Staging Education: Practices, Problems, and Potentials of Theatre in Education

A DISSERTATION
SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL
OF THE UNIVERSITY OF MINNESOTA
BY

Charles N. Adams, Jr.

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

Dr. Sonja Kuftinec

January 2012

Acknowledgements

This dissertation has been an extended project of labor and love, and I could not have gotten it even as far along as it is without the advice, assistance, and support of many beloved people.

My advisor, Sonja Kuftinec, has been an unending source of inspiration, patience, clarity, and compassion. Her thinking, writing, pedagogy, facilitation, and teaching practices serve as models as to the sort of teacher, practitioner, and thinker I hope to be someday. Thank you, Sonja. Charlz.

My committee members, Michal Kobialka, Margaret Werry, and Pamela Flash, have guided me in an educational journey that has turned my mind inside out and back the right way around again. I cannot begin to articulate how much I have learned, and how privileged I have felt, to be in the presence of such remarkable thinkers.

My family has provided unending moral support and encouragement, and I thank them for their confidence in me, as well as for their love.

My fellow graduate students, too numerous to mention but too important to ignore, have served as sounding boards, therapists, critical questioners, and friends. It is both a cliché and a truth that writing a dissertation is exceptionally lonely. When I felt I might give up in despair, they helped me regain confidence in my project.

My D friends have provided spaces for me to work, laugh, complain, and be human. I cannot overestimate how important this has been in this process. My twin Say, my dear friend Mary Jo, my colleagues Liz, Tess, Gail, and April, and my partner in crime Connie—I thank you with gratitude. Although I am still waiting for that Margaret person to show up!

Christina Petersen made the impossible possible by going out of her way during a very busy and difficult time to help me. I thank you profusely for your help.

And finally, I must send my thanks, gratitude, and love to the many TIE practitioners who hosted me and taught me during my residencies. Your devotion and energy has reinvigorated my own dedication to the work, problematic as it can be. Thank you Ian Yeoman, Danie Croft, Naomi Doyle, Medi Olwen, and Chris Batten from Theatr Powys. Dani Lyndersay, Brendon LaCaille, Patrice Briggs, Alicia Goddard, and Marvin George from Arts-in-Action—thank you. To Chris Vine, Helen White, Erica Ewing, Lynda Zimmerman, Gwendolen Hardwick, Keith Johnston, Helen Wheelock, Michelle Brown, and Indio Melendez, I owe you a great deal of gratitude and I thank you.

Dedication

This dissertation is dedicated to my family, who support me in so many ways and who let me stick around, even though I do that weird theatre thing.

I also dedicate this theatre to the TIE practitioners and companies who established the field through history and created the desire and need for such a study.

Abstract

Theatre in Education (TIE) emerged in England in 1965 as a complex convergence of conditions that propelled theatre-based performance practices into school settings, ostensibly as a means for enabling radical educational transformation. However, as a set of practices, TIE exists within a set of contradictions, problematics, and occasional lack of reflexivity that can evacuate its potential for radicality. This historical and historiographic study explores the educational terrain in which TIE navigates, the conditions of its emergence and dissemination, and the narratives that frame its repertoire of practices in order to articulate the problems and problematics that make TIE a risky endeavor. Focusing on four aporias of TIE, the study asks if TIE is worth pursuing in the historical conditions of the United States and other nations in the 21st century, particularly in school(ing) sites that employ high-stakes standardized testing as a Foucauldian form of discipline. The study then makes several proposals for directions TIE practitioners must consider if it is to remain relevant as a transformational practice of theatre and education, including a constant engagement with a postmodern notion of ethics, a focus on a Freirean critical performative pedagogy, and the consistent activation of ludic play and ludic space. While looking to numerous TIE programs that span the history of TIE practices for examples and critiques of the problems and potentials of TIE's practices from a bricolage of critical lenses including performance studies, historiography, postcolonial theory, Foucauldian analysis of power relations, and critical pedagogies, critical analysis in this study is chiefly rooted in specific case studies, including *Pow Wow* (1973)and *Homelands* (1984) from Coventry Belgrade TIE, *The Giant's Embrace* (2006), *Pow Wow: The Power of the Circle* (2005), and *Living with Macbeth* (2002) from Theatr Powys in Wales, *With These Wings I Will …* (2007) from the Creative Arts Team in New York, and *Parry Jus' Once* (1998) from Arts-in-Action in Trinidad and Tobago.

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Introduction

The Giant's Embrace:

TIE, No Child Left Behind, and the Problems of Knowledge Production

The mass of our citizens may be divided into two classes -- the laboring and the learned. The laboring will need the first grade of education to qualify them for their pursuits and duties; the learned will need it as a foundation for further acquirements.— Thomas Jefferson, writing to Peter Carr in 1814

The purpose of school is to: become an informed citizen;…do well on standardized tests; homogenize society, at least a bit; pasteurize out the dangerous ideas; give kids something to do while parents work; teach future citizens how to conform; teach future consumers how to desire; teach future citizens to obey authority; teacher future employees to do the same;…minimize public spelling mistakes;…and make sure the sports teams have enough players. – Seth Godin, posting in his blog 31 January 2009

There is nothing more impressive or hopeful in American democracy than the devotion of the people to democracy. . . Education is the common meeting-ground for all classes, creeds, and races, where the small bothersome misunderstandings of life vanish; and nowhere is this more evident than in American school life. The greatest tribute to justice that can be paid to the nation is that its laws first demand that its youth shall receive the fundamentals of education, and then it presents its widest opportunities for its humblest citizen and resident to proceed in acquiring unlimited learning. – John Joseph Donovan, *School Architecture: Principles and Practices,* 1921

The most essential lesson for everyone, irrespective of our race, class, or gender, was learning the role education played as a tool of colonization here in the United States. – bell hooks, *Teaching Critical Thinking*, 2010

If situations cannot be created that enable the young to deal with feelings of being manipulated by outside forces, there will be far too little sense of agency among them. Without a sense of agency, young people are unlike to pose significant questions, the existentially rooted questions in which learning begins. – Maxine Green, *the Dialectics of Freedom,* 1988

TIE lets children come to know themselves and their world and their relation to it. That is the only way they can know who they are and accept responsibility for themselves. TIE is carrying out the injunction of the Greeks, who founded our democracy and our theatre; they said know yourself—otherwise you are a mere consumer of time, space, air, and fodder. – Edward Bond, writing in a letter to the Board of the Belgrade Theatre to save Coventry Belgrade TIE from closure, 1993.

The Giant was going to swallow Tom whole. He already held Tom tightly in his embrace, raising him to his mouth. Tom had tried to convince the Giant not to eat him, claiming that he was skin and bones, and that he would merely stick in the Giant's teeth. But the Giant's only response was a single word: "Hungry!" As the Giant opened his mouth to take his meal in one fell swoop, Tom, young and afraid to die, cried out, "If you spare my life, I can bring you two tastier morsels than me to fill your giant belly." And in that moment, Tom promised to bring his mother and baby brother to the Giant the next day for the Giant to eat.[1]

This climactic moment from *The Giant's Embrace* presents Welsh students in years one and two (roughly equivalent to first and second grade in the United States) with a problem: how can they find an ending to the story that will save Tom from being eaten but that would also save not only his family but also all of his people, who are dying of starvation and water deprivation because of the Giant's unending appetite? *The Giant's Embrace* is a Theatre in Education (TIE) program that Theatr Powys toured through schools in the Powys district of Wales in 2006, both in English and in Welsh (as *Gafael y Cawr).*[2] In working together to find and write an ending to the story, students engage in activities such as constructing images of the Giant's memories and his views on the environment and performing potential story endings with puppets, artifacts, and

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[1] *The Giant's Embrace* (*Gafael y Cawr)*, originally devised by Big Brum Theatre in Education Company in Birmingham, England, and adapted and toured in 2006 by Theatr Powys throughout the Powys district of Wales.

[2] TIE companies generally refer to their work as programs rather than performances, as there are many components to the entire endeavor. For example, in *The Giant's Embrace,* the entire program includes an initial visit by company members to the students' classroom, scenes that happen in the classroom and in the hallway, a fully-staged performance in the school hall, workshop activities that happen on the set in the school hall, and writing activities that take place back in the classroom.

students playing various roles as needed. *The Giant's Embrace* serves as an example of contemporary TIE practice, while the Giant himself serves as a metaphor of both TIE's critique of late capitalist education and, unintentionally, of the many potentials and problems inherent in TIE practice.[3]

TIE is a form of engaged theatre practices and structures that operate most often within the realms of education for the purpose of social change. TIE emerged in England in 1965 and spread to locations including the United States, Trinidad and Tobago, Ireland, Australia, and New Zealand, often through colonial circuits. The original audiences for TIE work were students in educational settings, notably schools, but the audiences have expanded to groups in museums, incarcerated prisoners, and professional and high school football players at training camps, among other audiences. TIE serves as a way to explore complex questions about notions of theatre performance, pedagogy, and knowledge production because it asks its participants to engage in critical thinking and social justice through potent theatrical performance.

Research Questions

The purpose of this dissertation is to explore the practices, problems, and potentials of TIE with/in the disciplinary structures of school and schooling. My argument is that when TIE works through intentionality as a problem-posing critical pedagogy, and when it consciously addresses its inherent problematics, TIE has the potential not only to allow participants to come to know the world and their relationships to, with, and within it by imagining new possibilities, but also, ultimately, the potential to resist the

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[3] For a detailed narrative of *The Giant's Embrace*, please see Appendix B.

dehumanizing effects of schooling systems disciplined by high stakes standardized

testing and the resultant standardization of hegemonic knowledge. To this end, I explore

four research questions and problems, each with its own chapter, that ultimately work

toward answering an over-arching question, *is TIE, with its problems and potentials,*

worth pursuing in our contemporary moment of the 21st century? TIE emerged amidst a

specific set of circumstances and ways of thinking in 1965—does a practice from 1965

hold any relevance to young people, teachers, and theatre practitioners today? TIE has,

historically, reinvented itself through each manifestation as a result of an observed

performance or educational need, as a result of perceived cultural interventions, or even

as the result of external influences such as funding sources, school or theatre

administrators, or legislative changes. If TIE is a constant practice of reinvention, are

contemporary practices even the same thing as the forms of TIE that emerged in 1965?

Or does looking to its own history and repertoire of practices make TIE a dated practice,

something best left to history?

In order to explore this over-arching question, I focus on four research questions and

problematics in this study:

1) How does TIE differentiate itself from other historical projects in which

theatrical performance was used explicitly for the purposes of education? TIE

negotiates a complex terrain of projects that engage aspects of performance for explicit

educational purposes, yet seems to be a completely different project. What, then, are

the purposes and operations of these some of these other projects, how did they emerge

within the language of intelligibility, and what labors do they perform? This question

allows me to engage in historiographic operations as well as cultural, dramaturgical, and hermeneutic analysis of both theatre-based educational projects as well as TIE, including the fundamental question what does education mean in each project?

2) What were the conditions that allowed TIE to construct multiple subjectivities in the ways it has in various moments of history? This question opens TIE for a historiographic analysis, both of the conditions that allowed TIE to emerge as a practice when and where it did and of the practices TIE engages in order to construct subjectivity with/in its participants. This question also allows me to engage the repertoire of TIE's embodied practices, with their inherent tensions, in historiographic analysis.

3) How might TIE be imagined and engaged as an ethical practice? TIE, as any activity attempting to engage in social justice, change, or liberation has the potential of becoming merely an alternative form of oppression, a power relationship of acculturation that while in opposition to dominant power relations and hegemonic forces may also create similarly oppressive structures of domination. This question leads me to further questions such as what is ethical action; how might TIE engage participants and subjects ethically; what are critical pedagogies and how do they encourage ethical encounters; and how might a theory of TIE as a critical pedagogy be articulated?

4) How does TIE transform disciplinary places into spaces of ethical inquiry? TIE, as an embodied practice, is also a spatial practice, most often taking place in schools but occasionally elsewhere as well. If schools are places of discipline and homogenization

into obedient workers and citizens, how does TIE transform space so that other possibilities can become imaginable, thinkable, and intelligible? How does TIE alter space so that rehearsals for reality can materialize physically?

Methodology

My methodology in exploring the questions and problems for this study can best be described as a critical bricolage. As critical pedagogist and scholar Joe Kincheloe states, bricolage uses a wide variety of interpretive strategies coming from hermeneutics, literary criticism, cultural analysis, and historical inquiry to explore the sociocultural, political, and economic frameworks of dominant power (152) and, I would add, to explore possibilities for emergent oppositional or even differential technologies to resist dominant power relations. Because I persist in what Baz Kershaw would call a "pathological hope" (*Radical* 8-9), I seek research methodologies that help me uncover possibilities for change, not in the modernist sense of positivism or progress, but in a postmodern sense of fragmentation without the postmodern sense of despair.

This particular study has called for multiple means of working. My chief research strategy was week-long residences with three practicing TIE companies—the Creative Arts Team in New York City, Arts-in-Action in Trinidad, and Theatr Powys in Wales— but this work of necessity is not a product of ethnographic intervention, even though I took the role of a participant/observer. Certain practical matters such as getting documented permission from hundreds of young people around the British-colonized world made that sort of investigation impossible. Still, the residencies allow me to

move multi-dimensionally through the investigation, granting me both haptic and optic

perspectives of TIE companies and TIE histories, and contact with actor/teachers,

directors, policy-makers, etc., which has been infinitely beneficial.

In performing my research, I chose to focus on four TIE companies, the three

mentioned above and also Coventry Belgrade TIE, for several reasons. Studying

Coventry Belgrade TIE allowed me to explore the emergence of TIE in the 1960's as

well as the core programs that played a large part in shaping the field in the 1960's and

1970's. This is especially important because most TIE companies modeled (and still

model) themselves on Coventry Belgrade TIE to a greater or lesser degree. The

programming of Coventry Belgrade also marks several important stages in the

formalizing of TIE as a field with a specific repertoire of practices. I chose the other

three companies because they allowed me to explore TIE in contexts outside of England

and English practitioners, even though all three were heavily influenced by English TIE.

Historically, these three companies have work ranging from the early 1970's to today

and represent geographic areas not often mentioned traditionally in TIE literature: rural

Wales, New York City, and Trinidad and Tobago. The residencies and studies I did

manifest in this dissertation as case studies of particular TIE programs. In each chapter,

I explore a research question theoretically and analytically, culminating in a case study

that responds directly to the question (as in Chapters One, Three, and Four) or expands

and extends the question in a new direction (as in Chapter Two). In the case studies, I

continue to use a bricolage of approaches, including dramaturgical, hermeneutic,

cultural, and historiographic analyses.

Archival research and document analysis have been especially important to this project, and to that end I make use of genealogical, dramaturgical, cultural, and historiographic analyses. Chapter One, in particular, makes use of such multiple analyses as I explore numerous projects of theatre and education. I also utilize a tactic of posing problematics that require such multiple forms of analyses and help me move through the projects I chose for analysis. I am particularly guided by Michel Foucault's notions of eventalization, the analysis of a singular event by making the singularity visible and then pluralizing the causes (rediscovering the multiplicities, connections, encounters, supports, strategies, etc.) ("Questions of Method" 76). For example, I engage in eventalization in Chapter Two through what I call micro-analyses, shorter analyses of numerous events within the repertoire of TIE practices that labored to generate subjectivity in particular ways. Critical pedagogies and critical writing theories, particularly within the realm of genre studies, have also been of great use in my thinking, and can be seen both in Chapters One and Three, while Chapter Four can be imagined as a critical spatial analysis.

Overall, I tend to think of my work within the realm of performance historiography, particularly in terms of Jon McKenzie's notions of cultural performance as embodied acts of cultural forces with the potential to avoid normalization (8). Performance historiography allows me to analyze not only TIE as theatrical performance and the ways that participants are constituted through multiple forms of performance (embodied acts of schooling, governmentality, culture, and even TIE itself), but it also allows me to explore the performativity of knowledge and power as well as the conditions that made

such performances possible or that are required for new types of performances to emerge in terms of Neo-Marxist, postmodernist, postcolonial, and cultural studies lenses.

As a note of transparency, I come to this project not with a clean slate, but with years of experience as a TIE deviser, director, actor/teacher, and producer. I first began working in the field in 1995 and worked consistently in the field until I began this project. My desire to analyze TIE stems from my own (sometimes disappointing) history and relationship with it, but also from a thought that while problematic, TIE has great potential to effect change. The bricolage of methodologies I engage in this dissertation allow me to explore the potentials and the multiple problems of TIE, not the least of which is attempting to define not just what the embodied and theoretical practices of TIE are or how they function, but what TIE actually is, or perhaps what it might be or could become.

Background to Study

Education and Schooling

TIE is difficult to discuss in many ways, not the least of which is that it is a label applied, rightly or wrongly, to a collection of performance-based practices ranging from highly-didactic, thinly-veiled attempts to acculturate students into dominant ideologies to radical re-imaginings of how educational systems can operate and how subjectivity might be created. In this study I am not thinking of TIE in that first location, as a highly didactic attempt to acculturate students into dominant ideology. Rather, I think of TIE as its practitioners claim and hope it to be, that is, as a transformational, embodied

pedagogy rooted in Paulo Freire's *Pedagogy of the Oppressed* as well as a system of theatrical performance structures and tactics that operate within and against systems of schooling, such as the troubled and troubling No Child Left Behind Act of 2001.

