND TAKES A QUICK DRINK... AT THE SAME TIME IAN DOES THE SAME THING IN THE 50'S SCENE.

MAUREEN: I'm serious, things don't change...Just the other day I was watching a television show about growing up and I was amazed not only by what the experts were saying about growing up in the 80's but by what the adults in the audience were saying about raising teens today and about what being a teen was like for them. There were some teens in the audience too and they certainly had opinions to express. Maybe you saw the show too... it was ...

AS MAUREEN SAYS THIS KATHY COMES IN AND FINISHES THE STATEMENT. MEANWHILE EVERYONE HAS TAKEN THEIR POSITIONS IN THE AUDIENCE. MAUREEN SITS IN THE FRONT ROW.

KATHY: The Calope Winters Show...I'm your hostess Calope Winters and today we have a special topic to look at...Growing up. We will be looking at the similarities and differences in the growing up process between the 50's, 60's and 80's. Most especially we will be looking at the teen years in those three eras. To give us a better insight into these areas and to help us with our discussion today, we have enlisted the help of

field of adolescence, Dr. Rebecca Marnachuck. Dr. Marnachuck is a child psychologist who has written three books and has produced numerous documentaries on the subject of adolescent behavior. Perhaps you recall her best seller, "Adolescence--then and now". Welcome Doctor. Our second expert is Claude la Fontain. Mr. la Fontain has been involved in extensive research on the effects of drugs and alcohol on the teen. He is presently in charge of the national study being done on current use of alcohol by teens being conducted by the governments of all of the provinces. Welcome sir. Finally the third expert who is here to help us, Dr. Anne Elk author and researcher. Dr. Elk has recently completed a study called "Adolescent Behavior since 1965". Welcome Dr. Elk and thank you all for coming. Now it seems one of the areas of concern that has been around for years is music... What complaints exist today that are similar to those found in the 50's and 60's?

NICOLE: Most parents now still complain about music being too loud and obscene...or they can't understand the words...or perhaps don't want to. Some parents feel now as in the past that the music of teens is a waste of time, concerns over the influence of songs like "Wake up Little Susie" from the 60's are the same as concerns over songs like "I want your sex" today.

EFFY: I don't believe that all parents share these views...I think that the music my kids listen to is quite fine. It's not obscene or too loud.

KEVIN: I don't worry as much about the music as the musicians. They all seem to be weird, they all look like drug addicts. My parents thought the Beatles were wild and into the drug scene...they would be really upset with the guys kids listen to today.

MAUREEN: My parents felt there were better things to do than listen to music....

KRISTEN: My parents liked the music I listened to.

KATHY: Thank you very much for your comments. If I could just go back to a comment that one of the audience members made...about time...it seems that one of the concerns about teens or adolescents is that they do not manage their time very well.

KRISTEN: I know I just spoke but if I might could I raise a problem?

KATHY: Certainly, go ahead.

KRIS: I feel time management is very important in life. Kids seem to have a huge amount of free time. I want my kids to get jobs but they don't agree. When I was their age I worked in a grocery store. I had to learn

work or manage their time. One of my kids is 15 the other is 14. Who is right?

KATHY: Well, let's turn to our experts to answer this question. Should teens have jobs? Do they need to learn to budget their time and can they learn that by having a job? Dr. Marnachuck?

NORMA: It seems that perhaps you have an authority problem too. But to address the problem of who is right. You are! Tell them to get jobs, they need to learn responsibility and hard work and time management. If they refuse, cut off their allowances.

LISE: Well my kid has a job and I never see her because her time, other than work and school is spent with her friends. And she's always so tired in the morning because she has to work after school and at night.

DESTINEE: I agree with her. My son works and I hardly ever get to see him. He spends too much time with his friends.

REANNE: That brings up a pointfriends. My daughter's friends are a bad influence on her. How can I let her know how I feel without hurting her feeling or making her angry at me?

BRAD: Well lady you're on primetime T.V. she knows now.

DON: May I interrupt here?

KATHY: Certainly Mr. La Fontain. Perhaps you can shed some light on the problem of peers.

DON: I can. Statistics prove that most people are influenced to smoke and drink and take drugs, by their friends so having good friends is very important if an adolescent is to stay away from those things. In a recent survey done in the City of St. Albert teens in a drama class were questioned about the influence of their peers on their drinking and smoking habits and the vast majority of them answered affirmatively that their friends had influenced to try both smoking and drinking. But peer influence has always been strong because the parents of those same students were surveyed and of the twenty responses received 14 said that their peers had influenced smoking and drinking. Friends are most important! I would advise the lady who had the question about peers to speak to her daughter about her friends.

ERIK: I'd like to go back a bit...to the topic of T.V. My son watches too much. When I was his age I was out cruising for girls. I'll never be able to tell him about the birds and the bees...How do I get him away from the T.V. and out on dates?

person matures in his own time.

ERIK: He must take after my wife's side of the family.

KATHY: Dating and choosing a girlfriend and/or boyfriend is a very important part of growing up. Perhaps we could spend a little time talking about that.

BRETT: When I was young we looked for a person who had good looks, and ... a nice figure but I think today money is much more important to kids when they are looking for someone of the opposite sex.

DARCY: I don't agree. I think personality is more important than money right now. AS a teen today I know I look for personality. Perhaps when I'm older and thinking of marriage money will be more important but it isn't now.

KARI: What age do you think a person should start dating?

NORMA: I believe 16 is a good age. However some may start earlier some later.

DON: If I could refer back to the survey I spoke of earlier...of the parents surveyed nine began dating at either 15 or 16, four at 17, one at 18 and one at nineteen, but just to show you the diversity there was one person who began dating at 11 and one at 12...and there were a couple who for some reason didn't respond. So I agree that 16 is a good age but it really depends on the person.

KEVIN: How can a person tell if a kid is a late or early bloomer?

DON: Sometimes you can tell by the age at which they start smoking and/or drinking.

KATHY: And having an interest in the opposite sex.

ERIK: Then I was an early bloomer.

BRAD: Good for you.

KATHY: Let's see if we have an audience of early bloomers, or late bloomers. When you started smoking and drinking, how old were you?

MAUREEN: I had my first smoke at 12 and my first drink at 14.

MICHELLE: i had my first smoke at 14 and my first drink at 17.

SYLVAIN: Well...let me see... I had my first cigarette at 17 but I had my first drink at 5....we French don't waste time.

JUSTINE: I had my first drink at 5 too.....we are Ukranian.

KATHY: My you two were early starters. One of the things that amazes me when I drive by a high school today is the number of cars in the student parking lot...nice cars too.

years ago and the prestige of owning or at least having constant access to a car is high. Many students work to earn the money to get their cars others have them given to them by parents, personally I think that giving a car to someone only promotes irresponsibility.