Let me tease out two important ideas here—ideas of education and schooling. In many cases these two terms are used synonymously, or at least as deeply intertwined so that education is what happens, or what one receives, as a process of schooling. In this sense, education seems to be a certain sum of knowledge and skill bestowed on an individual through participation in schools and schooling and which give the individual the ability to labor in a specific field (perhaps as a notion of vocational education, then, or professional education). But I suggest that there are critical differences, particularly for TIE (which claims to be Theatre in *Education* and not Theatre for *Schooling*), in notions of education (as a process of learning) and schooling (as the processes and practices which shape and guide learning).

Raymond Williams proposes that "education" as a contested "keyword" initially concerned the rearing or bringing up of children. In the early 17th century "education" became more specialized to indicate the organized teaching and instruction of children, and by the late 18th century this became the dominant meaning of the term (112).

Genevieve Lloyd draws slightly different etymological ideas of "education" as a term. She interprets *educare* as drawing out as well as rearing or fostering, noting that Plato's image of the teacher as a midwife offers the idea that education was a process of drawing out of the student's mind what was already there (98). Lloyd also looks to

educere to explore the meaning of "education," noting that this root refers to leading

forth (97).

These two ideas, drawing out and leading forth, pose two different strands of

thought on education that materialize differently in various historical moments. For

example, education as drawing out might materialize as situations that enhance

students' capacities to learn. In this sense "education" is not a drawing out of

knowledge that is already within the student, but rather becomes the construction of

knowledge by drawing out and engaging qualities and capacities that are already within

young people, such as desire, imagination, curiosity, and passion, through relationships

with adults. Education in this sense implies more of the accumulation and application

of knowledge for the development of the individual (Lloyd 99), so that learning

becomes a mode of individual development through the production, accumulation, and

application of knowledge.

The other strand, to lead forth, has become the dominant strand of education as a

practice, according to Lloyd (99). This strand incorporates the idea of education as the

completion of processes that prepare the learner for "the privileges and responsibilities

of adult life" as children are led forth into the responsibilities of citizenship and is

marked by rituals of completion such as graduation (98). Learning in this sense is

social rather than individual, as education leads people forth into notions of adulthood

and agency, even though the formations of these concepts may be problematic,

including the potential problem of the homogenization of children into particular

notions of citizenship as participation in consumer activity in late capitalist cultures.

The product of such a leading forth is determined by the forces that shape the types of methods of learning used to produce general citizenship, and this type of education is closely connected to schooling. Unfortunately, as education scholar and critical pedagogist Michael Apple notes often, public schools often work as schooling machines, leading students forth into learning that reproduces hegemonic and ideological relations and that ensures proper knowledge transmission to distribute people in such a way that cultural control and economic relations are maintained (30).

In light of these differing strands, it may be useful, at least for this study, to imagine "education" as a manifestation of the first strand, drawing out, and "schooling" as a manifestation of the second strand, leading forth, particularly as leading forth might be considered to produce the sort of "docile bodies" Michel Foucault deems necessary to maintain the status quo in late capitalist postindustrial society (*Discipline* 136). This is, of course, something of an arbitrary, artificial, and reductive division, as education truly is a complex and contested terrain with its own inherent contradictions and problematics. I am not making this distinction to make a simple argument that one strand is wrong or bad and the other is good and correct, or even that the strands are completely separate (certainly part of drawing out in education is to prepare young people for active participation in society) but rather to foreground that education and schooling are complex, sometimes contradictory endeavors requiring differing projects, modes of thought, and methodologies for teaching and learning to achieve their goals. And while it might seem logical that progressive education projects might only dwell in the space of drawing out, they can actually become a means of leading forth young

people into pre-determined forms of thought and action and therefore serve as

schooling, particularly through a lack of reflexivity. Therefore, even though these two

strands are not entirely separate and projects can move from one strand to another with

perhaps a certain ease, I think this distinction is useful for the moment.

Influences of Paulo Freire and Augusto Boal

It is in systems of both education and schooling that TIE labors. TIE, as it is most

usefully practiced, seeks to be a project of education by creating spaces of learning that

re-write dominant power structures and re-place students from objects of transmissive

modes of education to subjects of problem-posing modes, working in horizontal

relationships with actor-teachers to become co-explorers and co-constructors of

knowledge. This is in opposition to many traditional models of schooling which of

necessity situate students as empty vessels (a form of Lockean *tabulae rasae)* and

teachers as knowledgeable authorities intent on filling students with the correct

knowledge and culture necessary to produce a necessary labor force. The purpose of

this re-placement is to effect the work of humanization, so that student-participants

become more fully human subjects by thinking critically about events, power structures,

and ideologies that surround and work to replicate themselves by inscribing themselves

on/in the student-participants' bodies (McLaren 63). Freire's notion of praxis is also an

important underpinning of TIE—critical thinking and awareness can only be reached by

the inextricable linking of action and reflection that is praxis—otherwise TIE is merely

activism or verbalism and has no efficacy. The ultimate goal, then, of praxis and

critical thinking is to evoke critical consciousness that student-participants can continue

to use to create counternarratives and new images to oppose the dehumanizing efforts of a dominant, predatory culture.

Another Freirean ideological underpinning of TIE is the emphasis on active participation of the students as subjects of their own learning, which allows space for multiple perspectives and values rather than one homogenizing meta-narrative that must be learned and inscribed on/in the body. TIE has been described as an effort to create a democratic learning environment in which all participants contribute to the collective experience of the whole.[4] To this end, a TIE program poses questions and does not supply ready-made answers. TIE seeks to explore a multiplicity of viewpoints and voices, and this allows the actor-facilitators and student participants to engage in a true ideological transaction because the student participants cannot be, by definition, totally passive. Therefore, TIE strives to create a praxis in which participants work to create new knowledge while thinking critically about that knowledge at the same time.

TIE, as practiced today, is often informed by Augusto Boal's theories of the Theatre of the Oppressed. Many TIE practitioners embrace Boal's notions of the transformative possibilities of the aesthetic space and the need to demechanize the body in order to find new ways of thinking, imagining, and knowing. In addition to ideological underpinnings in Boal, contemporary TIE makes great use of Boal's TO strategies, including Image Theatre, Forum Theatre, and Newspaper Theatre. Because it is possible to imagine behaving in different ways that we currently do not behave, it is possible to change currents modes of behavior and structures of power, including the

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[4] Vine, "Education as the Practice of Freedom," (Jackson 240).

asking of important historiographic questions that affect cultural, racial, national,

gender, economic, sexual, and individual identities. TIE programs, similar to TO work,

may become rehearsals for real life, or in a more Freirean modality may become sites of

empowerment, agency, and dialogue. In short, TIE has the potential to be located

within a realm of critical pedagogies that unveil and expose power relations and work

for liberation, social justice, and change.

TIE and Historiography

My earliest experiences with TIE, as an MFA student of drama and theatre for youth

at the University of Texas at Austin in 1995, used theatrical performances to grapple

with questions of history and historiography, such as who owns history; what gets

represented as history; what gets erased from history, and why; how can we begin to

think of historical events as a complex actions full of contradictions; and how do

historical events (that happen) and their interpretations (that are constantly being

negotiated and renegotiated) interact with the current language of intelligibility? Why

is history important now?   The traditional purpose of TIE has been for teaching artists

and student participants to collaborate to uncover (historical) realities and to engage

with them critically, working to imagine and create new realities when the events under

consideration are deemed unsatisfactory. TIE seems to labor as a potent force that frees

students to ask potentially uncomfortable questions about the construction of power

relations, hegemony, and ideology as necessary forces. TIE may allow participants to

imagine that necessity is merely cultural construction, and that other possibilities are

imaginable and therefore intelligible. These potentials and goals of TIE are worth

salvaging, are worth engaging in our complex contemporary moment. However,

because TIE may be located within a range of critical pedagogies and liberatory

practices, it shares certain problematics with critical pedagogies while also, as a cultural

practice of both education and theatre, has problematics of its own.

The Sigh of TIE: The Problematics of Critique and Self-Reflexivity in TIE

While I was in residency with a contemporary TIE company in 2007, I engaged in a

discussion with a seasoned practitioner about a TIE program that has become famous

within the history of TIE: *Pow Wow* (a program I explore in Chapter Two). When I

mentioned the program, the practitioner, a long-time leader of the field, merely repeated

the name of the program and sighed, and that was the end of that particular discussion.

This was a revealing moment, for the sigh made tangible a problem of TIE: the lack of a

public, present-day space for the sort of critical engagement necessary for TIE to be a

potent force for change. The sigh communicated that we both knew the problems with

Pow Wow, and that we both knew why we could not speak about them now.[5] Certainly

in the past there have been forums for critique and critical engagement, but in the

current historical moment these forums either have vanished or are often resisted as a

result of fear of negative encounters. The lack of a public forum for critical engagement

has led to pockets of work where practitioners often know of each other but rarely, if

ever, share their work, for a multitude of reasons.

Another potent problem with TIE which this study explores, particularly in Chapters

Two and Three, is a lack of self-reflexivity on the part of some practitioners who might

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[5] This is an idea to which I will return in the Conclusion.

be wedded to TIE as a methodology and to various tactics and structures of TIE's repertoire but who do not regularly engage in an examination of the practical enunciations of TIE. *Pow Wow*, a program performed in England in the 1970's provides another example of this, as participants are asked to engage in what might be considered cultural, epistemological, and ontological violence against American Indian peoples. Yet this program enjoys a certain level of fame, for example, providing two of three photos for the cover of the first collection of essays on TIE by practitioners, *Learning Through Theatre: Essays and Casebooks on Theatre in Education* (1980), and even being used as an example par excellence of TIE in Anthony Jackson's text *Theatre, Education, and the Making of Meanings: Art of Instrument?* (2007). While celebrating what seems to be extraordinary levels of participation for the students, the literature on the program appears to miss the lack of self-reflexivity by the program creators on what the program does and what it asks its participants to do. The lack of self-reflexivity as evidenced by *Pow Wow* serves as a major problem that hinders TIE.

TIE also deals with tensions of operating both inside schooling structures and education systems as well as operating simultaneously outside of those same structures and systems. As a potential force of social justice and liberation, TIE must work in resistance to those forms of schooling that, even if well-intentioned, might actually work to oppress and dehumanize young people. And yet in order to get into schools in order to work with young people, TIE programs must be authorized by school and theatre administrators (authorized both in the creation of programs and in the performance of programs within schools). This of necessity places TIE within the very

schooling structures it seeks to rewrite. This is a contradiction that catches TIE and could stop it from being effective or relevant; I explore this in Chapters Three and Four.

As a complex construction of both theatre and education, TIE also poses certain pragmatic and theoretical problematics based on the claims practitioners make about the work of TIE, which I explore closely in Chapter Two: what is the artist/participant relationship; what forms of subjectivity does TIE attempt to create; within what epistemic frames does TIE most often operate; in what ways does TIE work for liberation, social control, or both; and in what ways does TIE consciously position the body of the participant?

TIE programs such as *Pow Wow* raise many questions, and the lauded position *Pow Wow* often receives in the opinions and writings of TIE practitioners historically also raises questions about TIE as in institution itself. Is TIE just an interesting and potentially damaging experiment from the 1960's that has no relevance for a new century which requires new forms of thought and new modes of theatre and education? The problematic nature of TIE raises four major concerns for me, and drawing on the example of Jean-Francoise Lyotard, I pose them as aporias—danger zones, problems, and perplexities—of TIE, which I explore in detail in Chapter Three:

> 1) *TIE can act as an oppressive oppositional force.* Just claiming to be liberatory does not make it so;
>
> 2) *TIE may erase the possibility of the individual.* In trying to engage in collective action between students and artists, TIE might not allow for the possibility of

individual action or even inaction, as individuals may not want to participate and may be forced to do so;

3) *TIE can engage in multiple forms of violence*. Ontological, epistemological, cultural, and symbolic violence are all possible in TIE, just as they are in any endeavor of theatre or education. Performances can be powerful, and TIE's performances in school settings can be risky because they can be damaging;

4) *TIE has the potential to reinscribe dominant ideologies and power relations*. This is particularly true when attempts are made to evacuate political engagement from TIE and transform it into a method of content delivery for the existing curriculum. These four aporias present some troubling problems for TIE and act as another sort of sigh—the sigh that emerges when thinking of TIE as a troubled, paradoxical practice. Is there a value to continuing to work with TIE when it can be such a problematic endeavor? Knowing the aporias, can one ethically engage TIE as a project of liberation and knowledge production? Is it possible to imagine a contemporary space for TIE? If TIE is going to be practiced without reflexivity and without critical engagement, then I would say absolutely not.

However, if TIE can be reimagined, then I would answer…perhaps. There might be a place for TIE to be relevant in the 21st century, but for this to happen, TIE must first and foremost have an engagement with ethics and self-reflexivity. TIE must also engage with intentionality with a critical performative pedagogy that makes the body visible and that focuses on the body as both a means and site of knowledge construction. TIE must also engage in ludic play, in a form of play in which ideas are not bound to

specific objects and can be reimagined and remapped in new ways because, as a form of play, there are no necessary consequences. These are all ideas I explore in depth in Chapters Three and Four. However, it may be important to spend a moment briefly historicizing the emergence of TIE before moving to consider the importance and relevance of TIE in our contemporary moment.

Historicizing TIE

TIE emerged in 1965 in Coventry, England, in a complicated convergence of multiple conditions: First, the development of new forms of politically engaged theatre in Great Britain in the 1950's and 1960's, particularly those rooted in the ideology of Bertolt Brecht and forms such as his *Lehrstücke* and the British Workers' Theatre movement. Second, changes in legislation advocating for more education and schooling for young people, particularly the 1944 Education Act, which established and mandated free schooling for all children in Great Britain up to age 15 and potentially beyond based on ability and examination results; Third, changing notions in the idea of *child* as a category for containing young people and marking them as not-adult (and therefore existing within a realm of potential danger as well as possibility); Fourth, a renewed engagement with ideas of progressive education rooted in John Dewey's thoughts on experiential and arts-based learning as well as the first English translations of Lev Vygotsky's ideas of the social nature of education in 1962, particularly his ideas of play as a form of development and knowledge production; Fifth, the post-World War II economic boom of the 1960's in Great Britain; and finally, certain needs of the Belgrade Theatre in Coventry, particularly its status as the first civic theatre to be built

in Great Britain after World War II and its resulting need not only to enact

programming in the broader community, but also to be seen enacting programming in

the community. These complex conditions, which I explore in much greater detail in

Chapter Two, converged in such a way that Gordon Vallins, a community outreach

teaching artist at the Belgrade Theatre leading workshops in schools on how to be an

actor and what sorts of job opportunities the theatre industry could provide, proposed a

scheme he called Theatre in Education in which theatre could serve as a visual aid to

teachers. The Belgrade Theatre received a grant of £15,000 from the local education

authority, and the first self-named TIE company began working.

Even though TIE was first thought of as "an animated visual aid to both teachers

and children acting as a stimulous (sic) to the creative work in the school" (Vallins),

TIE never rested in such a simple place. For example, Coventry Belgrade TIE's first

program for secondary students, *The High Girders,* presented a Living Newspaper-style

performance about the Tay Bridge Disaster on 28 December 1879. The Tay River

railway bridge, at the time the longest railway bridge in Great Britain, collapsed during

a heavy storm, killing 75 people. The resulting government investigation laid the blame

completely on the engineer who designed and constructed the bridge, Sir Thomas

Bouch, but the TIE program posed the question, "Who is responsible for public safety?"

and asked students to investigate the disaster from multiple perspectives. As a result,

many students questioned the official investigation as well as the official narrative and

its official interpretation. Something else was happening in the program that went

beyond being a visual aid. TIE, from its earliest steps, seemed to be pulling ideas of

theatre and education together to form a political practice of questioning.

The first year of Coventry Belgrade TIE went over very well, and soon TIE

companies began springing up all over Great Britain, mostly started by people who

worked at Coventry Belgrade and then moved on to start TIE projects in other places.

And then, often following colonial circuits, TIE companies began to emerge in other

countries as well, most often started by people who either had been part of the early TIE

teams or who had worked with and studied under early TIE practitioners or their

students, developing a repertoire of practices that were handed over and down from

practitioner to practitioner.[6] This is especially relevant to this study because

contemporary TIE practitioners often work with the same general repertoire of practices

that emerged as the core practices of TIE in the 1960's and 1970's, even though this

repertoire has grown and expanded through exploration of critical pedagogies and

contact with Boal's Theatre of the Oppressed techniques. Does this reliance on TIE's

traditional repertoire allow TIE to be relevant in a contemporary historical moment?

Historicizing Schooling in the Current Moment

The contemporary historical moment in which TIE is trying to operate is very

different from the moment of TIE's emergence in Great Britain in 1965. And certainly

the conditions of the United States right now are very different to those in Britain of

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[6] As an example of the way that TIE repertory practices and thought have been transmitted, I studied TIE at the University of Texas under Sharon Grady, who studied TIE at the University of Wisconsin Madison from faculty who studied from practitioners in Great Britain. Grady also studied with Tony Jackson in Great Britain, who himself had been taught by early TIE practitioners and who also worked with Pit Prop Theatre and served on the board of the M6 Theatre, both companies with a history of TIE work.