IAN: I agree. I was twenty when I got my first car.....it was a Duster. My kid is only 16 and he already wants a car and what's more he wants me to buy it for him. I don't think he or any 16 year old is responsible enough to own a car...and I think the driving age should be 18.

STEPHANIE: Just a minute...I'm 17 and I feel that I am more than responsible enough to be driving. You're saying that teens are the ones that always cause or have accidents. But statistics show that men between the ages of 25-35 cause most of the accidents....men not women and not teens.

COREY: You know what really bugs me... drinking and driving. I hate it when I'm driving home late from work and someone is drunk and is driving.

BRIAN: Probably teenagers...underage, drunk and driving....but I guess we all did it.

STEPHANIE: Yes you did and you did it more that teens today. Statistics show that teens in 1987 use drugs and alcohol less than they did 10 years ago.

KATHY: It seems the young lady has come here armed with lots of facts. Now let's move on to the next area we want to explore. Punishment! any comments?

NORMA: Well, I'm a strong believer in discipline...I feel kids need to know that there is authority in their lives...there always will be someone to answer to but I do feel that all discipline should be fair.

NICOLE: I agree, good communication about why a person is being punished is absolutely essential.

DON: Discussion about the kind of punishment to be handed out sure helps kids understand and it makes them realize that they must be responsible for their actions.

KATHY: Let's talk to our audience on this....what kinds of punishments do you hand out as parents or what kind were handed out to you?

MAUREEN: Well, if I was caught lying or missing curfew I got a fair amount of verbal abuse from my mother.

BRETT: Me too, there was always a good scolding waiting for me if I stepped out of line.

LISE: I got grounded and I ground my kids, sure seems effective.

give them lots of jobs around the house.

KRISTEN: We always got spankings when we were bad.

KATHY: Thank you...now for a tough question. If you could go back in time would you and to what age would you return?

KEVIN: Yes, I'd go back to being 15, I had lots of fun then...I would like to re-live the fun.

JUSTINE: Me too, I'd like to be 18, I had a friend I lived with in Toronto boy, did we have fun.

EFFY: I'd like to goback to 15, Everything smelled good, looked good felt good.

BRAD: Yeah why not, I'd go back to 18,so I could improve my education and get a better job.

KATHY: Now, experts, how would you complete this statement...Growing up is like...

NORMA: It's like a flower opening

DON: It's like the stock market...ups and downs

NICOLE: It's like learning to walk...you trip and fall lots but in the end you are pretty good.

KATHY: Audience, can you complete the sentence...

BRETT: growing up is like being a mushroom...you spend ½ your life in the dark and covered with crap but when you are grown up you are terrific.

LISE: Growing up is like breaking away.

SYLVAIN: I think growing up is like a candle burning...growing shorter.

REANNE: It's like having a winning 649 ticket and losing it,,,it is full of heartbreak.

KATHY: Ladies and gentlemen thank you for all of your contributions. Thank you honored guests we greatly appreciated your in-put today. Please be sure to join us tomorrow for an exciting show that deals with rights of those over 65. For today then this is Caliope Winters saying good bye and good luck.

****TO BLACK. DURING KATHY'S LAST SPEECH THOSE NEAR THE BACK SHOULD START LEAVING...WHEN MAUREEN IS SPEAKING NEXT THE REST SHOULD SLIP OUT. SYLVAIN STAY AND WHEN MAUREEN INTRODUCES YOU JUST COME FROM THE AUDIENCE.**

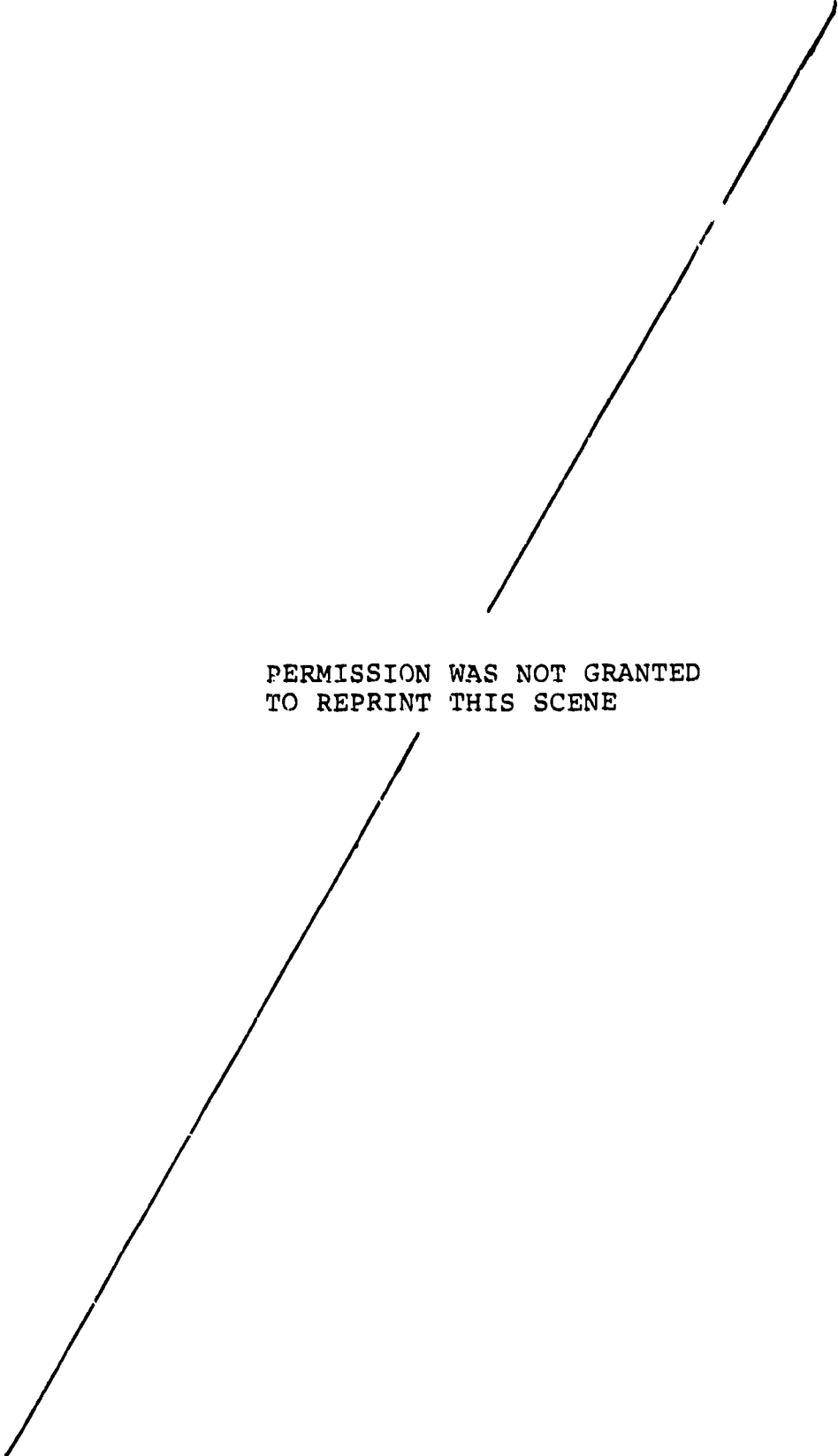
MAUREE: When we hear the ideas of others about this carousel called growing up we realize several important things but none more important that the fact that we don't ride this carousel alone. We ride it, for better or worse with our families and friends. Sometimes riding anything with family

... COMES OUT OF THE AUDIENCE AND DOES SISTER FOR SALE.