1965. Our current conditions of education in the United States are dominated by the No

Child Left Behind Act of 2001 (NCLB) and the legacy of both hopes and problems it

has created in the years since its enactment. In many ways, NCLB and similar systems

of schooling such as the National Curriculum systems in both Great Britain and

Trinidad and Tobago can be seen as symptomatic of education projects that have been

evacuated of leftist emancipatory principles inherent in progressive education models

that gained popularity in the 1960's and 1970's. While these systems might be imagined

as well-meaning, and while education professionals at multiple levels may be working

within these systems with the best of intentions, these government-controlled systems

are perhaps best thought of as strands of schooling rather than strands of education,

particularly the practices that are required by NCLB.

Schooling has historically served an important purpose alongside education in the

United States. For Thomas Jefferson, schooling helped sort potential citizens into tracts

useful for the development of the nation-state, either as laborers (and in the 18th century

and onwards this was industrialized labor) or as governing intellectuals *(Letter to Peter*

Carr 385*).* School architect John Joseph Donavan, writing in 1921, posits schooling as

the operation of democracy that erases differences such as race, sex, gender, ethnicity,

and language to produce (homogenized) true American citizens ready to participate in

society—through labor (this supports bell hooks' notions of education as colonization in

Teaching Critical Thinking [25]) (18). Even permission marketing "guru" Seth Godin,

writing in 2009 from the perspective of a business man concerned with the ways taxes

are being used to prepare to help Americans market themselves and to compete, notes

the colonizing effects of education in preparing obedient citizens and employees who can read enough to pass standardized tests (blog). In effect, schooling in the United States (and possibly throughout industrialized late-capitalist countries) can be imaged as Tom's Giant from *The Giant's Embrace*, the monstrous, all-powerful figure consuming everything in its path under the promise of full participation in democratic society in order to shape (by digestion) participants into the correct forms necessary for the status quo of the larger body (of citizenry).

In our present moment, schooling under NCLB often labors as an antidialogical process of standardization and distribution and may actively transform young people into mechanized laborers who experience democracy not as participation within a community or state but as capitalist consumers making choices within a range of product selections (Apple 186). NCLB participates in a history of standardization—both by standardizing knowledge and engaging standardized testing as the chief means of assessment—and perhaps can be imagined as a culmination of the multiple forces at work that required standardization in testing and in knowledge production in schools, particularly the need to acculturate students into a homogenous "American" culture and to distribute them correctly to maintain the status quo.[7]

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[7] Education scholar Paul J. Black traces the reliance on standardized testing in the United States from Chinese examination practices for civil servant posts as early as 2200BCE to efforts to standardize the grading of essays in England in the 1860's (which required students to learn the "correct" forms of content and style in order to receive high grades) to US Army intelligence tests used beginning in 1915 to distribute enlistees, often along racial lines, into the correct job placements, particularly in determining who could be an officer (7-17). The idea behind standardized testing is a positivist one that science could provide objective means for measuring, evaluating, and interpreting intelligence and therefore could serve as a rational basis for gatekeeping. Standardized testing in the United States has historically been linked with projects of racial suppression, including the development of the Scholastic Aptitude Test (Christensen 58-63, ARC 4, Blackwell). Test-developers today claim that racial biases are no longer a

Ultimately, I think that any educational policy that relies on antidialogical, high-stakes standardized testing is doomed to failure for one major reason, a reason I do not see discussed often in education and educational policy literature. NCLB (and its related systems that rely on high-stakes standardized testing) must and will fail because at its very core it is dehumanizing. The sorts of schooling practices required by standardized testing and the systems that rely entirely on the results of such tests to define contested areas such as learning, academic achievement/ success, teacher effectiveness, and even "significant" returns on financial investments such as taxpayer money, work to dehumanize students through the conception of knowledge itself and through the processes of transmitting this knowledge. In the following sections I attempt to tease out a notion of the antidialogical nature of schooling through lenses of Foucault, Freire, and NCLB.

NCLB and the Nature of Knowledge

The nature of knowledge, what it consists of and how it is produced, falls to the realm of epistemology. Different epistemologies define knowledge differently and claim that it is produced differently. And while NCLB is not in and of itself an epistemology, as the current guiding educational policy and legislation in the United States it imagines and authorizes knowledge in very specific ways that ultimately can be seen as dehumanizing for students.

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problem, and standardized testing, with all its implicit problems, has become the chief means of measuring "learning," evaluating schools and teachers, assigning funding, and other methods of controlling schooling. Black states that in the United States today between 140 and 400 million standardized tests are administered annually (19). NCLB uses standardized test results as the sole means of evaluation of student learning/progress and distributes funds accordingly, with schools making adequate yearly progress receiving more funding and schools failing to make adequate yearly progress in danger of receiving dire punishments, including the ultimate dissolution of the school.

Apple calls the types of knowledges that schools embark to give to students "educational knowledge," the sort of knowledge used by teaching institutions to determine and certify "adult competence" (42). Educational knowledge is predominantly propositional knowledge, or knowledge-that, and procedural knowledge, or knowledge-how. That is, the sort of knowledge that is important in standardized-test systems required by NCLB is the sort of knowledge that requires a student to know-that Abraham Lincoln was the 16th president of the United States and to know-how to determine the area of an isosceles triangle. The kind of knowledge required by NCLB is the sort that can be expressed in declarative sentences, and thus easily tested as a series of multiple-choice questions, or can be demonstrated by performing a task (with potential solutions also easily tested as multiple-choice questions).

Kincheloe traces this sort of knowledge system to what he calls a "Cartesian-Newtonian-Baconian reductionism" (20). In this sort of knowledge system, science provides knowledge based on objective "facts" that need no interpretation. These facts arise from observation of the (external) natural world, which is separate from the internal realm of the mind in ways similar to the division and separation of the mind from the physical body. Because these facts arise from observation of the physical world and not within the subjective mind, they can be verified as truth and then passed along to others. For Kincheloe, who calls this "scientific modernism" (18) and which I might describe as positivist, this kind of epistemology is characterized by centralization (what is "fact" is determined and then disseminated by a central authority and cannot change regardless of material or historical circumstance or location outside of further

scientific advance), accumulation (facts build on facts to create knowledge), efficiency

(what is useful and effective), and fragmentation (17-21).

It is this fragmentation that is especially pervasive in the knowledge system required

by NCLB, which requires students to know-that and know-how but does not necessarily

concern itself with how these facts and fragments are produced or connected. Indeed,

as Drama in Education (DIE) scholar Brian Edmiston points out, traditional education is

failing students partly because of its fragmented nature (15). Knowledge-that and

knowledge-how become linked only to a subject title, especially in reading/language

arts, mathematics, and science, and connections beyond what might appear on a

standardized test cannot be made.[8] This sort of knowledge exists in and perpetuates

what Chela Sandoval describes as academic apartheid—

> In spite of the profoundly similar theoretical and methodological foundation that
>
> underlies such seemingly separate domains, there is a prohibitive and restricted
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> flow of exchange that connects them, and their terminologies are continuing to
>
> develop in a dangerous state of theoretical apartheid that insists on their
>
> differences. (70)

While Sandoval here is explicitly describing critical and cultural studies, the same is

true of academic subjects in primary and secondary schools as tested on standardized

tests—there is often not enough time for teachers to pass along all the content needed to

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[8] Indeed, one of the aspects of NCLB that came up repeatedly in the PEN hearings of 2004 was student frustration of teacher inability to answer student questions about course material when those questions were deemed not important to preparation for the actual tests they would be taking. While teachers often wanted to go "off subject," they felt increasing pressure not to do so because these sorts of discussions would not help students pass their standardized tests (6).

pass the tests, much less make connections between facts, ideas, subjects, and power. Students are left with an epistemology that leaves knowledge as unrelated, uninterpretable facts they must memorize and hope to repeat in a format that requires only that they fill in the correct bubble. This is an antidialogical strategy. Because "facts" are "scientifically" produced, they have no need for examination or interpretation and therefore act as a form of monological discourse. All that is necessary is memorization and recall.

Under NCLB, knowledge can be said to exist for students only when it is produced, individually, on tests. In such a system, knowledge is not only fragmented and reductionist, but it is also individualistic. Students are given pieces of knowledge, fragmented facts, which can be imagined similarly in nature to atoms. Each fact, like an atom, is complete in and of itself.[9] However, just as atoms can combine with others to form molecules, these facts and fragments, it is hoped, can link to form new bits of know-that and know-how. These atoms of knowledge can be combined and recombined in different structural ways to pass different tests at different levels.

This is the sort of structuralism that curriculum scholar Dennis R. Herschbach identifies as academic rationalism (21). In academic rationalism, the purpose of schooling is to provide students with the essential and fundamental structures of pre-defined core subjects, which again are viewed as distinct, unconnected disciplines. An understanding of the structural components, or the atoms, of each discipline becomes

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[9] Although like an atom, each fact has requisite parts that make up its constitution. For NCLB, however, these parts that make up facts have no relevance. The historicity of the fact, its connective tissue, the material/philosophical/epistemological/ontological conditions of the fact are unnecessary and therefore unmentionable unless required for specific questions on tests.

the purpose of education, and knowledge is attained when a student can identify these components. This kind of thinking led to the "back to the basics" approach that became popularized during the Reagan and Thatcher administrations, partly because it was easily testable on standardized tests (21). Again, it is important to realize that this sort of atom-building happens on an individual basis—indeed it can be argued that this sort of system actually produces individuals, although this is a concept I will examine later.

Because knowledge under NCLB, then, can only be produced individually, it cuts students off from the social and the communal. Students live in communities—school communities, classroom communities, family communities, etc. Yet the values of communities are contradicted, compressed, and to some degree negated by the extreme individualistic approach of knowledge production under NCLB. Students do not work together; they work alone and indeed, on norm-referenced tests, compete against each other to be marked as having knowledge, as being knowledgeable.[10] This sort of individualism is mimicked in some ways by the fragmentation of knowledge as discrete, unrelated, individual facts that exist as *a priori* phenomena and ultimately leads to a system of knowledge acquisition and production as something isolating. While students might work in groups to know-that and know-how, the thats and hows ultimately must be internalized as knowledge and then externalized/produced as knowledge demonstrated on tests by individual students taking these exams in isolation from and in

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[10] In norm-referenced tests, students are ranked in competition with each other through comparison of correct and incorrect responses on tests. Results place students within a percentile indicating the number of students who performed at a lower level than the student. For example, being placed in the 99th percentile means that 99% of all students did not perform as well (did not get as many correct answers) as that student.

competition with each other. This sort of disconnect of knowledge from the social

isolates students and must be imagined as another antidialogical aspect of schooling.[11]

Knowledge Transmission and Mechanization

NCLB and other systems of standardized testing dehumanize students by mandating

monological knowledge transmission rather than dialogical knowledge construction.

By the very nature of knowledge in the epistemology in which NCLB operates,

knowledge exists *a priori* and must be transmitted (via monologue) from

knowledgeable, "highly-qualified" teachers to students, who then reproduce that

knowledge on standardized tests. This invokes specific power relationships between

school officials and the federal government to whom they are now responsible (and who

decide what knowledge must be transmitted), between test construction officials and the

Department of Education which approves the tests, and between teachers who teach, so

that students can pass, and the students who must pass these tests.

The relationship I wish to explore here is that between teachers and students.

Because teaching under NCLB is explicitly a process of knowledge transmission,

NCLB can be seen to engage, and indeed require, what Freire calls a banking model of

education. Freire sees transmission models of education as essentially narrative models,

models in which subjects (teachers) narrate to listening objects (students) in ways that

make both the realities being narrated and the objects themselves lifeless and petrified

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[11] I am thinking here somewhat of John Donne's *Meditation 17*, where he states that no (hu)man is an island, but that each person is a part of the continent, a part of the whole. For Donne, it is human nature to be connected to others and not isolated. The sort of enforced isolation that comes from the extremely individualistic nature of NCLB then seem to me to be against human nature, and its enforcement on students is dehumanizing.

(*Pedagogy of the Oppressed* 71).[12] In the banking model, in particular, students are imagined as empty vessels, coming to the educational process with nothing to offer (certainly no knowledge), and teachers, who are teachers because they are authorized holders of knowledge, deposit information in students, who store, or bank, this information until it needs to be withdrawn, in this case for use and display on standardized tests.

The banking model labors to destroy students' creative power by allowing teachers to regulate the way the world as-it-is enters into the students—"reality" becomes static, compartmentalized, and predictable (71-76). Another consequence of the banking model, especially as it works within NCLB, is that by centralizing knowledge, that is by removing control of who decides what is useful knowledge from local communities and schools and placing it in the hands of the Department of Education, a small group of people determine what Apple calls "legitimate" knowledge, which at the moment appears to be that knowledge which links schooling and paid work (174).

The banking model becomes important because it regulates students' access to the world, and this access is mediated by ideas that education is intimately connected with the global capitalist market, so that citizenship transforms from participating in building and restructuring institutions to consuming products from the marketplace. This transformation of citizenship is both seeded and practiced through the banking model,

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[12] It is important to note here that Freire uses the word "subject" in a specific way, a way often different from ways that postmodern and post structural thinkers of subject. For Michel Foucault, for example, subjects are produced (subjected to) from specific power relations meant to discipline and control (for more explanation, please see *Discipline and Punish).* For Freire, however, subjects are those who know and can act, as opposed to those that are known and acted upon, which he thinks of as objects.

which encourages students to consume atoms of knowledge, store them, and then withdraw them on tests in order to gain a sort of Bourdieuian cultural and social capital—advancement comes from passing the standardized tests, which also marks students as having acquired "knowledge." This marking culminates in graduation, which leads to economic opportunities either through higher education or meaningful work that supports the global marketplace, which Apple thinks has become the predominant issue affecting education (186). Knowledge transmission, then, becomes a process of preparing students not to recreate the world, but to serve as a labor force within the world-as-it-is.

This mediation of how the world appears and operates through the banking model has many effects—Foucault discusses how this becomes a way to normalize students into correct ways of thinking and acting (*Discipline* 179), while for Freire the effect is that students become alienated through mechanical repetition of facts that students must memorize without perceiving or understanding true meanings or the significance of words and ideas (71).[13] Because students are positioned not as agents of creation or change but cogs that maintain the machinery of capitalist democracy, they are dehumanized into the status of things rather than humans.

In a sense, NCLB's use of the banking model of education, by imagining students as empty vessels needing to be filled, transforms students from human beings to mechanized consumers (of "knowledge"). Authority lies in the teacher (although ultimately it lies in those who construct standardized tests and those who authorize said

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[13] The PEN hearings indicated that students are certainly feeling this sort of alienation and lack of connection to significant learning (3).

tests); students have no authority to construct, name, or validate knowledge, even knowledge they may have had before entering the NCLB system. Validation comes from the scoring of tests and so lies outside of students. Students become alienated from school and the educational process but must still memorize the atoms of knowledge required to pass standardized tests. This reinforces the monological, narrative nature of education (Freire says that education suffers from narration sickness) and converts students into mechanized beings working from rote memorization.

In *Pedagogy of Freedom*, Freire claims that education is a form of intervention in the world that implies both the reproduction of dominant ideology and its unmasking (91). Because education is dialectic, it can never be only an instrument for the reproduction of dominant ideology—it must also include its unmasking. If it does not include both, it is not education. However, for Apple, the American school system, particularly with the pressures and penalties of NCLB, serves mostly as a force for reproducing dominant economic, cultural, and ideological formations and inequalities as well as the hegemonic forces that keep them in place (25-40).[14] This, then, gives the educational project of NCLB a different spin. While the purpose of NCLB is to educate, it seems that NCLB can often serve more as a force for schooling rather than a force for education.

As I have indicated, NCLB seems to discourage humanizing, dialogical education in

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[14] This of course brings up the question, if American schools do serve as machinery which reproduces dominant economic, cultural, and ideological inequalities, can they truly be considered to be educating young people? Freire would say that the unmasking of hegemony and these structures is necessary for true education.

favor of monological schooling by engaging a top-down, disciplinary approach to learning. Politicians determine a body of material everyone must know in order to function in society and engage systems that use a banking model to transmit information rather than a Freirean problem-posing model that originates in students' curiosity, imagination, and desire.[15] The effect of such a system, even when well-meaning, is that it acts as a Foucaudian system of discipline rather than engaging in critical inquiry.

In *Discipline and Punish,* Foucault traces the interconnectedness of power and knowledge and how they work together to render the body docile.[16] According to Foucault, a docile body may be subjected, used, manipulated, and transformed through discipline, which replaces sovereign punishment as a means of control (136). As part of his study, Foucault traces discipline through several spaces and means, including the space of school and the means of education and knowledge production.[17] And while Foucault limits his ideas to specific materializations of schooling in the 17th and 18th centuries, I see NCLB as symptomatic of a current moment that still lives within the legacy of disciplinary schooling, particularly with its reliance on the examination, a practice so deeply embedded within NCLB and similar schooling systems that it might

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[15] I explore Freire's problem-posing model in Chapter Three.

[16] Foucault wrote *Discipline and Punish* as a method of exploring the ways that certain forms of subjectivity emerged in specific times and places through specific practices, particularly practices of imprisonment. In his study Foucault traces the changing operations of power, particularly the move of power from sovereign models to modes of discipline and disciplinary structures which people interiorized and then exteriorized as certain controlling behaviors. As part of this study, Foucault looks at the disciplinary structures of schooling that emerged in the 17th and 18th centuries, structures I argue continue to linger and manifest in contemporary schooling, particularly in systems such as NCLB.

[17] For more information on ways that schools as space discipline student bodies into docile bodies, please see Chapter Four.

be imagined as ritualized testing.

For Foucault, the examination is a form of control that combines hierarchical observation and normalizing judgment—the examination is a normalizing gaze, an observation that makes it possible to qualify, classify, and punish. The examination is the technology that manifests the subjection to power of those perceived as objects and the objectification of those who are so subjected (184-185). The examination is a clear example of Foucault's notion of knowledge/power, of how the formation of knowledge is an exercise of power, and for Foucault there are three main issues with the examination: First, he sees the examination as a space of domination in which the subject of disciplinary power is held in objectification.[18] Second, the examination places individuals into a field of documentation that labors to capture and fix them. This has two simultaneous effects. On one hand, it constructs the individual as a describable, analyzable object under the gaze of a permanent body of knowledge. Simultaneously, it creates a comparative system that makes it possible to describe groups, characterize collective facts, calculate gaps between individuals, and measure and then distribute individuals according to these normalizing comparisons.[19] And third, the examination makes each individual a case; that is, the individual becomes the effect and object of power/knowledge. As the effect and object of power/knowledge,

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[18] For Foucault, the examination has the power to arrange objects, thus subjects of discipline (of hierarchized observation and normalization) can be judged and punished (or not).

[19] Another way of thinking about this is that the results of examinations are recorded in records that allow those in power to formulate categories, averages, and norms which can then become the basis for new knowledges that themselves allow for new operations of power. Power/knowledge created by the examination has a dual function of creating the individual and describing the group from which the individual differs, which can thus feedback in to normalizing judgment and become another way to discipline bodies to become docile.

the individual case is describable, measurable, and comparable, and thus subjected to control and domination (187-192).

This is the way that standardized tests have been used to dominate, control, and sort people, from their use in the Army to determine who was allowed to be an officer, to the use in schools of placing students in the "correct" academic tracts, to the use of standardized testing for gatekeeping university admissions and ultimately access to various positions in the labor force. The examination, in the form of standardized testing, is the chief means of the domination of students and perhaps the main effective operation of NCLB and similar schooling systems.

As Foucault states, power is not a masking force of repression or negation; rather, power is productive. It produces reality, truth, and the individual (194). These individuals are not Freirean subjects, however. They are not thinking, acting beings who can attempt to determine their own realities. They are individuals subject to domination through comparison to others. They are subject to domination that comes from failing a test, from being in a group separated for special observation and corrective action, from attending a school labeled as failing, from not measuring up to a norm and thus being in need of corrective discipline. Schooling systems based in standardized testing such as NCLB use power relations to produce specific sorts of citizens, but these are not humanized, Freirean subjects. In the race to get everyone to the same dominated, standard individuality, the individual gets totally lost.

NCLB, then, is indicative of changing thoughts around teaching and learning that have in effect, whether or not intended, shifted what happens in schools from (Freirean)

education to disciplinary (Foucaudian) schooling. I do not mean to suggest that everything that happens in schools has a sinister purpose, or that all programming in schools is meant to serve dominant ideology, or that all teachers and school administrators want schools to serve as a disciplining project of governmentality. However, it is difficult to argue that the overall effect of public education in the United States, and perhaps other countries such as Great Britain and Trinidad and Tobago, is a disciplining force that transmits pre-selected and pre-formed knowledges rather than engaging in a humanizing critical inquiry.

The current historical conditions of mass educational systems seem to make TIE's potentials and practices relevant, at least in theory. Rather than transmitting ready-made atoms of knowledge arranged systematically within discrete subjects-as-containers, TIE actor/educators work in collaboration with participants to construct and re-construct knowledges, noting that all knowledge is situated within specific historical, philosophical, and material conditions that shape what can be considered to be knowledge and how that knowledge is constructed and shared. Where the standardized tests required by systems such as NCLB imagine knowledge as discrete particles that can be easily memorized and recalled on tests, TIE imagines knowledge as complex and multidisciplinary, constructed through social action, and not easily reducible to forms easily captured on the examination. Where NCLB requires a leading forth into certain official knowledges and the necessary disciplining that happens through schooling, TIE encourages the drawing out of student curiosity, passion, imagination, and desire in order to effect education as a practice of freedom. Where NCLB relies on the

examination to form docile bodies necessary to maintain the status quo, TIE relies on the body as a source of and site for learning and activates it through inquiry, performance, and engagement. In short, TIE works to resist the systemization of knowledge and schooling required by NCLB and other similar structures by making connections, exploring history, and engaging in dialogic practices. These are all potentials of TIE I explore in more depth in Chapters Two and Three, but it is important to note TIE as a potential force of resistance to NCLB and other systems that rely in high-stakes standardized testing as part of the background of this study. This potential makes the stakes of this particular study quite high—if TIE is worth pursuing in the 21st century, does it have the potential of resisting the isolating and potentially dehumanizing effects of standardized testing and systems that lean toward schooling over education?

Before moving to the end of this introduction and exploring exactly how this dissertation is organized, I want to spend a bit of time and space exploring how others have thought about TIE in the scant published literature on the subject. The vast majority of publications on TIE have had as their goals an attempt to define TIE and attempts to give examples of specific programs and ways of working. While there have been a few select essays dealing with theoretical concerns of TIE, the bulk of writing has labored to make TIE visible as a site of performance and education and as a

legitimate object of discussion.[20] Because talking about TIE can be quite difficult, I will

be looking in this analysis to explore how other writers have defined TIE.

What is TIE? A Review of the Limited Literature on TIE

The notion of defining TIE is simultaneously important, so that one can know what

practitioners and theorists mean by the term and so that we can undertake a serious and

rigorous examination of "it," but also problematic, as TIE has traditionally resisted

attempts to narrow its possibilities to one definition that would also contain/constrain its

possibilities. In fact, TIE practitioners have constantly labored to reinvent what TIE

could be and how it could function within differing material and philosophical

circumstances. Because of this, the few scholars writing about TIE often avoid defining

TIE and instead engage tactics of general description of TIE structures or lists of

activities in TIE. This creates a problem in any discussion, then—is TIE a

methodology? A type of performance? An epistemology? A particular history of

activities with young people? A short analysis of the major literature on/of TIE will

help articulate the problems of definition.

TIE as a term first appeared in a report from a meeting on 23 June, 1965, between

members of the Belgrade Theatre and the City of Coventry Education Department.

While the report attempts to articulate how a TIE team would be structured, it is

surprisingly vague as to what the exact nature of TIE might be. The report, the only

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[20] The anxieties over making TIE visible still exist today, partially because as a project of both theatre and education, TIE has historically been dismissed by both fields for being something different. Theatre scholars and practitioners have often dismissed TIE as not being theatre because it is educational, whilst education scholars and practitioners have often dismissed TIE as being theatre and not education. Such tensions exist even in university departments that teach TIE.

surviving document from a series of organization and institutional meetings (aside from Gordon Vallins' memoire of events in the first edition of *Learning Through Theatre,* 1980, now out of print) describes a structure in which three Actor/Teachers, already appointed, are to be joined by two more and supervised by a Producer/Teacher in visits to local schools. Each school visit would be designed to last a full day, with the Actor/Teachers breaking into two teams and teaching "creative drama" to two classes simultaneously, which would then culminate in a theatrical performance by the entire team in the afternoon and be extended by follow-up material, lesson plans for further exploration, and evaluation with the school staff. The material to be developed was to be appropriate for one of three student levels: infant, junior, and secondary (that is, five to seven year olds, seven to eleven year olds, and twelve to sixteen year olds).

While giving a vague sense of what TIE teams intended to do, this first documentation of the plan, entitled "Theatre in Education," does not clarify much about TIE. Similarly, the first company report, written at the end of the autumn term 1965, does not attempt to define TIE, but rather describes the infant, junior, and secondary programs the team devised, notes a few goals for the programs (notably, that the Actor/Teachers are attempting to give all participants the dual experiences of doing and watching in order to gain a measure of understanding), and lists a few opportunities/needs for the following term of work.

Writing in 1976, John O'Toole published the first book attempting to document TIE as a contemporary, active educational and theatrical practice, *Theatre in Education: New Objectives for Theatre—New Techniques in Education*. O'Toole deals with the

problems of definition by presenting three TIE programs as examples and then noting

the aspects shared amongst all three: the programs take place in schools, actors work in

role and in costume for and with children in plays that center on definable characters in

various states of dramatic conflict. The programs require the audience to participate in

the dramatic action directly, and the programs link clearly to the school curriculum with

specific educational aims including cognitive, affective, imaginative, and social

development by supporting language acquisition, problem-solving skills, decision-

making skills, and specific subject disciplines including history, literature, and language

arts (56-80).

O'Toole's book gives several admiral, yet extremely broad and somewhat benign

(and uncomplicated) descriptions of what TIE *does*, yet it does not explicitly state what

TIE *is* (or how it works as a pedagogy, critical or otherwise). This trend continues

through most of the literature. Pam Schweitzer's *Theatre-in-Education* series (1980),

Tony Jackson's *Learning through Theatre* (1980), and Christine Redington's *Can

Theatre Teach* (1983) all make similar moves in describing TIE as a project of theatre

and education in service of or in support of the official curriculum and then look to

specific programs to illustrate any further characteristics. [21] While such projects give

TIE a necessary visibility, they do not do much to engage TIE critically as a serious

methodology worthy of exploration, query, and analysis. They also do not necessarily

present views of TIE that coincide with the radical politics from which it emerged or the

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[21] Schweitzer's three book series is the first of only two major attempts at documenting TIE programs in
script/book form. The series presents four to six programs grouped by intended audience, so that the first
book is for infants, the second for juniors, and the third for secondary students.

politics engaged by TIE practitioners in devised TIE programs or statements about the potentials of TIE (I will explore these more in Chapters One and Two). What makes this a problem is that these six books make up the bulk of the official archive of TIE. The unauthorized archives—the private reports, the letters, the conversations, the memories of practitioners—are exceptionally difficult to access even for those who seek them out because they have been destroyed, they have decayed, or in the case of the unauthorized TIE archive of unindexed boxes filled with reports, letters, photos, memos, etc. at Bretton Hall College, have been absorbed into a massive university library system that at the date of writing has not had funding to sort the materials and make them available for research. Therefore, the radical political engagements of many practitioners of TIE has become somewhat whitewashed in the rather mild descriptions of TIE available to the majority of people. And when TIE seems to be described as merely a way to help students learn required curricular material and thus supportive of state-controlled effects of schooling, it can be difficult to imagine not only that it might be relevant today, but also that it has potential to be a radical force of social change.

However, in the mid-1980's, the official archive began to expand somewhat to indicate changes in ways people were publicly thinking and talking about TIE. In 1984, SCYPT, the Standing Conference for Young People's Theatre,[22] the sole professional organization for TIE companies at the time, put together a statement on the importance of TIE and YPT (Young People's Theatre) for the Arts Council of Great

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[22] I cannot emphasize enough the importance of SCYPT and its journal to the development of TIE. Because theatre for young audiences in general is excluded from much theoretical scrutiny in the academy, SCYPT became the location for both documentation of TIE work and debate along the lines of

Britain. In this statement, SCYPT describes TIE as:

> Work done by professional actor/teachers in *a school context*. Its primary aim is *to use* theatre and drama for educational purposes, i.e., to teach about something *other* than Theatre or theatre skills. Typically it is done *with one class* or a maximum of 40 pupils, *for at least ½ a day*, and contains some degree of *active participation* on the part of the pupils (e.g. work in role, drama workshops, or 'arguing' with characters from the play), in addition to a play or theatre pieces. (4, emphasis in original)

This description of TIE begins to mark certain contradictions embedded in TIE, particularly the notion that TIE operates within a schooling context, without attempting to analyze what that context was or how it affected TIE as an operation and students moving through the system. While this description continues the notion of TIE as what today might be called applied theatre, it also introduces something that had been quite common in practice but, to date, left out of most descriptions: the duration of the project. TIE was seen by practitioners not as a one-time event (which Jackson notes as well), but rather as an event that takes a certain amount of time, here a minimum of a half-day. As we will see in the next chapter, many TIE programs were structured to be

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ideology, methodology, epistemology, ethics, and purpose. While at times the articles in the journal became quite confrontational, the organization strove, successfully and unsuccessfully, to remain dialogic as it changed throughout the decades of the 1970's through the 1990's when the journal folded. The general lack of academic access to the entirety of SCYPT Journal's run is exceptionally unfortunate as no one seems to have a complete collection. Even the SCYPT archive I visited in 2007 (no longer accessible because of its absorption by the Leeds University System, who have yet to find funding to index the collection) did not have the complete collection. The only major "child drama" archive in the United States, located at Arizona State University, is also lacking many of the editions. In order to preserve this valuable resource, funding needs to be sought to locate and scan as many editions as possible.

extended visits with participants, with some programs offering as many as ten or twelve

visits from the TIE company to participating classes! This extended duration begins to

hint that TIE might be something more than content delivery for the official curriculum.

The extended nature of the TIE visit becomes particularly important in Redington's

1987 publication, *Six Theatre-in-Education Programmes*.[23] Here Redington moves

away from a checklist of TIE features to emphasize that TIE is defined more by

relationships. She states that:

> [TIE] is about the relationship between the pupils and the actor/teachers in the
>
> company, and how that relationship develops, how the company uses emotion
>
> and narrative to involve the pupils in the actions and lives of the characters.
>
> [TIE] can guide the pupils to use their intellects to analyse [sic] problems and to
>
> solve them if they can, or, at least, to confront the fact that some problems are
>
> insoluble. TIE is about the opening up of a wider world for the pupil than just
>
> school and home, leading the pupils to question what they see and hear, and to
>
> draw their own conclusions. (iv)

This definition marks a slight shift away from thinking of TIE as a visual service for

teachers to help their students learn the curriculum and a step toward defining TIE as a

humanizing process through which students gain the power to affect the larger world

around them. The extended nature of TIE programs allows for dialogical relationships

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[23] This collection marks the second and last attempt by a publisher to document multiple TIE programs in one collection. While individual programs have been published and programs have been included in a collection of YPT from a 2005 festival in Wales (*Playing Out)* and Juliana Saxton and Monica Pendergast's new book *Applied Theatre*, TIE has mostly escaped scholarly attention aside from scattered articles. Even Jan Cohen-Cruz, in her book *Local Acts*, rightly or wrongly dismisses TIE as not being worthy of attention in her study of community-based performance in the United States (6).

to form between actor/teachers and young people, and through these relationships

students are able to engage the world and make evaluations of it. This is much more

political in nature than had been stated overtly before, and Redington confirms the

political nature of TIE when she states that TIE's subject matter is historical and

contemporary political issues (iv). Suddenly, TIE became defined as a political practice

of relationship-building and analyzing/changing the world.

This more openly political stance can be seen in Coventry Belgrade TIE's statement

of company policy, as recorded in Alison Oddey's book *Devising Theatre: A Practical

and Theoretical Handbook*.[24] Coventry Belgrade's statement claims that they use

theatre and drama techniques to "create original work designed to enable young people

to question and change the world in which they live" (202). This increased political

stance on the work of TIE moves from merely allowing students to learn by doing and

watching to affecting their world actively.

However, even with this change in writing about TIE, definitions seemed to

challenge those writing about the phenomenon. Shifra Schonmann, writing about TIE

in the *Journal of Aesthetic Education* in 2005, closes TIE off by borrowing a definition

from the "Drama Way Project" in Finland that ties TIE, once again, to official school

curricula:

    T.I.E. refers to the use of pre-written and rehearsed theatre performance as a tool

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[24] Interestingly, Oddey never attempts to define TIE in this book, even though she mentions TIE work
frequently, even devoting an entire chapter to the ways that one TIE company, Greenwich Young
People's Theatre, works when devising TIE programs. Still, Oddey is one of the very few theatre
scholars outside of TIE practitioners who deems TIE worthy of note and study—most write it off as
simple educational theatre or ignore it completely.

for learning. The TIE plays are usually played by specialized and professional

touring theatre companies. They are carefully designed to complement the

official school curricula. These plays are often partly interactive. Alternatively,

they will have complementary materials, workshops, or exercises, through

which the pupils can further explore the themes of the play in post- or pre-

performance workshops, either with the theatre group or separately with their

teacher. (33)

While this might describe some TIE work, especially after the devastating

narrowing effects the establishment of the National Curriculum in 1988 had on what

was possible to do in British schools, it severely limits the possibilities of what TIE

might achieve by reducing it to a method of content delivery for official schooling

curricula. This sort of thinking about TIE has dominated descriptions, especially in

what I consider to be a similar-but-profoundly different field of Theatre in Health

Education, perhaps as an attempt to save a struggling field by linking it to the National

Curriculum. Yet this move seems to reduce TIE to a teaching methodology that is

expensive (because it requires actors and small groups) and that is perhaps outdated,

since it does not strive to teach an art form but rather utilizes an art form to teach.