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** SYLVAIN GOES OUT SAYING "SISTER FOR SALE, SISTER FOR SALE" AS HE
IS LEAVING THE SIX PEOPLE WHO ARE DOING "THE PAIN AND THE GREAT ONE"
ENTER STAGE LEFT AND TAKE THEIR PLACES. THESE PEOPLE ARE: LISE AND BRETT,
NORMA AND KEVIN, REANNE AND COREY.

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**DURING THIS SPEECH THE CHESTERFIELD ETC. ARE PUSHED OUT AND THE FAMILY MEMBERS COME OUT. JUSTINE(DAUGHTER) NICOLE(DAUGHTER) DESTINEE(DAUGHTER) BRIAN (SON) SYLVAIN(SON) KARI (MOTHER). KARI DOES NOT ENTER YET. THEY TAKE THEIR PLACES, AND FREEZE.

MAUREEN: This is a typical front room...chesterfield, t.v.....family. Two boys bored with the soaps, two girls who live for them and one who lives on the phone. Now, what happens when all of these people try to ride the same horse...or avoid riding one.

BRIAN: (whispers to Sylvain) Change the channel to "Beverly Hills Cop".

SYLVAIN: Sunny days sweeping the clouds away...

BRIAN: That's the wrong channel you little shrimp! (he cuffs Sylvain)

DESTINEE: Don't hit Sylvain, you bully, hey why did you turn off my soap?

BRIAN: Shut up you juvenile delinquent.

JUSTINE: SHUT up you juvenile delinquent.

NICOLE: Shut up all of you, I'm on the phone.

SYLVAIN: 1,2,3,4,5,6,7,8,9,10,11,TWELVE!!!!

BRIAN: I told you to put on "Beverly Hills Cop"! Just what's your problem you little...

NICLOE: What's your problem Brian?

JUSTINE: What's your problem?

DESTINEE: Why don't you all just stop fighting for once?

ALL: Shut up Destinee

KARI: (WHEN KARI COMES IN ALL STOP FIGHTING) BRIAN I WANT YOU TO TAKE YOUR LITTLE BROTHER TO THE PARK, PLEASE.

BRIAN: Ah, Mom, get Destinee to do it, I took him yesterday.

JUSTINE: I took him yesterday.

DESTINEE: I took him two days in a row.

KARI: Brian, don't argue with me, get going.

BRIAN: Alright! Alright!

KARI LEAVES

JUSTINE: TAKE SYLVAIN TO THE park Brian.

BRIAN: Shut up, I'm not taking him

DESTINEE: Mom told you to.

NICOLE: Yea, what will you do then?

ALL: Go to Sarah's house!!!!

** AS MAUREEN SPEAKS THE FURNITURE IS REMOVED BUT TWO BLOCKS ARE LEFT ON. LISE (IS KELLY) DON(IS VINCE) KATHY(IS TRACY) REANNE(IS STACEY) STEPHANIE (IS GERRI)

LISE: Get my lunch and I'll meet you on the blue bench, I'll save us a place.

DON: (OFF-STAGE) O.k. Kelly, see you in a minute.

LISE GOES TO SIT ON BLUE BLOCKS...THE OTHER THREE GIRLS APPROACH

KATHY: Oh look here, isn't this cute, little Kelly Spence is on our bench.

REANNE: This is our bench..get off! If you don't I'll do something you will regret.

LISE: Leave me alone, I'm just saving a place for me and my brother.

STEPHANIE; So now you're getting your brother into this, what a suck.

REANNE WALKS OVER TO LISE AND GRABS HER PURSE

REANNE: I said get off our bench.

DON COMES OUT OF THE SCHOOL AND COMES OVER

DON: Here's your lunch Kelly, I'm glad you got us a bench.

KATHY: You can't sit here, this is our bench, not get lost.

DON: Pardon me, I don't believe this bench, or any other one for that matter, has your name on it...Kelly got here first!

STEPHANIE: You think you're really tough don't you.

REANNE: Well you're not.

LISE: Let's just leave Vince.

DON: No we were here first and we're staying.

LISE: I know but,,,,

DON: But nothing, we're staying. (takes off jacket) Do you girls want to make something of it?

KATHY: Alright, you asked for it buddy.

** the other two girls go away**

KATHY: Hey, where are you going??

** DON APPROACHED...KATHY RUNS INTO THE SCHOOL**

DON: Let's go eat in the school, it's kind of cold out here.

LISE: Thanks, Vince, thanks.

TO BLACK...MAUREEN COMES INTO THE SPOT

MAUREEN: How about that....help from a brother. Riding this carousel isn't so bad after all even when we have to ride it with others...even when those others are brothers and sisters. You know one of the things we discovered when we were looking at this whole idea of growing up is there is no such thing as a perfect ride....no perfect age...no

way of telling when growing up has led to grown up.

NORMA: When I'm twelve, Oh gosh darn. I can't wait til I'm twelve, I'll be allgrown up. I'll be one of the big kids, not one of the little kids anymore...all the little kids will be afraid of me. I'll get to talk back to them , get to boss them around. The teachers will take me seriously. And I'll learn real important stuff like geometry. I'll be able to go to dance, but that means BOYS!!YUCK!! But when I;m twelve I'll be all grownup and I'll probably get to go out at night and have a curfew. I hate being five, all the family and relatives treat me like a kid, pinching my cheeks, asking if I need help all the time and finally they will never help me again. I hate being five but when I'm twelve I'llbe all grown up...I want to be twelve forever....twelve must be the perfect age....I can't wait.