Where Redington's definition and Coventry Belgrade's statement had attempted to

define TIE along the lines of a political practice that might be considered oppositional

because it allowed participants to question the world around them and attempt to change

that world, this description of TIE as theatre for official curriculum delivery negates any

political efficacy for TIE and actually limits TIE to a strategy of disciplinary schooling.

Most publications since the 1990's tend to use this sort of reductive and troubling

description of TIE or, like Roger Wooster's 2007 book *Contemporary Theatre in*

Education, do not actually define TIE except as a hybrid movement of both theatre and

education (1). Tony Jackson's most recent book, *Theatre, Education, and the Making*

of Meanings: Art or Instrument, published in 2007, defines TIE as, "the use of theatre

for explicit educational purposes, closely allied to the school curriculum and mostly

taking place in educational contexts…." (133). Jackson goes on to qualify his definition

with descriptions of audience participation and the tradition of "high-quality

performance work in the classroom, school hall, or other venue" (133). Even though he

has somewhat expanded his own definition of TIE, Jackson still describes TIE, at least

in print, as theatrical performance in service of the school curriculum, which makes it a

strategy of schooling and by extension a potential strategy of domination.

In their 2009 exploration of the multiple forms of applied theatre, Juliana Saxton

and Monica Prendergast dedicate a chapter to TIE because, as they explain, TIE is "one

of the two historic roots of applied theatre practice, together with political/popular

theatre" (31). While they do not attempt to narrow TIE to a specific definition (instead,

they provide four example programs of school- and community-based TIE work

ranging from the 1960's to contemporary times), they do describe it as a group-devised

genre of theatre which attempts to meet "the needs of the audience and the needs of the

curriculum . . . in an aesthetic framework" (32) and as part of an "interventionist

mandate of applied theatre in educational contexts" (33). They also note James

Hennessy's observation that what marks TIE as a different sort of theatrical

performance from most is the direct relationship between actors and audience through participation—audience members become responsive to and responsible for the dramatic narrative (86-7). These descriptions, while usefully linking TIE to current applied theatre movements as both progenitor and participant, continue to proliferate the notion that TIE is theatre in service of state-controlled education; that it, that TIE is a practice of theatre, a methodology with a complex history rather than a pedagogy, epistemological framework, or something more.

Helen Nicholson, in her 2009 contribution to the *theatre &* series published by Palgrave Macmillan, puts a different sort of spin on TIE. For Nicholson, TIE is not merely a theatrical performance, but rather is a theatrical pedagogy that encourages young people, "to participate in theatre as a learning medium and as a vehicle for social change" (19). With an origin in socialist and Marxist principles, TIE operated (and for Nicholson it is clearly *operated*, not *operates*) as a pedagogy of class struggle, working to "raise the social awareness necessary to overthrow capitalism" (20). As such, TIE was "participatory, dynamic, collaborative, playful, pertinent to young people, and politically radical" (21). This is a large shift in thinking, moving away from TIE as mere performance in service of the curriculum to marking TIE as a form of theatre, a radical pedagogy, and a practice of politics.

This expansive idea of TIE as a form, pedagogy, and practice, incorporates more of TIE's actual histories and gives it room to negotiate not only a role as a practice of theatre, but also within larger roles that have the potential to activate TIE as something more than a type of performance. This is an idea I find useful for thinking about TIE,

for analyzing TIE events, and for locating TIE in its problematic position within and outside of dominant forces of schooling and the problematics which ensue from such a location. And for the moment, this is the definition/description of TIE that I will use. While I may need to engage other thoughts on TIE, for the duration of this study I think of and define TIE as a performance modality, a pedagogy, and a political practice.

Organization of the Study

This study is organized into multiple chapters in order to engage performance historiography as a means of analyzing TIE, its potentials, and its problematics. Each chapter concludes with a case study arising from one of the four TIE companies on which I focus for this study. In each case study I explore the main question of the chapter to move to a conclusion, or I use the case study to pose another challenge or serious question about TIE. Chapter One, *With These Wings I Will…: A Genealogy of Theatre and Education*, poses the first research question, how does TIE differentiate itself from other projects of theatre and education. In developing this question, I articulate five problematics that arise in any such project: the artist/audience relationship, spectator subjectivity, epistemological trends, social control and liberation, and the positioning of the spectator's body. I use these problematics as analytical lenses to explore four projects of theatre and education that provide a landscape in and through which TIE moves: the Americanization pageantry movement, the Workers' Theatre movement, Bertolt Brecht's *Lehrstücke*, and Instructive Theatre, theatre that labors to transmit a specific message to its spectators. In the case study, I move through the same five problematics to analyze the Creative Arts Team's 2006-2007 TIE program *With*

These Wings I Will… to explore what TIE might be in terms of how it operates in this program.

Chapter Two, *Pow Wow: A Historiography of TIE,* operates historiographically by exploring the conditions that allowed TIE to emerge in 1965 Coventry at the Belgrade Theatre. I explore changing legislation in education as well as changing concepts of education, especially Lev Vygotsky's notions of social learning, play, and zones of proximal development, as contributing to the conditions that made TIE thinkable and materialize in three programs that mapped ways TIE would continue to work today. Then I explore TIE as a practice of embodied practices. Posing four scenarios of problem-posing, adventure, perspective-taking, and Boalean tactics, I explore singular events in which embodied practices clearly entered TIE's repertoire and the effects such events and practices had on the subjectivity of participants, whether intended or not. Finally, the in the case study I put two programs, *Pow Wow* (by Coventry Belgrade) and *Pow Wow: The Power of the Circle* (by Theatr Powys) into conversation and analysis through the five problematics. What I discover is that the five problematics are not enough to articulate TIE as a relevant practice, and this requires the emergence of ethical practice as a sixth problematic for TIE.

In Chapter Three: *Homelands: TIE as a Critical Performative Pedagogy*, I explore the notion of a postmodern ethics, and how that might be relevant to TIE. This leads me to pose four aporias for TIE and to Helen Nicholson's suggestion that TIE's day has come and passed. In responding to this idea, I look very generally at critical pedagogies and notions of atomic knowledge, the isolated units of knowledge required for

standardized testing, and molecular knowledge, the multidisciplinary, connected

knowledges that emphasize links and connections. Finding that critical pedagogies are

useful but not adequate because most often they neglect the material presence of the

hurting, bleeding body (both of the student and of the teacher), I propose a theory of

TIE as a critical performative pedagogy that privileges the body as a source of and site

for knowledge construction, and I cite six areas in which TIE might work ethically as a

critical performative pedagogy, including participation, situated knowledges,

presencing, desocialization, empathy, and critical response through art. In the case

study, I explore Coventry Belgrade's program *Homelands* as a postcolonial program

that engages these six aspects of critical performative pedagogy as an ethical activation

of subjectivity with its participants. I conclude that ludic play is essential in

establishing a critical performative pedagogy such as TIE as an ethical act.

In Chapter Four, *Parry Jus' Once: TIE and Spatial Transformation*, I explore the

need for TIE, which is situated both within and outside of the disciplinary structures of

schooling, to transform places of domination such as schools into spaces of possibility

in which a critical performative pedagogy can unfold. Grounding my thoughts in

Michel de Certeau's thoughts of space, place, and travel stories, I explore schooling as a

place and space activated by dominating narratives such as the so-called American

Dream. I then propose the possibility of a third space, what Henri Lefebvre calls a

differential space, as an alternative to the abstract, dominating spaces of schooling.

This space, which I call ludic space, brings together Boal's ideas of aesthetic space and

Hakim Bey's notions of a politically-charged Temporary Autonomous Zone to propose

a notion of a tactical space of up-rising in which oppression is named, embodied, contested, and resisted. The case study looks at *Parry Jus' Once*, a sort of guerilla TIE by Arts-in-Action in Trinidad. Taking place mostly in liming spots, spots of gathering and inactivity with negative connotations of laziness and "being bad," *Parry Jus' Once* transforms communal places into dialogic and dialectical spaces where cultural rites of domestic and sexual abuse, such as the *parry,* can be challenged and potentially rewritten on a small scale in terms of the epidemic HIV/AIDS crisis.

Finally, in the Conclusion, I attempt to pose and answer the overarching question of the study, is TIE worth pursuing in the 21st century. By taking a brief look at the study as a whole and Theatr Powys' 2002 production *Living with Macbeth*, I propose that TIE, when practiced with intentionality and over significant periods of time, is indeed relevant for our current historical moment because it has the possibility of transforming from a mere mode of artistic and pedagogical production into a Foucaudian technology of the self, one of the means by which people attempt to recognize and transform themselves into ethical beings.

Conclusion

The Giant in *The Giant's Embrace* seems undefeatable to Tom and the participants. He has destroyed the forest, emptied the rivers and streams, and still plans to eat Tom whole. But the story does not end in that moment of despair. Rather, it uses that moment of despair to activate critical learning, to imagine new possibilities, and to take action. And even though there seem to be multiple giants in the late capitalist culture of the United States, Great Britain, and other Western nations, destroying the environment

and consuming everything/one in sight, there is no time for defeatist despair. The current Occupy movements, with their communalist structures, decision by general assembly, on-site medical care and food, on-site teach-ins, and resistance practices that engage non-violent action over violence, offer a current example of a potential form of resistance to giants that offers inspiration rather than despair (although the Occupy movements also have their own problematics and contradictions). TIE as a performance modality, pedagogy, and political practice offers another example as one of many opportunities to engage a critical, transformational imagination that might just, one day, defeat the giants.

This is one of many reasons that this study is important. In asking my research question, is TIE relevant and worth pursuing in the 21st century, and in exploring the four problems/questions of TIE that labor to construct such a response—how does TIE differentiate itself from other historical projects in which theatrical performance was used explicitly for the purposes of education; what were the conditions that allowed TIE to construct multiple subjectivities in the ways it has in various moments of history; how might TIE be imagined and engaged as an ethical practice; and how does TIE transform disciplinary places into spaces of ethical inquiry—I hope to reactivate and reinvigorate TIE as a paradoxical project, a risky endeavor, that has the potential to form temporary spaces of liberty, to decolonize the imagination, and to offer opportunities to engage the world dialogically, an engagement that might eventually transform even the giants themselves into fully-human beings.

Chapter One

With These Wings I Will: **A Genealogy of Theatre and Education**

TIE is not education for the market. It is education for democracy, for a peaceful…society. Edward Bond, writing to the board of the Belgrade Theatre

There is an outdated idea that TIE is a didactic medium in the perjorative [sic] sense of the word. Things have moved on. Geoff Gillham, "The Value of TIE"

In the Introduction I described TIE as a performance modality, a pedagogy, and a political practice, but even with that thought in mind it can be difficult to define exactly what TIE is. In order to help think through this problem, I propose to explore a genealogy of ways theatre performance has been used explicitly for the purposes of education. Such a genealogy will put TIE in dialogue with other similar, but different, initiatives and will help make visible the historical and educational terrains TIE and other projects of theatre-based education negotiate. Such projects range from medieval mystery plays to the Living Newspaper performances in the Federal Theatre Project in the 1930's, from Racine's *Esther* as performed by students at St. Cyr in 1689 to Theatreworks/USA's musical *Freedom Train,* in active repertoire since 1974 (and continuing through 2012). Because it is possible to see all theatre performance as somehow educational, I will be limiting this genealogy to four projects that used theatre explicitly for educational purposes to which TIE is linked, either because TIE has historically been heavily influenced by the project or because the project attempts to educate, as TIE does, young people explicitly through theatrical performance. These projects are the Americanization Pageantry movement of the early 20th century, the

Workers' Theatre movement, Brecht's *Lehrstücke*, and instructive theatre.[1] I will not

be looking at each of these projects of theatre and education in exhaustive detail to

uncover all of their material circumstances, histories, influences, and practices, but

rather through the lenses of five problematics that go some way to mark TIE as a unique

performance-based phenomenon within a larger terrain of theatre-for-education

projects, which I explain below: 1) What is the artist/audience relationship in this

project; 2) What forms of subjectivity does the project offer/require; 3) What are the

epistemic trends inherent in each project; 4) How does the project work for social

control or liberation; and 5) What is the (non-) positioning of the (audience member's)

body in each project?

Audience-Artist Relationship

One factor that differentiates TIE from other similar practices is the nature of the

relationship between actor/teachers and student-participants. This problematic poses

questions for exploration such as, what is the actor (or artist)/audience relationship in

this specific form? In what ways does the relationship allow for what Baz Kershaw

calls an ideological exchange; that is, in what ways does the project allow for a

continuous negotiation between artists and audience to construct meaning through the

ways in which they interact, if at all (*Politics* 18-40). This problematic also allows me

to pose questions such as, who is the audience and where is the audience positioned,

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[1] In order to facilitate a discussion of each project, I will, of necessity, need to engage in a tactical essentialism. There are many potential examples for each project, and no one example is truly representative of every aspect of a project in its entirety. While the analysis I provide for each project may not represent every possible example, I have chosen examples that seem to be "characteristic" of the project, and thus I must unfortunately essentialize each example. Please note that this discussion originally included DIE, or drama in education. However, I have removed this because of space limitations because DIE is exceptionally similar to TIE.

ideologically and physically, in terms of the performance.

Subjectivities

This problematic poses questions such as in what ways are audience members

constructed as subjects? Does this project attempt to construct subjects in the

Foucauldian sense that audience members are *subjected to* operations of power and

disciplining systems? Does the project work more in a Freirean sense of constructing

audience members as subjects with agency to transform themselves as well as

oppressive systems? In what ways might the project be imagined as a democratized

performance that imbues audience members with the ability "to reach beyond existing

systems of formalized power" in order to produce "currently unimaginable" forms of

freedom (*Radical* 18-19)? I imagine subjectivity as a field of possible locations and

formations, some of which may be closer at times to Foucault's notions of subjected-to

and some at times closer to Freire's active subjects.

Epistemic Trends

This problematic asks how learning and education are conceived of in each

project—what is considered to be knowledge? In what ways does the project position

pedagogy, and what is at stake in such a positioning? An important question for my

investigation involves Freire's notion of the banking model of education—is the

banking model being used in this project, or is something else happening? What is

considered to be knowledge in each project; does the project think of knowledge as

propositional (knowledge that), procedural (knowledge how), or some other form such

as knowledge by acquaintance (knowledge gained by noting the causal relationships

between a proposition, a "fact," and that this "fact" makes the proposition true (Russell 111).[2] Finally, in what sort of epistemology does the project operate?

Social Control and Liberation

This problematic allows me to ask questions regarding the ways in which the project labors in support of and/or against dominant ideologies and hegemony, even while continuously embedded in varying power relations. Performances operate along an axis of control and liberation by encouraging/enforcing conformity to pre-existing narratives of subjection and being on one end of the spectrum or by suggesting and providing potential tools to overcome/break free of pre-existing narratives to construct new narratives for the self and new ways of being human at the other end. Programs can, of course, be located anywhere along this axis, including occupying both ends simultaneously, whether this is the intent or not.

The Body

The final problematic, and one extremely important in TIE, regards the (non-) positioning of the body. That is, in this historic terrain of projects, where, if anywhere, is the body of the audience member located in theory and in practice? Is there a conscious positioning, or is the body effectively erased, as in most forms of education? How does the positioning of the body work towards transformation and social justice or towards re-inscription of domination?

The five problematics—artist/audience relationship, subjectivity, epistemic trends,

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[2] For example, the proposition "this book is blue" has the causal relationships that 1) I recognize the color blue and 2) that fact that I know blue makes it true that I know this book is blue. This is knowledge by acquaintance. I know the book is blue because I am acquainted with the color blue.

social control and liberation, and the positioning of the body—while opening separate

avenues of inquiry, are intricately interrelated, and a change in one problematic possibly

and probably changes other problematics as well. Still, they are useful for exploring

separately, even if at times they seem to conflate and/or collapse into each other,

because they establish a frame of analysis for exploring several projects of theatre and

education and the terrain they all seem to share and negotiate. My argument is that TIE

engages a configuration of the problematics that mark it as an exceptionally different

sort of project than the other four, even though all four are related, and that such a

configuration is rooted in TIE's attempt to be a project rooted in social justice and

liberation. For example, the first project under consideration, the Americanization

pageantry movement, emerges from two distinct and oppositional strains of thought

about the purpose of pageantry, and these strains of thought affect how the movement

engaged the five problematics in specific ways.

The Americanization Pageantry Movement

The American Pageantry movement flourished in the United States from 1905 until

about 1925, although pageants continue to be produced even today.[3] The period from

World War I until 1925 was especially fruitful for the movement as it shifted from

working for social reform to becoming a means to assimilate immigrants. The first 20th

century pageantry performance in the United States emerged in New Hampshire in

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[3] While the Americanization Pageantry movement may not seem at first glance to negotiate similar terrain
to TIE, and certainly was not a major influence on the emergence and shaping of TIE philosophies and
practices, I find similarities in the movement's use of performance, especially performance utilizing the
bodies of young people, to be a linking factor. I should also note that aspects of pageantry, such as
parades and festivals, existed in the United States before 1905, but I am limiting this analysis specifically
to the Americanization pageantry that materialized most often between 1905 and 1925.