INTERMISSION

TO BLACK WHEN LIGHTS COME UP MAUREEN, LISE, EFFY MICHELLE DO CHEER**

CHEER: //////////////////////////////////////

** ALL LEAVE EXCEPT NORMA**

NORMA: I hate being twelve, it really sucks, I don't get to go out at all and I have to stay home and take care of my brohers and the dances are terrible...nobody dances and I can't go anywhere without my mom. "I'm not responsible enough" But wait until I'm sixteen, when I'm sixteen I'll be all grown up. I'll be able to drive, that means I'll get to stay out all night and I won't have a curfew. I'll get a job and work for my own money. I won't need allowances anymore. Mom will really have to treat me like an adult then. I'll be in High School so I;ll get to choose all my classes. I'll take only what I want to take. I won't have to take stupid things like Math and English anymore. I'll be able to join sports teams like soccer, badminton and even volleyball. There will be teams for everything and parties, I'll be able to party....Oh sixteen, how much better can you get...I can't wait till I'm sixteen...I'll want to be sixteen forever.

**** NORMA LEAVES, MAUREEN RETURNS****

MAUREEN: Learning to ride the carousel horses is not easy...so each rider gets teachers -- parents--people who have been riding for a number of years -- people who have expertise -- people who are more than willing to share their expertise, and their theories, and their ideas, and their rules and their advice and....well you know how experts are....

**** AS MAUREEN FINISHES THIS IAN AND BRAD COME OUT AND SIT ON BENCH IN SHOPPING CENTER, OTHERS (DON, COREY, DESTINEE, KARI) MILL AROUND. BRIAN COMES IN AND SEES IAN, AND BRAD.**

BRIAN: Son, give me a kiss.

BRAD: Not in the mall, not in front of my friend Hector.

CHORUS: GIVE HIM A KISS, A BIG SLOPPY KISS.

BRIAN: I want a kiss.

BRAD: Close your eyes and I'll give you a kiss.

BRIAN: (TO IAN) Give me a hug.

IAN: You're not my dad.

BRIAN: So what!

IAN: Please stay away from me, you're going too far.

BRIAN: Don't you love me?

CHORUS: Love me, Love me.

IAN: Go to hell.

BRIAN: Then get out of my sight you ungrateful slobs.

CHORUS: Out of his sight...you ungrateful slobs. You ungrateful slobs slobs.....

BRIAN: SPEAKING OF SLOBS!!! You look like a sleaze. (He sings this to Stephanie who is his daughter and has just walked by)

CHORUS: A Sleaze, a sleaze, she looks like a sleaze.

BRIAN: You look awful, what did you do to yourself?

STEPHANIE: I'm on my way to a party now that I've finished work...this is the new outfit I bought.

BRIAN: Where are you going?

STEPHANIE: Out with a few of my old friends from high school.

BRIAN: OH, NO!!Your friends from school were always so wild....be sure to be home by 10:30.

STEPHANIE: No fair...I am the eldest and I have to be home the earliest. My brother is two years younger than I, why does he get to stay out later?

BRIAN: Because he's a boy!!!!

STEPHANIE: That's not fair.

BRIAN: As long as you live under my roof you will abide by my rules...So stick that in your pipe and smoke it. Remember 10:30, not a minute later.

STEPHANIE: Alright...then may I have money for a cab?

BRIAN: Yes, if you give me a kiss.

STEPHANIE: Not in the mall, not in front of my friends....Don't embarrass me.

CHORUS: Don't embarrass her by kissing her in front of her friends, her friends.

BRIAN: Very well, here's the money.

** Brian turns to the chorus and sings**

BRIAN: Give me a kiss...

CHORUS: Not on your life!!!

**TO BLACK ALL LEAVE, WHILE MAUREEN IS SPEAKING THE BENCH BECOMES A CHESTERFIELD, A COFFEE TABLE AND T.V. ARE BROUGHT IN.

MAUREEN: Sometimes it's tough to convince experts that we are ready to ride solo. It's a hard lesson for experts to learn...just as hard as learning that the only way to learn how to get back up on the horse is by sometimes falling off...failing.

**DAD(ERIK) COMES IN TO READ THE PAPER, MOM(KATHY) COMES IN TO WATCH T.V. AND LITTLE SISTER (DARCY) COMES IN WITH DOLL. ELDEST DAUGHTER(KRISTEN) ENTERS WITH FRIENDS (CHORUS: LISE, BRETT, KEVIN, MICHELLE)

KRISTEN: I can't believe we got our report cards today,,,,,I failed every class.

CHORUS: You failed, you failed,, you failed every class.

LISE: How are you going to tell your parents?

KRISTEN: I don't know....you come with me.

CHORUS: Of course...of course....we are your friends.

KRISTEN: Hi, Mom, Hi, Dad.

DARCY: Mom, Dad, Kris got her report card today.

KRISTEN: No, NO.

CHORUS: (boys) Oh, Oh,

CHORUS: (girls) Oh, Oh.

PARENTS: Let us see your marks.

DARCY: HE, HE, HE, HE,

KATHY: Why are you flunking every class?

I really want one too, but I have no money and do you think Mom would buy it for me?

MITCH: Ya, I think she will but you have to know how to play her.

You see first what you do is, you walk in and you tell her how nice she looks..."Oh Mom I love your hair and that outfit looks so good on you, is it new?" She'll say thanks and mutter something about having the outfit for years. Then you say "Well you look great in it." Then you say..."Mom, I have something to talk to you about..." Then you pause...and then say "Oh, no just forget it you'll only say no" She'll feel all guilty and say "NO, no I won't, I promise I won't" You see mothers are very curious so you have to make her want to hear what you have to say. When she is practically begging you say "O.K. I'll tell you only if you promise not to say no" She'll promise. Then you tell her about the sweater and ask her to buy it for you.

She'll say "Sure honey if it's that important to you, you can have it."

LISE: That's it? Are you sure it will work. All I have to do is flatter her first and then make her curious and then make her promise not to say no.

MITCH: Right, now practice.

LISE: (Lise goes through the whole routine from above)

MITCH: Perfect....go get her kid.

THEY BOTH EXIT AS THEY EXIT BRETT AND COREY COME IN. COREY IS THE OLDER BROTHER AND BRETT IS THE YOUNGER BROTHER.

BRETT: Oh no, I can't do this. You have to help me Corey please. I don't even know how to start, what to say, what to do. What do I do just walk up to her and say "Hi, baby wanna go out with me"

COREY: No, no...calm down I'll help you. Now, the first thing you have to remember is that it's all in the face. Make sure you look your best, impress her and don't lie to her. Will you be able to have the car?

BRETT: NO but Mom could drive, I guess....

COREY: Well, it's not the best but it will do. O.K. have you even asked her yet?

BRETT: NO.

COREY: O.K. You go up to her and say...What's her name anyway?

BRETT: Lori.

COREY: O.K. You go up to her and say "Lori, what are you doing Friday night?"

KRIS: The teachers don't like me and they don't know how to teach.

CHORUS: It's true, it's true...none of them can teach. It's true, it's true what is she to do?

KRIS: May I use the car tonight?

ERIK: Like hell.

DARCY: Oh, Daddy!

KATHY: Oh, Fred.

CHORUS: OH, NO! (repeat three times)

KRIS: Oh, Poo!

CHORUS: No car, now what!?

KRIS: Please, if I don't have the car, no one will be able to go...I'm the only one who drives.

MOM: No, no one ever pays for gas, your friends are all freeloaders.

CHORUS: WE HAVE MONEY SEE, REAL MONEY SEE, MONEY FOR GAS,SEE!

KATHY: Ask your father.

KRIS: Daddy, sweet daddy, may I have the car?

ERIK: Hell no you can't go.

KRIS: Mom said I could.

DARCY: No, no no she didn't.

CHORUS: You brat, you little brat, you little rotten brat.

KRIS: If I can't have the car we'll walk!

CHORUS: Walk oh, no, not walk...beg...plead...promise...just don't make us walk ... why we haven't walked for years...not walk.

ERIK: I don't like your tone young lady...you're grounded!

KRIS: Great, just great...(storms out with friends)

KATHY: Where did we go wrong.

**TO BLACK.ALL LEAVE.

MAUREEN: It's tough for experts to deal with people who don't want to listen and it's tough for people who don't want to listen to deal with experts. But you know we adapt...we do whatever we have to to be more successful riders.

** MICHELLE COMES OUT CARRYING THE PHONE AND AD LIBBING A CONVERSATION ON THE PHONE..LISE(THE YOUNGER SISTER) COMES IN**

LISE: Mitch, I have to talk to you about something...it's really important my whole life depends on it.

MITCH: Oh, Bev, I'll call you back Lise has to talk to me, O.K. See ya! Alright what's so important?

LISE: Well you see there's this sweater at Eatons, that I really like and I really, really want it, and Jen's got one and Penny too... so

BRETT: She'll say she's busy I know it.

COREY: No she won't.

BRETT: How do you know?

COREY: Have confidence. Be polite and laugh a lot at her jokes even if they aren't funny, talk about school...be yourself.

BRETT: Got it, laugh a lot, talk about school...what else?

COREY: Ask her to supper and a movie, that'll impress her.

BRETT: O.K. is this what I do? I say, "Hi, Lori, how are you? Boy that was a killer test wasn't it? I was wondering what you are doing on Friday night? Do you want to go to a movie or something? We can go to a movie and then supper, you know, a night on the town?"

COREY: By Jove I think you've got it! Friday will be great.

BRETT: There's just one problem.....Can you lend me some money?

COREY: Get out of here!

** TO BLACK, THEY BOTH LEAVE**

MAUREEN: We've joked about how hard it is to ride the merry grow-round with parents and brothers and sisters, but we all know it would be impossible if they weren't there...especially on the really tough rides. Sometimes, and it's not always obvious why, we take it into our heads to try and ride backwards or we try to walk against the flow of the momentum of the carousel...that's when the going is really hard, when we seem to be alone, or when there are no colored horses to ride...only black ones.

** MAUREEN LEAVES AND DESTINEE COMES IN**

DESTINEE: Mid-term exam monologue.

** DESTINEE LEAVES AND STEPHANIE AND KRISTEN COME ON: THEY GIVE A FEW AD LIB LINES ABOUT THE SCREENS.

STEPHANIE: Good evening My name is Stephanie Height and this is Kristen Grinnell we will be your hostesses this evening for the slide presentation on drugs, alcohol and runaways.

KRIS: We will be examining all three areas as they pertain to adolescents. We will be discussing both the reasons why teens get caught in these situations and what the effects are. We will be using two screens and slides will appear on each screen alternately.

STEPHANIE: Our first slide features some of the after effects experienced by those who take drugs. About one third of the drug users vomit one third get a buzz and the final one third experience nothing.

KRIS: We can honestly say that both drugs and alcohol are depressants and affect the body as other depressants do. The results of too much drinking are sickness and headaches. The most dangerous effect of both drugs and alcohol is depression.

STEPHANIE: But when we look at statistics we see that really the lucky ones suffer hangovers. Some don't live long enough to have hangovers, accidents involving alcohol are the cause of teenage deaths. Alcohol has been a contributor in 23,000 accidental deaths in Canada.

KRIS: Thanks to campaigns by governments and social agencies however all people, adults and teens alike are becoming more aware of the dangers of alcohol and it is becoming more and more socially unacceptable to drink and drive. In many ways teens today are more responsible about this than they were 10 or 15 years ago. Drugs and alcohol are involved in many social, personal and group problems. Rejection by a society that generally frowns of substance abuse and drunkenness is common.

STEPHANIE: Most people begin drinking or taking drugs because of peer pressure. Many teens use drugs to appear more "in" or to be more accepted by peers. The problems that result involve parental hassels, insecurity and failure in school.

KRIS: Again because of the presence of help programs teens have been seeking help and counselling, therefore the use of drugs by the teen population is slowly decreasing.

STEPHANIE: Statistics show that before 1981 28% of all teens used drugs. In 1985 drug use by teens had dropped to 15%.

KRIS: The prevention campaigns and education campaigns have led to teens saying that they are now more able to handle peer pressure

to take drugs or drink. Teens feel more confident about saying NO to both of these without feeling less a part of the group.

STEPHANIE: We would like to move along now and look at the second problem that faces many teens, and younger children...running away. 80% of all runaways are abused at home either, sexually, physically or emotionally. However more and more families are becoming aware of agencies that are set up to help them cope with their problems and therefore more and more of them are seeking help.

KRIS: Life for the runaway is usually not as exciting as he or she thought it would be. Very often the runaway is short of money and has to resort to panhandling, selling drugs or prostitution to get cash. Runaways often have no place warm to sleep and are short of dry clean clothes...while not very many of them starve there is usually a shortage of food.

STEPHANIE: As a society we must take the responsibility for these adolescents who, for whatever reason, cannot or will not live at home. Youth Shelters care for a large number of runaways each year providing them with a warm, dry place to sleep, good food and counselling services if they are desired. The majority of runaways return home after 2 weeks and if they and their families need help that help is available. Actually a large number of adolescents who runaway only go to a friends house and are returned to their parents within hours of running away.

KRIS: Society's response to the problems of drugs, alcohol and runaways has not been particularly effective in the past but slowly agencies set up by the government and those established privately are coming to grips with all three problems. Through education there is prevention and through counselling there is assistance. Thank you for your kind attention this evening, we hope that you have found our program informative and enjoyable.