1905, during Theodore Roosevelt's second term as president of the United States and shortly after the June 1905 formation of the International Workers of the World in Chicago. The IWW worked to unite all of the working class as one body rather than along the lines of the American Federation of Labor which organized and divided workers along occupational, skill, and racial lines.

It was within conflicting approaches to change that the 20th century pageantry movement emerged in the United States.[4] According to Prevots, the early intention of the pageantry movement was a leftist attempt to bring about social reform: "By bringing people together . . . they hoped to break down and eliminate ideological differences and barriers of race and class" (2). In order to do this, pageantry artists wanted to create art of the people, by the people, for the people. As Prevots notes, this was the first time in the history of the United States that such a diverse group of people—settlement house workers, civic leaders, playground organizers, suffrage activists, educational reformers, and theatre artists—had come to the conclusion that art was a basic element of and integral to the democratic process (1). Pageantry was thought to be the union of art and participatory democracy for the purposes of social and economic change.

However, World War I changed the nature of the pageantry movement. Constance Mackay, writing in 1918, states, "War has revealed our national greatness. It has also revealed our national weaknesses. And chief among these weaknesses is the lack of

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[4] Namia Prevots suggests that the different approaches to change can be symbolized by two different styles of leadership (2). Roosevelt embodied the notion that reforming existing social and economic institutions and generating new political initiatives would restore order to society. The IWW, on the other hand, called for radical economic revolution, wanting food on every table and a complete dismantling of capitalism and the wage system as oppressive and divisive systems.

national solidarity. Our American citizens *have not been American enough*; our foreign

citizens after years in this country, are still—our foreign citizens" (7-8, emphasis mine).

The notion that it was possible not to be "American enough" entered public thinking,

and the purpose of the pageantry movement shifted from bringing down barriers of race

and class and settled firmly on overwriting ideological differences.[5] The numerous

publications on pageantry and theatre at this time are filled with anxiety over Americans

not being "American enough," and immigrants seem to be the prevalent cause of this

anxiety. Speaking of immigrants, Mary Russell states that:

> The native-born must realize that it is within the power of the immigrant to
>
> make a contribution to his adopted land. He is capable of doing more than
>
> digging ditches, but it rests with the American people to decide whether or not
>
> he shall be given a chance. If denied the means of assimilation, the foreign-born
>
> will congregate with others of his kind and remain a foreigner though living in
>
> our midst. If recognized and given a chance to have a part in the life of America
>
> he may be made into a friendly citizen instead of being allowed to develop into a
>
> dangerous enemy. (170-71)

Russell's statement reveals many assumptions about what it means to be "American."

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[5] This notion of Americanization, and of citizens or inhabitants not being American enough is still a potent political tool for oppression. Not being American enough, which seems to mean complete acculturation into White middle class culture, the English language (the American version, of course), and capitalist modes of being and behaving, is seen as a threat to an idealized and imaginary American Way of Life and underscores racist and bigoted legislative action in many places around the country, particularly Arizona with its new "tough" stance on undocumented workers and the ricochet of similar legislation echoing around many states in supportive response. What such racist and bigoted legislation and thinking attempts to erase is that the United States capitalist economy depends on the exploitation of undocumented workers, amongst others, and that even if it did not, there is no stable, unifying , singular version of culture, language, or modes of being and behaving in a nation like the United States, which was built on and organized around genocide, slavery, and immigration.

For example, Russell uses the term "native-born," but clearly does not mean the many indigenous peoples who resided in North America—the "native-born" to whom Russell speaks is the white, European-descended colonizer who has gained access to land, resources, money, and power through a history of slavery and genocide. America seems to be an open space that can be claimed through work and through the collective generosity and will of Americans, who decide whether immigrants will be allowed an opportunity to survive. The America in Russell's statement can only come about through violence—both ontological and physical—and power relations of domination that seek to mask domination through the guise of benevolence. It is such an imaginary, violent-yet-benevolent America that Russell and others in this sort of Americanization pageantry movement labors to evoke in and on the bodies of pageantry performers and spectators.

The "dangers" of immigrants remaining in separatist pockets rather than assimilating completely into American ideology is ever-present in Mackay's treatise on pageantry, and it is through pageantry that immigrants could become full-fledged citizens:

> That our foreign-born citizens can be given a vivid idea of our history and our national spirit through the use of the pageant goes without saying, since they themselves can take part both as participants and audience. And this is the time when their *patriotic obligations must be made clear to them*: an opportunity for making them 'one hundred percent American.' (69, emphasis mine).

For Mackay it is essential for American citizens to demonstrate to immigrants their duties and obligations to the United States in return for whatever it is that the United States gives to them—citizenship is a capitalist transaction rather than a state of being or right—and pageantry is the best way to do this as even "the most unlettered immigrant" can understand the symbolism inherent in performance (12).

What seems rather astonishing in the treatises on Americanization pageantry is the degree to which immigrants are seen as a threat to the United States, something which actually continues to this day.[6] As a young country, the United States in the early 20th century was struggling to find its identity both as a political entity organizing the lives and behaviors of its citizens and occupants and as an emerging power with growing influence over other nation-states around the world. The Americanization pageantry movement betrays an anxiety over a lack of unifying cultural practices and works to correct this lack of unity by constructing a specific idea of what it means to be "American" in ideological and economic terms and then inscribing this idea onto the bodies of citizens as well as immigrants.

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[6] Again, the recent activities in Arizona come to mind here. In particular, Arizona as a legislative body seems to have developed a cultural imaginary that insists that America is white and any other non-white body would upset the natural order. This is evidenced in the Miller Valley Elementary School mural controversy in Prescott, Arizona in 2010. Students of the school painted a mural in support of going Green and included four human figures of varying races, with the largest figure being that of a Latino boy. City Council member Steve Blair spearheaded a public campaign to remove the mural, mistakenly citing the problem as the largest figure being that of an African American. With pressure mounting, school principal Jeff Lane required the director of the mural project, R. E. Wall, to lighten the skin of the figure so that it would more closely resemble whiteness. Outrage about this request exploded across the country, and Lane ultimately reversed his decision. This event highlights the growing concern that American is equated with Whiteness and that anything else must of necessity mean undocumented immigrant and therefore is a danger to the American, that is White, way of life. This can be seen in various anti-immigrant (and anti-people of color) movements, such as the attempt to build a fence between Mexico and the United States and Arizona's pending legislation that would require all people appearing to be of Latina/Latino descent to carry identity papers proving their right to be in the United States at all times.

What is further astonishing are the ways in which children, even "American" children born in the United States, become linked in the literature of the pageantry movement to immigrants through the danger of possibility. Children, like immigrants, are unassimilated and carry the possibility of becoming dangerous enemies; therefore, it is the responsibility of American citizens to "correctly interpret American ideals, laws and customs to these" children so that they grow up to become proper Americans (Russell 171). For Russell and Mackay, this must happen through a systematic program of Americanization pageantry offered by schools, churches, clubs, social centers, and little theatres. Pageants, Mackay offers, are "*theatre's gift to the community*" by acculturating children into American ways of thinking and being (65, emphasis in original).

As an example of the Americanization pageantry movement for analysis, I have chosen a collection of pageants written specifically to be performed by children for children, *Special Day Pageants for Little People*, by Marion Kennedy and Katherine Bemis, teachers from the Minneapolis public school system. Published in 1927, this collection presents extremely short pageants that may be performed on a number of different holidays, including Independence Day, Labor Day, Mother's Day, Thanksgiving, Christmas, and Constitution Day. Because these holidays merit special attention from the school and community, they become excellent opportunities to practice what it means to be "American." The pageants are meant to be performed by children in first through fourth grade for themselves and their peers and present simple

symbolic costumes/props/actions that are laden with ideological meaning for the purposes of acculturation into American ideals of capitalism and nationalism.

The pageant I wish to examine in detail is the Constitution Day pageant, as this gives the clearest example of the labor of Americanization being attempted by this movement. The characters in this pageant include Uncle Sam, a Boy, a group of American children, and six groups of immigrant children. Uncle Sam wears a suit of red, white, and blue as well as a tall hat in the same colors. The Boy has no specified costume, yet must carry a folded American flag. The American children are, presumably, predominantly of white European descent, as the pageant notes specifically that (only) a few are "dressed to represent [American] Indians" and a few have "faces and hands blackened with burnt cork to represent negroes."[7] All American children wear tiny flags, and one child has a basket of similar flags to hand out during the pageant. The groups of immigrant children are dressed to represent Dutch, Swedish, German, Spanish, Italian, and Russian immigrants.

At the beginning of the pageant, Uncle Sam leads in the American children, who march in pairs several times around the stage and then stand in groups around the space.

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[7] While it may seem like an early attempt at multiculturalism by marking America's multi-racial heritage, exhibiting the bodies of children in these ways embodies negative stereotypes and potentially dangerous links to blackface minstrelsy. All the American children, rather than appearing as a heterogeneous group, behave in such a way that their differences are erased, and America becomes a representation of an artificial homogeneity that can be acquired by wearing a flag which wipes out difference and transforms one into an "American" before and instead of all else. This happens to all the immigrant children as well in the culmination of the pageant, although it is interesting that all the immigrants represented are White. I should also note that whiteness here is not constructed in the same way as whiteness today. Eric Lott notes that whiteness is a rhetorical strategy that is dependent on a deliberately excluded Otherness in order to construct itself as a form of subjectivity (150). The excluded groups changed throughout time, but often included Jewish, Irish, Italian, Scottish, Spanish, and others, so that whiteness was limited to Nordic peoples. For an exceptional tracing of the construction of whiteness in the United States, please see Nell Irvine Painter's *The History of White People.*

The Boy enters with the flag and stands "in an inconspicuous place." Then, one by one, the six groups of immigrant children enter and ask Uncle Sam to be allowed to live in the United States. For example, this is the presentation surrounding the German children, presented, as the entire pageant is, in iambic tetrameter:

One German Child: We have left our German soil,

To share your fortunes and your toil.

Uncle Sam: You're welcome, too, with us abide,

We'll work together, side by side.

Child with flags: Will you wear our flag so bright?

(Gives each German *child a flag.)*

German Children: We love the red and blue and white.

(Pin on flags.)   (30)

Uncle Sam welcomes each group, and the child with the flags gives each group a "tiny flag" to place over their clothing, marking them as new American citizens. Once all six groups have transformed, Uncle Sam asks the American children to welcome the newcomers as well as to defend and help them. Each American child partners with an immigrant child and shakes hands, and then all turn to the Boy, who unfurls the large American flag. All on stage then recite the pledge of allegiance, march around the stage several times to "patriotic music," and then, transformed into fully-fledged American citizens, all exit.

This particular pageant offers a lot to explore in terms of the five problematics. For example, in terms of the audience/artist relationship, there are two possible relations. In

all cases the artists will also be audience, but in some cases there may be additional audience members watching the pageant. In this second case, the relationship is fairly close to a traditional, presentational actor/audience relationship in which the audience is meant to engage the performance passively as the pageant works to present and transmit values, emotions, and ideology to docile bodies. However, the pageant offers the opportunity to transform this passive relationship into one that is slightly more active with the recitation of the pledge of allegiance, an activity in which passive spectators can be encouraged to participate, forging an alliance with America. If such a participatory moment occurs, there is a greater possibility that the child audience, like the immigrants in the pageant, will be transformed into "more American" citizens of the United States, albeit ones who are still not fully protected by the constitution or allocated respect or authority in the public sphere because of their age.

However, even if such a relationship forms, it does not allow for ideological exchange—the pageant actively works toward negating difference and allowing only an "American" identity to remain. This can be seen especially clearly in the moment in which the American children break up the immigrant groups—immigrants are not allowed to stay in ethnic groups together, but rather must leave that identity behind to forge a new, American one. The American identity requires dispersal away from pockets in which the dominant identity is foreign other. Any other sort of positioning or allegiance is unimaginable and therefore unintelligible.

In the first possibility of audience/artist relationship, in which a class performs this pageant for itself only and therefore the performers are also the audience (and for the

performers even if there is another audience), a different sort of work happens. In this case, while the performance is still working as transmissive, the transmission does not depend on the passivity of spectating. Rather, the very ideology of Americanization is inscribed, literally, on the bodies of the performers. The pageant carries a distant, external authority in that someone not present (and whose identity may be completely unknown to the participants) is telling the students what Americanization means rather than students deciding for themselves, and because this authority is reinforced by a teacher and/or principal in its selection for performance, the pageant has the potential to act even more strongly through this physical inscription. The body becomes the way in which these students are subjected to American ideology, especially in the moment of the pinning on of the flags to the former-immigrant/now-American citizens. In the moment the flag inscribes the body of the immigrant/performers, their former identity locations, both imagined (in the sense of performing German, Russian, etc.) and real (in whatever the actual material circumstances of the individual performers might be) are erased and replaced by the identity location of "American citizen," an identity that happens as the result of a capitalist transaction—immigrants/children purchase American citizenship by providing services, labor, and even their very lives in return for the many "things" America provides for its citizens. Indeed, capitalism is the very precondition for citizenship. Therefore the moments in the pageant when immigrants transform into citizens by placing a flag on their bodies serve simultaneously as moments of the acquiring of symbolic capital and as acts of symbolic violence. The immigrants gain the symbolic capital of full citizenship and leave behind the potentially

damaging aspects of mere immigrant status. The acts of Uncle Sam in requiring the immigrants to wear the flag and therefore abandon any other national ties can be seen as a form of symbolic violence, erasing the pasts of the immigrants and forcing a new national identity symbolically and physically upon their bodies.

The audience/artist relationships here also tie directly into several of the other problematics, particularly the positioning of the body, the notion of subjectivity, and the epistemic trends of the pageantry movement. In this example, the students, both as participants and as potential witnesses, are not subjects with agency to create their own narratives and affect the world around them, as in the Freirean sense. Rather, they are subjected to a narrative of enforced nationalism through a transmissive banking model of education. All-powerful authority figures, both the character Uncle Sam and the distant, authoritative pageant authors, present a nationalistic knowledge that pre-exists and is meant to be consumed by characters and performers/spectators—the subjected location of performers/spectators here transforms them potentially into proto-citizens (in the sense that they are not adults and cannot act with authority but still contain the all-important ideological stances of proper Americanization), but also into objects who are both commodified themselves and who simultaneously consume both the performance and the ways it presents education. It does this by positioning knowledge not as propositional, but as both knowledge by acquaintance and as procedural. Knowledge of American citizenship becomes available through acquaintance with American ideology and symbolism, and the procedural knowledge of how to become a full citizen—by giving up all allegiances to anything else and engaging in labor—

becomes the main goal of the pageant. And while the body of the potential spectator is

not given any consideration in the construction of this pageant,[8] the body of the

performer is of utmost importance, as it is on the body that Americanization is inscribed

symbolically as well as literally.

Looking through the lens of the final problematic, social control and liberation, it

seems evident that this particular pageant, and perhaps the pageantry movement as a

whole, labors for social control by producing, presenting, and inscribing American

nationalism upon the very bodies of the performers and potentially on the bodies of

spectators through the pledge of allegiance. This is a political performance, but instead

of being one that works towards a leftist notion of liberation,[9] it seems instead to

promise a type of freedom that in reality is subjugation to a particular and specific set of

beliefs that must be interiorized and then exteriorized as specific, nationalistic

behaviors.[10] In this way, the pageantry movement, through its engagement of a

transmissive pedagogy that subjects participants and spectators to a pre-determined

narrative by inscribing the body through symbolic violence, labors to erase differences

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[8] It is clear that the body of any spectator is not viewed with any importance by the pageant creators. This pageant is meant to appeal not to or through the body of the spectator, but rather to the mind of the spectator through reason and emotion. However, the possibility of participation through the pledge of allegiance, while not mentioned as a possibility by the pageant writers, opens the potential for the spectator's body to become a secondary location of symbolic inscription of Americanization.

[9] I am hesitant to use the term *progressive* here, because, as Williams notes, it carries a lot of history with it (243-245). It also seems potentially tied to a modernist, teleological project of progress and improvement, the possibilities of which can be thoroughly debated. As I think the sort of "freedom" promised by the pageantry movement belongs to a nationalistic narrative tied to the project of modernity and not to a notion of freedom or liberation that might be imagined in postcolonial, post structural, or critical pedagogical projects, I think it is the wrong term to use here.

[10] This operates similarly to Jean-François Lyotard's notion of the conundrum of emancipation in his essay "Mainmise." That is, one becomes emancipated from one authority by placing oneself under the authority of something else; for example, the Jews escaped their Egyptian masters by placing themselves under the control of Yahweh.

in favor of a false homogeneity and to construct proto-citizens.

The Americanization pageantry movement, as a project of theatre and education, operates as a space that links education, particularly the education of how to become an American citizen, with specific practices of labor and how that labor can be used to purchase citizenship. The next project for consideration, Worker's Theatre, also links labor and education, but operates within a completely different space for very different reasons, and so addresses the five problematics in different ways.

Workers' Theatre

Workers' Theatre movements flourished around the world during the early 20th century, particularly in the USSR, Germany, Japan, Great Britain, Australia, and Japan. Worker's Theatre is included here because many TIE practitioners, especially in the 1960's and 1970's, saw themselves as part of this particular tradition. The 1930's marked the heyday of Workers' Theatre, especially in the United States and Great Britain, where formal organizations developed when Workers' Theatre groups sought contact with each other and formed the Workers' Theatre Movement (in Great Britain) and the League of Workers Theatres (in the United States).[11] While the movements in the UK and the United States have multiple histories and significant differences, they do share a few aspects in common. Both movements had diverse starting moments in workers' groups, both looked to the Soviet Union and German for inspiration in content

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[11] Workers' Theatre movements have rich and complex histories into which unfortunately I unfortunately cannot delve too deeply. For very interesting thoughts and analyses of these histories, please see two excellent collections of essays: *Theatres of the Left 1880-193: Workers' Theatre Movements in Britain and America* by Raphael Samuel, Ewan MacColl, and Stuart Cosgrove and *Theatre for Working Class Audiences in the United States, 1930-1980,* edited by Bruce A. McConachie and Daniel Friedman.

and form, particularly agit-prop (agitation propaganda), both movements were grounded

in Marxist thought and class-consciousness, particularly in naming capitalism as an

enemy force to be combated, both called explicitly for revolution, and both rejected the

values of mainstream theatre, which they saw as deliberately working to anesthetize the

working class in order to continue their oppression and domination.[12]

Addressing the New York Workers' Cultural Convention in June, 1931, John Bonn

of the *Prolet-Buehne*, one of the first American Workers' Theatres to embrace agit-

prop, said that Workers' Theatre was a part of proletarian culture fighting against the

bourgeois class and therefore, "Workers' Theatre of today is the theatre of Class-

struggle. Its only purpose is reflecting (dramatizing) the Class-struggle and promoting

(propagandizing) the class-struggle. Its only audience are the masses of workers."

(*Brief Description* 115). The use of agit-prop was especially important in this

movement, as it attempted to perform on streets, in lunchrooms, at workplaces, and any

other place workers might gather. A document created at the first National Conference

of the Workers' Theatre Movement in the UK in June 1932 calls for the use of agit-prop

explicitly, claiming that Workers' Theatre must be seen as a weapon of the workers'

revolution, "which is the only solution of the present crisis" ("Basis and Development

100). The document goes on to state that agit-prop is desirable because it needs no

elaborate stage, no scenery or props that cannot be easily carried, minimal costuming

and no makeup. Agit-prop is, as described by the document, "a property-less theatre"

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[12] Tom Thomas's play *Their Theatre and Ours*, from 1932, takes this sort of anesthetization as its central argument, calling out against the press, schools, theatres, and cinemas as institutions controlled by the capitalist class that work specifically to make working class peoples either forget their struggles and poor working/living conditions or cause them to think that such conditions are natural and unchangeable.

for a "property-less class" (102). Additionally, agit-prop easily addressed local and

topical situations, used the class experiences of the expected audience, and directly

addressed spectators to make the worker audience feel "that the players are part of

them, share their problems and difficulties, and are pointing a direct, reasonable way

out" (102).

These are key points in understating the aims of Workers' Theatres. It was theatre

by, of, for, and with working classes and meant to convince workers of a direct way out

of their problems.[13] It did this by rejecting what Samuel calls the illusion of capitalist

domination present in most theatre of the time, and in its place creating a "theatre of

ideas" (46). This theatre of ideas was meant to be propagandistic and a weapon against

capitalism . This weapon "armed itself" with sketches, satires, montages of mime and

song taken from real-life situations and represented with the barest of costumes—bosses

were symbolized with top hats, workers with caps, etc. (46). The performances strived

for a "dialectic realism," that is, an exposing view "of society and social forces," like an

x-ray (Tom Thomas, quoted in Samuel 46).

Audience participation was also important in Workers' Theatre. According to Tony

Jackson, audience participation in Workers' Theatre performances marked awakening

class-consciousness and vindication of a socialist agenda (77). Participation allowed

audience members to act as part of a group, attaining a sort of power that would be

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[13] Indeed, the conclusion of Workers' Theatre performances by calling for a specific resolution (to go on strike, to band together for revolution, etc.) was an important part of the movement. Raphael Samuel points out that this sort of "moral uplift" emerged as a movement directive in the 1930's in Great Britain, where theatre based on the realities of working class life that did not present a positive, revolutionary ending were condemned as being defeatist and defective (54). Rather, it was important to depict workers as "strong and self-reliant enough to be victorious in the struggle" (55).

unimaginable and unattainable for workers acting as individuals. Workers Theatre

performers hoped that through participation, spectators would realize that action as part

of a collective was necessary to overcome the oppressions of capitalism (77).

Participation in such events tended to occur mostly through choral chanting or shouting

rather than joining the actions taken by the performers.

As an example of Workers' Theatre, I have chosen *The Rail Revolt*, performed in

Britain in 1932, for analysis because it exemplifies an approach to Workers' Theatre

that may have directly influenced the formation and practices of TIE. Intended as a call

for participatory decision making amongst working classes, *The Rail Revolt* depicts the

plight of British railway workers being told they must take a salary cut.[14] At the

beginning of the performance, a tramp, marked with a soft hat labeled "tramp,"

addresses railway union workers, promising to represent them in a meeting with

management. The tramp warns that management will require a pay cut and counsels the

workers to stay calm and avoid anger. When the workers state they will fight any pay

cuts, the tramp refuses to listen, saying "We are not here to pass resolutions" (125).

In the next scene, the tramp meets with railway directors, dressed in top hats and

passing out cigars to everyone at the meeting, including the tramp. The directors tell

the tramp that they are demanding a ten percent pay cut from union workers, but that

they will agree to lessen it to 7.5% so that the tramp can claim that he fought for the

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[14] In this play the (s)elected leadership of the workers is just as culpable as the ruling/managerial classes in the oppression of the workers. *The Rail Revolt* is meant to be both a caution against blind trust and also a call for grassroots, participatory decision-making rather than investing in representative leadership styles, as a group is far less likely to be corrupted than an individual leader. In a sense, the conditions for the performance of this play are the same conditions that allowed for the emergence of the IWW, started in 1905 and by 1932 having an international membership—the need to unite all workers under a rubric of participatory decision making in order to work for economic and social justice.

workers and so that the workers will accept a lesser pay cut more readily. While the tramp at first protests, he is won over when the directors continue to give him cigars (he ends up with three cigars in his mouths and others behind each ear) and champagne and promise to make his life good through "fat jobs." The tramp states he will work to convince his fellows, even though they are "awkward Communists," and ends up by praising the directors as capitalists who are "decent fellows" (126).

In the final scene, the tramp returns to the unionized railway workers, claims to have won a hard fight, and announces the 7.5% pay decrease, claiming that the workers, who previously accused him of being a traitor, have no understanding of the difficulties their leaders have in the current times. He makes a long speech trying to convince the workers that the 7.5% cut is in fact a great victory for them and then runs off before they can respond. However, when he leaves, the workers rally to fight against the pay cut, citing a history of cuts and prioritizing profits over the lives of workers. In a carefully orchestrated scene including placards with dialogue on them, the workers directly address the audience, inviting them to participate by reading the dialogue:

1st Railman: What are we going to do about it?

2nd Railman: Fellow-workers, we have lost over three hundred million in wages in five years. These are the tramp's own words.

ALL (placard): *Three hundred million pounds in five years.* [italics in original]

2nd Railman: Every year the shareholders demand 50 million pounds profit.

ALL (placard): 50 million pounds profit every year.

1st Railman: They have introduced rationalization . . . speeding up methods . . .

to cut down wages . . . to cut down staffs . . . THEY HAVE REDUCED

STAFFS BY 120,000 . . . These are the tramp's own words . . . [ellipses and

capitalization in original]

ALL (placard): THEY HAVE REDUCED RAILWAY STAFFS BY ONE

HUNDRED AND TWENTY THOUSAND. [capitalization in original] (129)

The scene continues, with the participatory moments moving from mere repetition for

emphasis into responses, still written on placards for the spectators to read aloud.[15]

The rest of the scene protests against industrialization as a methodology for reducing

the workforce and making suggestions on what the workers can do in return.

  The Rail Revolt works within a presentational relationship between audience and

performers; the performers are presenting the spectators with information, a specific

way to interpret that information, suggested actions to take, and a way to participate in

those actions. However, while spectators in the pageantry movement are, for the most

part, passive spectators, the audience members here are meant to take part actively in

the performance by reading the placards together as a chorus. The idea here, though, is

not to generate a space for ideological exchange, but rather for the ideology of the

performers to transmit directly to the spectators and to awaken a specific form of

collective revolutionary consciousness within them. This sort of transmission asks the

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[15] This tactic of mass repetition is extremely interesting to me and relevant in this historical moment, as it is similar to the human microphone technique adopted by many Occupy activists, in which a phrase is said by one person and then repeated in unison by a large number of people. For an excellent analysis of the sociological implications of such tactics, see PJ Rey's article "Occupy's Mic Check: A Tactic to Disrupt Power, Not Free Speech."

spectators to question capitalist hegemony through repetition of the material facts surrounding the specific problem of the pay cuts.

This brings forth the necessity for a very specific consideration. Can the subjectivity of the spectators be considered to be Freirean subjectivity, giving the spectators the power to take action to change their circumstances? Or are the spectators better described as being subjected to influences and operations of power? I suspect the answer is somewhere in the middle. Spectators of *The Rail Revolt* are not engaged in dialogic activity, and are not asked to engage in Freirean praxis. The reflection has already happened and is being fed to audience members on placards for them to read aloud; all that is left is action. However, while spectators are engaged in what Foucault would call truth games, they are potentially throwing off the disciplinary systems of the management, who control them through level of pay, work hours, and threats of unemployment, and being called to create new realities for themselves through collective action. However, this act of creating a new reality is a cognitive one—it is done by appealing to the mind and emotions of the spectators. There is no thought here as to the body, which becomes effectively erased through participation that is verbal. In a sense, then, this type of performance works to free the working class from oppression by the bourgeois class by subjecting them to an oppositional ideology which, while recognizing material characteristics of the working class, does not allow for the presence of the working class body in laboring for change except as the necessary tool of the mind.

This kind of dual movement, freedom and simultaneous subjection, operates within

an interesting epistemic moment. Ostensibly this is a constructivist epistemology—workers are asked to create a new reality rather than accept the one already available as an *a priori* reality. Yet the pedagogy here is one of transmission: spectators are not asked to work with performers to create something new together; rather, the performers have already decided what actions should be taken and transmit this directly to the audience. This might actually be viewed as a failure of the performance if, as Workers' Theatre Movement director Tom Thomas claimed, the work was meant to be a "dialectic x-ray." While there are two viewpoints presented, that of capitalist management and that of union workers, there is no real interplay between the two; the capitalist viewpoint is completely dismissed and buried under a list of specific, responsive behaviors. Workers' Theatre attempted to relate to its spectators by using real-life problems and narratives with which they were familiar, and the project meant to motivate people into taking actions prescribed by the performances. This places the authority of instruction in the performers rather than in the performers and audience together and seems to indicate somewhat of a banking model, albeit a model which asked spectators to "deposit" methods for change.

All this leads to the question, then, does Workers' Theatre labor for social control or liberation? Participants would probably say that it labors for liberation of the worker from traditional oppressive narratives constructed by the bourgeois class, and each performance suggests tools and procedures to help workers break free of their oppressions. However, there is one important factor that makes this project a form of propaganda just as pernicious as the propaganda of capitalist hegemony: there is no

room for choice. The working class spectator is always already imagined by the project

as being in agreement with the ideology of the movement. There is no room for

questioning of the movement as the actions have an immediate necessity for resolution.

The identity of worker, as Michel de Certeau would say, freezes the gesture of

thinking.[16] This leads me to think that while this particular movement is in opposition to

dominant forms of social control, it actually just substitutes one form of domination

with another. [17]

Worker's Theatre transforms the space of labor in order to make it a site for a

certain type of education to generate a specific sort of formation of the identity of

"worker," one that brings "worker" in alignment with the necessity for political action

along pre-determined, immediate lines. Bertolt Brecht's *Lehrstücke*, on the other hand,

also (at times) transformed the space of labor for educational purposes, but managed to

construct subjectivity along slightly different lines. While both forms of theatrical

performance worked to activate minds along certain lines of thinking, they did so for

very different reasons and so engage the problematics quite differently as well.

Brecht's *Lehrstücke*

Every discussion of TIE that includes any sort of presentation of its history brings

up Brecht and his ideas of theatre, especially epic theatre, as one of the major influences

on TIE's development. Such mentions, unfortunately, are most often relegated to a

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[16] While the worker is not truly paralyzed, but offered a specific set of actions, there is a required curtailing of thinking. De Certeau continues, "To think, on the contrary, is to pass through; it is to question that order, to marvel that it exists, to wonder what made it possible . . . " ("Laugh" 194).

[17] I should state for the record that while I often find my sympathies in alignment with much of the Workers' Theatre Movement, I find the lack of choice and the "you absolutely must do this" attitude of much of the work problematic and worrying. Spectators are pushed along a particular route of action and thinking with no room for thought or time for debate.

place on a list of multiple influences on TIE or brief statements indicating Brecht's

influence on TIE companies attempting to develop "dialectical and materialist"

practices so that participants could become active subjects in the learning process (Vine

110). Nicholson notes that Brecht's idea that epic theatre could transform passive

spectators into critical thinkers aware of their own oppressions made his theatre

practices inseparable from the social and political functions of theatre as he saw it and

became a major influence on the philosophies and methodologies of TIE (28-29). Yet it

seems that the *Lehrstücke*, while a part of Brecht's notions of epic theatre, made an

even greater contribution to the development of TIE that many TIE historians have

neglected to mention, even though the *Lehrstücke* were a very different sort of practice.

Brecht saw learning in bourgeois society as the purchasing of "materially useful

items of knowledge," which took place in a field of immaturity (*Brecht on Theatre* 61).

Learning thus holds no pleasure for the learner, who does not seek learning in theatre

because the purpose of the theatre is entertainment. Since learning is not entertaining,

learning cannot happen in the bourgeois theatre. Yet Brecht saw education as

happening along theatrical lines and thought that children were taught in theatrical

manners, with logic coming into the picture only after such learning had taken place

(152). Therefore, as an experiment primarily in the 1920's and 1930's, Brecht wrote

what he called his learning plays. These plays differed from Aristotelian plays, which

Brecht saw as static depictions of the world-as-it-is, by being dynamic works that

attempted to show the world as it changed and how these changes could be brought

about (79). Brecht utilized his epic techniques, such as the use of music, choruses, and

description of action to bring spectators to a critical awareness, "so they would not be taken for granted by the spectator and would arouse him to think; it became obvious to him which were right actions and which were wrong" (79).

The *Lehrstücke* specifically labored to be didactic; for Brecht the stage was a place for philosophers who wanted not only to explain the world but also to change it, and he saw the *Lehrstücke* as his major pedagogy.[18] Brecht described these plays as short, direct, and agitational, similar to agit-prop but distinct from it as well (61). For Brecht the difference was that agit-prop's task was to stimulate immediate action that could be diffused by a change in immediate material circumstances, whilst the learning-plays were meant to teach forms of political struggle and tactics of class warfare to its audiences (62). To this end, the *Lehrstücke* were not performed in traditional theatre buildings, but rather in spaces where people in the community could gather easily, such as meeting halls and schools. Another difference was that agit-prop used emotional appeals explicitly to influence spectators, while the *Lehrstücke*, as a manifestation of epic theatre, appealed to reason.

In his essay "The Modern Theatre is the Epic Theatre," Brecht describes epic theatre as one that transforms the spectator into an observer while arousing his capacity for action and forcing him to make decisions (37). As an observer, the spectator can stand outside the action of the play, seeing the human condition as a process in which social being determines thought instead of the other way around. Rather than being swept up

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[18] This is in contrast with what he considered his minor pedagogy, the full-length plays meant to be performed in bourgeois theatre spaces, such as *Mother Courage, Good Person of Szechwan, Caucasian Chalk Circle,* and others.

in emotion and plot, the spectator can make choices because reality is alterable, and each individual spectator is capable of making alterations. There is much more to Brecht's notions of epic theatre; indeed, a mountain of scholarship exists on the subject. However, the nature of the *Lehrstücke* might best be explored in this case through the examination of one in particular through the lenses of the five problematics.

He Who Says Yes and *He Who Says No* will be the examples for this analysis. These are two extremely short learning plays and are linked in that they follow many similar plot points, although ultimately there are crucial differences. Both are adapted from the Japanese Noh play *Taniko,* and while both were meant originally to be "school operas," only *Der Jasager (He Who Says Yes)* was actually scored by Kurt Weill, Brecht's collaborator. *He Who Says Yes* was first performed on 23 June, 1930, by students of the *Akademie für Kirchen und Schulmusik* and simultaneously broadcast on radio.[19] In this play, the son of an ill woman convinces his teacher to allow him to come on his journey across the mountains in search of medicine and instruction, as the disease which affects the mother also affects many in the town. As the journey reaches the mountains, the boy becomes ill himself, and the other students on the journey cannot carry him across a ridge. According to custom, the teacher asks the boy if he wants them to turn back because he is ill, and the boy complies with custom by telling them not to turn back. However, not wanting to be left alone in the mountains, he asks them to hurl him from the mountain into the valley, which they do, forming a new custom.