** STEPHANIE AND KRISTEN LEAVE...BRIAN, SYLVAIN, KEVIN, KARI
COME IN FOR WORD COLLAGE**

////////////////////////////////////

** WORD COLLAGE PEOPLE LEAVE, MAUREEN ENTERS**

MAUREEN: YOU know the hardest thing about riding this carousel is finding the right horses....I guess we all have to try different ones....sometimes the wrong ones...There are times when even though there is a crowd on the carousel we seem to be riding alone. Those are times when we seem not to fit with the other

riders or when the other riders are too busy or too insensitive
~~to notice us.~~ DESKS ARE PUSHED ON KIDS FILE IN. SYLVAIN, EFFY,
MICHELLE, REANNE:

REANNE: Hi, Michelle, Hi, Effy.

MITCH: Hi, Reanne, Hi Effy

EFFY: Hi Reanne, Hi Michelle

SYLVAIN: HI Reanne, Hi, Michelle, Hi, Effy.

REANNE: Tody's Valentine's Day

MITCH: All of the popular kids get the most valentines.

EFFY: Yeah! We're populare, aren't we?

REANNE/MITCH: Yeah

SYLVAIN: I'm popular too.

MITCH: Sylvain, did you get us valentines?

SYLVAIN: Yeah, I did, did you get Valentines for me?

ALL: Oh, sure.

REANNE: Oh here comes the teacher.

ALL: Good morning Miss Wopennotch!

SYLVAIN: Can we hand out the Valentines now?

GIRLS: Oh good let's hurry before recess.

THEY PASS THEM AROUND, WHEN THEY ARE FINISHED THEY COUNT THEM

MITCH: I got one from Jeff, he likes me the best.

REANNE: I got one too.

EFFY: So, I have one from everyone...so there.

MITCH: So do I

REANNE: I have 30. I'm the most popular.

MITCH: So, I have 31, I'm the most popular.

REANNE: You can't have 31 there are only 30 people in the class.

MICH: Oops, sorry.

EFFY: I have 30 too.

SYLVAIN: You can't have 32, there's only 30 people in the class.

EFFY: No, 30 too, like also.

REANNE: How many did you get Sylvain?

SYLVAIN: Lots.

MITCH: How many?

SYLVAIN: One.

GIRLS: ONE!! FROM WHO???

SYLVAIN: Miss Wopennotch.

GIRLS: TEACHER!!!

THE BELL RINGS

GIRLS: Let's go out for recess. Aren't you coming Sylvain?

SYLVAIN: I hate Valentine's Day.

** BRETT COMES IN AND DOES "TOUCHED YOU"

BRETT: I saw you, walking with him,
Arms clutching, holding him near.

You seemed happy...happier than usual.

I wasn't feeling all that good, so I couldn't smile.

I tried to keep my distance, but your perfume intrigued me.
And I felt drawn near...If it hadn't been...for the coldness
in your eyes....I'm sure, I would have...

Touched you.

** BRETT LEAVES. NICOLE, KEVIN, BRAD, KARI, NORMA ENTER.

THEY SIT IN DESKS (THE KIDS, NOT BRAD) THEY ADLIB CONVERSATION UNTIL
BRAD BRINGS IN A READS ANNOUNCEMENTS.

BRAD: O.K. listen up, here are the announcements for today:1. Any
grade 11 students who wish to help decorate for the Prom please report
to Miss Stewart by Thursday. 2. The following students please report
to the office at the lunch hour; Brad Kuehnemuth, Nicole MacKay,
Norma Maurier, Kevin Hermans and Norma Maurier. 3. Anyone interested
in playing on the school badminton team please sign up with the coach
in his office today at lunch.

** BRAD LEAVES**

NICOLE: Oh great badminton tryouts...

NORMA: Yeah, remember last year...

KARI: What a blast, we were the best.

KEVIN: Where is the sign up, I wasn't listening.

NICOLE: Why, what's it to you, you loser.

KARI: You aren't going to try out are you?

KEVIN: Well I was thinking about it....I was thinking it might be
fun.

NORMA: Forget it the coach would never even let you try out...he
would never let you on the team.

**THE BELL RINGS, THE GIRLS FILE TO THE COACH'S OFFICE, KEVIN STAYS
IN THE ROOM.**

NICOLE: Hi coach.

NORMA: Hi coach, how's it going?

KARI: Hey coach.

BRAD: Hi girls, good to see you all back. Just sign up here.

KEVIN: Hi, is this where you sign up?

BRAD: Yeah, but the Hi Q team is next door in the library.

KEVIN: No I'm here to sign up for the badminton team.

NICOLE: Can't say we didn't warn you.

GIRLS: HA, HA, HA,

BRAD: Let him try out, I'm sure he will be real good....

** GIRLS (2) MOVE DOWNSTAGE TO "GYM". THEY BEGIN PRACTICING THE COACH WATCHES, SMILING, GIVING POSITIVE REINFORCEMENT. KEVIN COMES IN.

KEVIN: Coach I'm really sorry I'm late, I was at the dentist.

BRAD: If you're sick I'm don't think you will fit in on the team.

KEVIN: No coach, I was getting my teeth cleaned.

BRAD: I don't care where you were, I can't stand it when people are late for practice....it is a sign of lack of commitment...don't let me catch you being late again....do you understand!!!!!!

KEVIN: yes, sir.

NICOLE: Hi coach, sorry I'm late, I was talking to Roger...I forgot the time.....

BRAD: No problem...warm up with....what's his name here.

NORMA: Want to warm up with us Nicole?

NICOLE: No....I gotta warm up with...(she points to Kevin)

KARI: Show him your stuff.

KEVIN overhand serves

BRAD: NEVER!! NEVER!! Overhand serve you moron. If I ever catch you doing that again I'll cut you from the team right then.

KEVIN: Sorry sir.

** NICOLE OVERHAND SERVES**

BRAD: Good power there Nicole. O.K. the list of team members will be posted tomorrow...thanks for coming out. There will be two team members picked and one alternate.

** THE KIDS LEAVE, THE COACH THINKS MAKES OUT A LIST AND POSTS IT THEN HE LEAVES. THE KIDS COME IN, THE GIRLS PUSH KEVIN OUT OF THE WAY TO READ THE LIST.

NORMA: I made the team.

NICOLE: ME too, Hey and you're the alternate...

THE GIRLS LEAVE, KEVIN APPROACHES THE LIST, LOOKS AND SADLY WALKS AWAY. SCHOOL DESK BLOCKS AND CHAIRS AND BRAD'S DESK ARE PUSHED OFF, BRAD'S CHAIR IS PUSHED DOWNSTAGE AND ERIK (AS DAD) COMES IN

WITH NEWSPAPER, SITS AND READS, DARCY COMES IN BEHIND HIM AND WATCHES HIM READ.

DARCY: As he sits behind his newspaper I watch him, his flashing eyes intent upon the starving in Bangala-Desh and the controversial strip-joints on Jasper Avenue, and the condition of our country's economy. I admire his dexterity, those capable fingers holding the world's problems in one hand and his coffee in the other, his eyes beating a strong, steady, pulsating dance across the page. He is one who understands all the world's problems, he has all the answers. I wonder when he will take time to put down his paper and understand me.

** SLOWLY DARCY WALKS OFF, ERIK SITS FOR A MINUTE, SENSES HER PRESENCE, LOOKS BACK, SHE IS GONE, SHRUGS AND GETS UP, LEAVES. MAUREEN RE-ENTERS.

MAUREEN: I guess when we got on the merry grow-round there were no promises that the ride would always be smooth and joyous...perhaps we wouldn't learn if we didn't suffer. Even though as teenagers we still have lots of riding left to do we all have many memories already that we see as significant moments. When you ride the carousel at the fair grounds or West Edmonton Mall you have the chance to catch the brass ring...if you do you win a prize. We have gathered some of our precious moments...those that were like brass rings and we would like to share them with you...what was the prize??? Growing up just a little more.

KATHY: "Memories"

** After Kathy finishes the song she goes back to the pole and takes a ring and comes down stage and gives her moment.

MOMENT ORDER: KATHY, BRIAN, STEPHANIE, BRETT, MAUREEN, BRAD, DARCY.

** After Darcy has talked about friends all leave except Maureen**

MAUREEN: The greatest thing about riding with friends is that they are there through thick and thin...if their friends.

** MAUREEN LEAVES , LOCKERS ARE PUSHED ON.** BRIAN AND IAN COME TO THEIR LOCKERS, LISE STANDS AT HERS...DOWN THE HALL KRISTEN IS AT HERS, STEPHANIE IS SOMEWHERE IN BETWEEN.

IAN: So Ralpie are you really gonna ask Jane out? You're really brave champ.

BRIAN: Ya, um.. well sure but I'm kinda nervous. You got any tips on asking girls out?

IAN: They like cool guys, tough dudes, you know the kind that smokes and stuff....

** STEPHANIE OVERHEARS**

BRIAN: Ya sure but what about looks.

IAN: Ya, looks is important, let's go to the can; get all fixed up.
Hey, if Daphne is there maybe I'll ask her out.

BRIAN: Ya, good idea, double dates

** The boy's go into the can**

BRIAN: Is this enough Brille Cream?

IAN: Looks like it. Do I have any lunch in my teeth?

BRIAN: Ys, some parsley. God any deodorant. I don't want to smell
in front of the girls.

IAN: Ready for the final check?

BRIAN: Yep.

IAN: O.K. Hair?

BRIAN: check.

IAN: Skin?

BRIAN: Check.

IAN: teeth?

BRIAN: Check.

IAN: B.O.?

BRIAN: Check.

IAN: Ready, stedy and raring to go?

BRIAN: Check.

IAN: O.K. here goes nothin'.

* MEANWHILE STEPHANIE TELLS KRISTEN THE PLANS**

STEPH: Jane, Jane, Jane guess what?

KRIS: What?

STEPH: Guess who's gonna ask you out? ***KRIS: Who?

STEPH: Well I heard him talking to his best friend in the hall and...

KRIS: Who was it????

STEPH: Well you know Ralph?

KRIS: RALPH STEVENS!!!!!!!!!!

STEPH: No, Ralph Pillsbury.

KRIS: Ralph Pillhead. What a loser, that is completely disgusting.

STEPH: Tell me about it, he is a total gweep. Yucko!

KRIS: So when is he asking me? So I can think of a good insult!

STEPH: Right away...but don't worry I won't leave you alone with

KRIS: Oh, Daphne, I don't know what I'd do without you as a friend.

Thanks a lot...I owe you.

STEPH: No problem!

MEANWHILE BACK IN THE HALL AT RALPH'S LOCKER THE BOYS ARE TALKING

BRIAN: And on our first date I won't even kiss her so she doesn't think I only want her for...you know...(nudge, nudge).

IAN: Ya, she might think you're loose.

BRIAN: And when we get married I'll give her anything she wants.

IAN: Where will you go for your honeymoon?

BRIAN: Well I was thinking....

LISE: Ralph you're not actually asking her out are you? she'll never say yes.

BRIAN: Sure she will, look at me.

IAN: Hey champ, you're hot.

LISE: BUT Ralph....

IAN: Take a hike kid, you're depressin' the champ. He's on his way to a big date. He's got important things to do.

BOYS APPROACH THE GIRLS

BRIAN: Well, here we go!

KRIS: Oh my god here comes Yuck-o. I'm so embarassed...you don't think that anyone will see me talking to him do you?

IAN: Calm down champ it's just a chick.

STEPH: Calm down Jane remember the plan.

BRIAN: Hey baby, how's about you and me getting together?

KRIS: Not a chance...I mean,,, well um...You mean steady?

BRIAN: Sure of course.

IAN: And maybe you can go out with me Daphne.

KRIS: Well um...I have swimming every night except Fridays.

BRIAN: Then how about Friday?

STEPH: Well Jane's staying at my place and...um...I'm grounded so we can't go out.

IAN: Oh well, amybe soon then, will you think about it?

STEPH: Well, ...um...I just don't know what to say. This is a difficult decision. How about I give you an answer later?

KRIS: ya, that's a good idea, it will give me time to consider this... wonderful request.

BRIAN: Sure, that is a good idea.

KRIS: How about I give you an answer tomorrow at my locker.

BRIAN: Ya, that's good. See you then.

IAN: O.K. sweets see you tomorrow.

STEPH: Jane we should get everyone togeth so we can embarass them lots.--I'll make an ann

lots. I'll make an announcement in the lunch room at noon.

****MEANWHILE IN THE BOY'S CAN****

BRIAN: She said she'd think about it.

IAN: Way to go champ.

BRIAN: Are we ready?

IAN: Ready!

****GIRLS ARE AT THEIR LOCKERS..LISE HOVERS IN THE BACKGROUND, FRIENDS ARE GATHERED AROUND****

BRIAN: Hi Jane. How's it goin'?

KRIS: It's goin' fine.

BRIAN: Um....

IAN: Go for it Ralph.

BRIAN: Have you thought about maybe going out with me sometime?

KRIS: Like are you kidding? Like, you are a total gweeb!!

ALL: You're a total gweeb!

IAN: CAN!!!!

****BOYS GO TO THE CAN...THE REST OF THE KIDS LEAVE****

IAN: Ralph don't worry about it. She's no good for you anyway. You still got me. Con on let's go pick up some real chicks.. He come on smile.

BRIAN: Ya, thanks Leo. There are lots of other girls...Hey Tanya is really nice....maybe I will ask her out.

IAN: Right and you know what?

BRIAN: What?

IAN: She's the loser....not you.

BRIAN: Thanks Leo.

IAN: Hey, what are friends for?

****THEY LEAVE THE CAN, LISE IS IN THE HALL****

BRIAN: Hi Tanya, how's it goin'?

LISE: Great, Ralph, just great. How's it goin' with you?

BRIAN: (looks at Ian, looks at Lise) Great, just great.

****THEY ALL LEAVE**** AS THEY LEAVE THE GIRLS THAT WERE IN NORMA'S SLEEPOVER GROUP COME ON AD LIBING LINES ABOUT A SLEEPOVER THEY GO TO DOWNSTAGE RIGHT AND FREEZE. THE GIRLS FROM DESINTEE'S SLEEPOVER GROUP COME IN AND GO DOWNSTAGE LEFT AND FREEZE, THE BOYS COME AD LIBING LINES AND GO TO DOWNSTAGE CENTER.

MAUREEN COMES DOWNSTAGE

MAUREEN: Sleepovers, the greatest invention for the gathering of good friends ever. Sleepovers had ...

GP1: Action

GP2: Talk

GP3: Food

GP1; Talk

GP2: Sharing

GP3; Booze

GP1; Talk

ALL: TALK!!!!!!

GP1: Girl 1: Did you see Mark last night?

Girl 2; Yeah and did you see what his girlfriend was wearing?
and her make-up...

GP2; Girl 1; Her eyeliner made her look like Alvira.

Girl 2; Did you hear who else she is dating?

GP1; Girl 3; What a slut! How many guys has she gone out with this
month?

Girl 4; This week?

GP3; Boy 1; I don't care what you say I think she looked great today.

Boy 2; O.K. if you don't care what I say...I think she looked
like a sleaze.

Boy 3; Hey man have you...you know...with her//

BOY 1: NO!

GP1: Girl 5; Kidding...It's called "Cheekers"???

Girl 6; Yeah, I wore it to Brenda's party.

Girl 5; How was Brenda's party?

Girl 6; It was so wild...one guy there was so...

GP2; Girl 3; Wild...Crystal always has good parties.

Girl 4; Who all is going?

Girl 5; I hear Mike Benson is going...he's a ...

ALL GIRLS FROM BOTH GROUPS: FOOTBALL PLAYER...WHAT A ...

GP3; Boy 4; dream was so wierd...Ginger was in it.

Boy 5; Ginger's in everyone's dreams.

Boy 6; Not mine...

Boy 4; Anyway...she was at the nerd party and..

Boy 7; How would you know...do you go to nerd parties in your
dreams?

Boy 4; No...I just know. O.K.! Anyway this guy was after her...what
a...

GP 1; Girl 7; "nerd" He never combed his hair

Girl 1; And he stunk, remember?

Girl 7; How did Michelle ever stand him?

Girl 2; She reminds me of an Areo bar...a bunch of bubbly nothings.

GP2; Girl 6; Do you know who I can't stand?

Girl 5; Who? Charlene?

Girl 6; Yeah, Charlene, what a...

GP 3; Boy 8; Scrag...She caught me skipping Social and threatened to call my mother. I hardly have any absences in that class... and I've never been late.

Boy 1; Why do you stay in school when you skip?

Boy 2; Yeah, why don't you go to the mall?

Boy 8; She'd find out anyway. She...

GP1; Girl 3; ...hates me. He watches me all the time just to make sure I'm not fooling around. I wonder what he'll look like at our 10 year reunion.

Girl 4; He'll be dead.

Girl 5; No he won't.

Girl 3; That reunion will be a blast...see how everyone has turned out.

Girl 4; Yeah, I'll probably have 10 million kids.

Girl 5; By who??????

Girl 4 I don't know, I just know I...

GP2; Girl 7 ...want to be rich so I'm going to marry a doctor.

Girl 8; I'm going to go to University...I think.

Girl 1; I'm not ever getting...

GP 3; Boy 3;...married, hell no...I'll never be able to afford to get married.

Boy 4; Where do you work?

Boy 3; I'd rather not say.

Boy 4; Come on!

Boy 3; Bonanza.

All; BONANZA!!!!

Boy 4; How much do you make there?

Boy 3; I'd rather not say.

Boy 4; Come on.

Boy 3 \$ 3.20 an hour.

Boy 5; You're right you'll never be able to afford to get...

GP 1; Girl 6; ...married to Greg...oh yeah that would be great...I'd just die to have his kids. What about you?

Girl 7; Me, I don't know.

Girl 8; I think you'd be good with Josh (gag), no seriously
uh...uh...Steve would actually be really good for you.

Girl 7; Do you remember....

ALL GROUP 1 GIRLS: KLONDIKE DAYS!!!!

ALL GROUP 2 GIRLS: BRENDA'S SLEEPOVER

ALL BOYS: JOHN'S PARTY.

ALL TOGETHER: HEY IT'S 4:00 A.M.,.....LET'S GO OUT!!

**ALL GET UP AND GO OUT AD LIBING LINES ABOUT WHAT THEY ARE GOING
TO DO.**

**TWO BOYS PUSH THE BULLETIN BOARD TO CENTER AND LEAVE: FIRST FIVE
PEOPLE COME OUT, PUT UP THEIR PICTURES AND STAND TO THE SIDE: THEY
SAY: "FRIENDS ARE: GENEROUS

UNDERSTANDING

FUN

THE NEXT FOUR PEOPLE COME OUT, PUT UP THEIR PICTURES MOVE TO THE
SIDE AND SAY:" FRIENDS ARE: DEPENDABLE

TRUSTING

TRUTHFUL

THE NEXT FIVE PEOPLE COME OUT, PUT UP THEIR PICTURES, MOVE TO THE
SIDE AND SAY: "FRIENDS ARE: GOOD LISTENERS

RISK TAKERS

ALWAYS THERE

THE NEXT FOUR PEOPLE COME OUT, PUT UP THEIR PICTURES MOVE TO THE
SIDE AND SAY: " FRIENDS ARE: ACCEPTING

LOYAL

CARING

THE FINAL FIVE PEOPLE COME OUT, PUT UP THEIR PICTURES, MOVE TO THE
SIDE AND SAY: "FRIENDS ARE: FORGIVING

FUNNY

KIND

ALL MOVE TO THE CENTER AND SAY: FRIENDS ARE GREAT!!!!!!

ALI SING: "FRIENDS"

THE END OF A GREAT SHOW!!