The initial student-actors for *He Who Says Yes* voiced concerns to Brecht about the

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[19] The translation I am referencing for this analysis is the one by Wolfgang Sauerlander, published in John Willett and Ralph Manheim's book *Brecht: The Measures Taken and Other Lehrstücke*, 61-79.

ending, and as a result (and, according to Stephen Hinton's article in the *Oxford Music Dictionary*, in response to political reviews which misunderstood the intent of the piece) Brecht wrote a companion play, *Der Neinsager (He Who Says No)*. In this version, the boy's mother is still sick, but the teacher's journey is a scientific expedition to the mountains rather than a journey for medicine. The boy again convinces the teacher to let him accompany the expedition, agreeing to consent to everything that might happen to him on the journey. As before, the boy becomes ill whilst the expedition is in the mountains; however, rather than consenting to the custom of the time, which is to fling those who cannot complete journeys into the valley below and kill them, he does not consent. When the other students on the expedition protest, the boy replies:

> The answer I gave was wrong, but your question was even more wrong. He who says A need not necessarily say B. He may realize that A was wrong…. As for the old Great Custom, I see no rhyme or reason in it. What I need is a new Great Custom to be introduced at once, to wit, the Custom of rethinking every new situation. (78-79).

He Who Says No ends with the students taking the ill boy back to his village, subjecting themselves to ridicule for turning back. However, they walked "with their eyes open/None more cowardly than his neighbor" (79).

These two *Lehrstücke* demonstrate many of the ways that Brecht influenced TIE as a movement and as an aesthetic practice. The actor/audience relationship is one that again engages in a presentational style. However, as Astrid Oesmann notes, the *Lehrstücke* are meant to be instructive for the performers, so the actors are just as much

audience as any potential spectators (151). In the case of *He Who Says Yes, He Who Says No* (*Yes/No*), this is theatre for and with students. This conflation of actor with audience also affects the related problematics of subjectivity and epistemic trends. The actors-as-audience become the subjects of the performances, taking on the roles of agency which not only make the performative actions possible but also simultaneously present, embody, and interpret conflicting realms of thought: consent to tradition is most important, and consent is not always appropriate when new situations demand new ways of thinking, behaving, and being. In this sense, the epistemic moment of performance is both transmissive of specific ideological positionings while simultaneously posing the problem of the clash of these ideologies. That is, the episteme here is rational (appealing to the intellect) and dialectical.

Brecht describes the episteme as dialectical materialism, an epistemology which "treats social situations as processes," and which "regards nothing as existing except insofar as it changes" (193). Reality is therefore constructed socially and may be altered through social processes and actions. In *Yes/No*, both performer-audience members as well as spectators are meant to act through dialectical thinking, what Oesmann terms "engaged thinking," and thus are not mere passive spectators but rather potential agents of social action (138). It is important to note, however, that while any audience members, whether performers or spectators, are meant to engage intellectually with the ideas presented here, they are not engaging in Kershaw's notion of ideological exchange; they are not meant to interact with the plays from their own individual ideological positioning. Rather, they are meant to engage intellectually with pre-

selected ideas as presented to them.[20] This makes them, partially and simultaneously,

subjects in the Freirean sense of ability to take action, here an action of thought, and

subjects in the Foucaudian sense of being subjected to pre-selected ideas and thus

controlled by a specific sort of power play that can be seen as a sort of limiting factor,

even though it is meant to lead to action toward social change.

It is also important to note that the rational and dialectical episteme allows

Brecht to transform the audience, both performers and spectators, into a different sort of

theatrical subject. Brecht's purpose with *Yes/No* was to encourage active participation

through engaged thinking. He did this by partially by taking the *Lehrstücke* out of

traditional theatre spaces and rethinking what sort of space could be a performance

space. The place of performance becomes any place a participant might become an

actor, and the spectator is free to think in ways that might not be possible in traditional,

bourgeois theatre spaces which, as Kershaw notes, are always already commodified and

allow for theatre performance itself to be thoughtlessly consumed (Radical 37). This

aspect of performance as commodity transforms spectators into what Brecht called a

mob (61); *Yes/No* instead work to transform the audience into a collection of

"individuals capable of thinking and reasoning, of making judgments. . . ," individuals

capable of "mental and emotional maturity" (61). *He Who Says Yes/No*, therefore, work

to transform performers and spectators into rational, thinking individuals who are

capable of seeing how the world could change and who are forced to make decisions as

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[20] While this is not exactly monological and therefore (as Freire argues about monological education) oppressive, the audience members must consent to engaging in dialectical thought that may or may not include their own subject positions. This sort of dialectic thinking therefore can be thought of as non-dialogical.

to whether or not they will participate in this change.

This raises a question along the lines of the social control/liberation problematic. *Yes/No* embodies questions about conforming to dominant ideology, directly stating that there are times in which rethinking rather than blind consent is necessary. However, these plays present Brecht's ideas of "how the world may be changed" in such a way that it is "obvious to [the spectator] which were right actions and which were wrong ones" (Brecht on Theatre 79), that is, they present knowledge as procedural— knowledge how. The learning plays were meant "to teach certain forms of political struggle," including "the tactics of class war" to the audience (62). This has led to charges that these works are in reality (dialectical) propaganda and therefore a form of social control, albeit a form of social control that requires radical change.[21] In examining *Yes/No*, it is difficult to imagine the plays being labeled propaganda in the contemporary lay-usage of the term, as what appears to be valued here is (re)thinking over blind conformity, allegedly a traditional American value.[22] Additionally, the sort of thinking posed dialectically along with consent, rethinking every new situation,

[21] I am using this term somewhat differently from the way George H. Szanto defines it. Szanto states that dialectical propaganda labors to "demystify" contradictions inherent in conflict and oppression through logical reasoning by depicting separately, clearly, and interactively the "basic elements which comprise a confused social or historical situation" (75). Theatre that acts as dialectical propaganda presents critiques of characters' choices as well as possible alternatives. Szanto is, of course, basing a lot of his definitions on Brecht's epic theatre and its goals. However, here I am attempting to highlight the idea that while *Yes/No* are indeed dialectical and while they labor to act as Szanto states, they can be viewed as propaganda in that pre-made solutions are presented, specific actions are deemed "correct," and the spectator is not actually asked to make up her own mind as to the veracity of this "correctness;" rather, the audience member is compelled to make a choice whether or not she will act. This sort of propaganda might be viewed as just as objectifying as the sort of propaganda that turns spectators into objects of capitalism and consumerism. Certainly any sort of propaganda can in some sense be dismissed because whilst appearing rational it is actually irrational—it does not present multiple views as equally valid. While I am not completely in agreement with this critique of Brecht's *Lehrstücke*, it is important to be aware of this possibility.

[22] Of course the actions of certain recent presidential regimes might belie this thought.

seems to be a tool for liberation from Great Customs. This is the sort of tool that allows the individuals constructed by the performance to rewrite existing narratives (customs and traditions) in order to construct new ways of being and behaving, which to me makes these plays laboring for liberation as well as social control.

The final problematic that is important here is the positioning of the body. It might seem that the body has no real position as Brecht's goals were for rational, engaged thinking rather than reactions to volatile emotions. However, the collusion of performer and audience means that the body of the audience is central to both the physical performance and the dialectical episteme in which the performance operates. The important idea here is Brecht's notion of *gestus*, or social gesture. For Brecht, *gestus* was the "mimetic and gestural expression of the social relationships prevailing between people of a given period" (139). That is, performers assume physical "attitudes" (or gestures) which are socially critical, which embody social and power relationships in such a way that they are clear to spectators. This transforms a performance into a discussion, according to Brecht, and the audience member is forced to "justify or abolish these conditions according to what class he belongs to" (139). The body of the performer/audience member becomes the site on which historical social relations are inscribed and then presented for discussion, challenge, critique, and change; therefore, the body of the performer/audience member becomes one of the chief tools in generating subjectivity through engaged thinking for both participants and spectators. Without the performing body, there is no possibility for understanding the material conditions which require challenge and change. Unfortunately, the spectating (only)

body has no place in this performance project except as the physical repository of the engaged mind. Presumably the body becomes the physical agent of change in the ensuing discussion and critique, but it is the engaged mind that is important here, not an engaged body.

The *Lehrstücke* use theatrical performance to engage dialectical thinking on ways the world is constructed socially, and so presented a view that the world is ultimately changeable and that spectators have the power to make choices that change the world. Instructive theatre, on the other hand, also engages the individual's power of choice not to change the world or to engage dialectical thinking, but as the precondition for participating in the world-as-it-is. That is, spectators learn to make personal choices that keep the world operating along the lines that it is now, because that is the best way for the world to be. Instructive theatre actively discourages dialectical thinking, and so the five problematics become conditions of a very different sort of project.

Instructive Theatre

Instructive theatre is a term I am using as an umbrella term for any sort of didactic theatre whose purpose is to send some sort of ready-made, pre-determined message directly to an audience of students, most often children, via the medium of theatre. This is an extremely broad term and covers performances ranging from the Federal Theatre Project's Living Newspapers to theatre performances in museums to projects of educational outreach departments from professional theatre (and other) companies.

Instructive theatre, as a category, includes plays performed by adult actors for child audiences as well as plays meant to be performed by children for children. One such

example is the 1789 work of Charles Stearns, author of *Dramatic Dialogues for the Use of Schools,* plays read (and performed) by students at the Liberal School in Lincoln, Massachusetts. Stearn's plays are short pieces that pose social problems and present their resolutions, such as *The Wooden Boy, or "the folly of local prejudice,"* and *The Insoluble Problem, or "Prudery and forwardness are equally pernicious to women"* (Levy 18). Similar collections of plays to be performed by young people for young people abound, such as the 1952 anthology edited by Sylvia E. Kamerman, *Little Plays for Little Players: 50 Non-Royalty Plays for Children*. This volume contains plays for primary-aged children meant to teach in unique and effective ways. Plays include works such as *Friendly as Can Be*, a play that teaches kindness to animals, and *Good Health Trolley*, which labors to teach good eating habits and benefits of exercise.

Instructive theatre includes those theatre performances that embrace Sara Shakow's 1940 call for theatre for children to be "effective instruments of education and culture . . . [offering] more than sheer diversion and clean entertainment" (quoted in McCaslin 23). These instructive theatre performances led performers to rewrite or alter plays to teach about American history or dental hygiene. "Plays can teach," as noted by Helane Rosenberg and Christine Prendergast (14). However, as they continue to comment, in such plays "teaching objectives overwhelm entertainment objectives, [causing the plays to] diminish in artistic impact" (14). Rousseau suggested the term I am using here when he said that such theatre, plays that are strongly didactic and little else, "are very instructive, if you please, but they are even more boring. One might as well go to a sermon" (47). This deterioration of children's theatre as a boring vehicle for education

over aesthetics led to unfortunate stereotypes about theatre for young audiences which

still abound today, casting theatre for young audiences as didactic, as lesser than theatre

for adults, and therefore not worth of historical notice, academic study, or professional

participation. While these stereotypes are of course not true of all instructive theatre,

much less all theatre for young audiences, they are often active in the minds of the

public, theatre scholars and historians, and professionals in the theatre industry.

I want to be clear that I am marking instructive theatre as a term for specific, openly

didactic theatre-based projects, not all performance-based projects that create theatre

for, by, and/or with young people. For example, the astonishing theatre work at

Karamu House in Cleveland, Ohio, from 1915 to 1975 had migrant young people

creating and performing theatre that broke boundaries of race, sex, culture, and

language and certainly provided tremendous learning experiences for participants and

spectators.[23] However, the theatre produced was meant to teach participants about

theatre while creating aesthetically-excellent shows for spectators and so exceeds the

boundaries of my definition of instructive theatre.[24] The sort of theatre performance

that falls within this umbrella term is the sort that tends to use catch-phrases such as

"making learning fun."

The example of instructive theatre I use for analysis comes from CLIMB Theatre,

located in Inver Grove Heights, Minnesota. Founded by Peg Wetli in 1975, CLIMB,

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[23]For an excellent description of the work happening at Karamu House, please see Noerena Abookire and Jennifer Scott McNair's essay "Children's Theatre Activities at Karamu House, 1915-1975."

[24] There were other goals for the projects, of course, including the celebration of various cultures and languages, giving children from various races the chance to meet others, helping migrant children feel at home in a new location, etc., but these were side effects of producing theatre; theatre was the end product rather than a means to a different, educational end.

which stands for Creative Learning Ideas for Mind and Body, is a touring theatre that

performs in schools in a nine-state (and growing) region, seeing more than 400,000

children annually. CLIMB has a mission "to create and perform plays, classes, and

other creative works that inspire and propel people - especially young people - toward

actions that benefit themselves, each other, and the community" (CLIMB). [25] To this

end, CLIMB is composed of two main companies: the Performing Company, which

tours original, social-problem plays for audiences of up to 500 people in 50 minutes or

less, and the Teaching Company, which performs residencies in schools, usually for a

week, in which a team of two actor-educators visit intact classes and use drama and

theatre as a teaching methodology to explore social topics chosen by the school

administrators, including topics such as bullying, environment conservation, violence

prevention, and acceptance of differences. Teaching Company classes are performed in

one class period and range from 30-50 minutes, depending on the specific school site.

CLIMB describes its Teaching Company classes as "made up of age-appropriate

activities and scenes that either teach an important lesson or provoke new thoughts

about an issue that kids deal with every day. . . . They also provide an opportunity for

creativity, play and fun—which is part of what makes them effective education"

(CLIMB). The notion that CLIMB teaches "important lessons" in ways that are "fun"

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[25] My personal experience as an artist and administrator for CLIMB leads me to conclude that the work
CLIMB produces is, indeed, instructive theatre and not TIE. I spent five years as the Architect of
Excellent Programming for CLIMB, writing for both companies, training Actor-Educators, and
implementing/teaching programming myself. While I tried to introduce TIE as a general philosophy and
ideology to CLIMB, ultimately it was seen as a mere methodology and I had limited success in
implementing change in a company with a long history of working in specific, instructive ways. Any
work I analyze for this document is work that I did not create, although I do have experience in
presenting the material in schools. I wish to thank CLIMB for permission to include *Joey and Mom* in
this work.

marks it as instructive theatre. Indeed, founder, CEO, and Artistic Director Peg Wetli uses the term instructive theatre to identify the work of CLIMB.

I want to focus specifically on the work of the Teaching Company because this is the work that closely resembles, yet is distinct from, TIE. In its structure, the Teaching Company resembles the Creative Arts Team (CAT): pairs of actor-educators work together to present scenes, stories, and activities meant to encourage dialogue around a specific theme for small groups, usually no more than one class. Sometimes the activities are similar to or are the very same activities that CAT might facilitate. However, the intent behind them varies greatly, and the work of the Teaching Company is instructive theatre, not TIE.

The example for analysis here is *Joey and Mom*, a "mini-drama" for students just starting school, usually in kindergarten or first grade. Mini-dramas from CLIMB present experiences for young students in which actor-educators teach in role, assign the students a role, and present the class as if it were happening here-and-now. CLIMB's classes for older students, grades three and higher, use more of a workshop setting in which actor-educators do not teach in role but as themselves, even though they use scene work and theatre games as instructional methodology. *Joey and Mom* presents the story of Joey, a kindergarten or first grade student (depending on which grade the class is actually being performed for) who had a very bad first day of school.

The class begins with the actor-educators introducing themselves and CLIMB. They then begin their performance by describing their roles as Joey and Mom and asking the students to help start the story by clapping. Once the story starts, Joey comes

home and tells Mom about three different events in which he got in trouble at school.

Mom suggests that, with the help of the "expert first-graders" (or kindergarteners) there,

he and she re-enact the school day to see what went wrong, hoping that the experts will

have suggestions on how to make the next day a better day. The class was first

performed in 1990 and continues to be performed in classrooms today.

Joey and Mom presents many moments that beg for analysis, but here I will be

presenting only one that brings the most important aspects forward for analysis. In one

segment of the performance, Joey gets in trouble with the teacher (played by Mom, a

role-within-a-role) for interrupting during story time. Mom asks the expert students to

help Joey learn how to raise his hand in order to get the attention of the teacher so that

he can ask questions. Joey has several failed attempts at doing this, and it takes the

experts three times to demonstrate to Joey that he should raise his hand without making

any sound whatsoever (*Joey* 4). In this moment, as in most of the moments of this

particular mini-drama, it becomes apparent that in addition to acculturating young

students into specific normalizing behaviors, this work labors to generate docile bodies

in students by engaging in an instrumental coding of the body vis-à-vis Foucault

(*Discipline* 152-3). That is, the bodies of young people are used to demonstrate the

correct use of the body by breaking down gestures into the correct part of the body to be

used, the correct positioning of that part of the body in relation to the body as a whole,

and the correct succession of movements into that position, including the correct time

and place in which to make the gesture. The students demonstrate to Joey not only how

to raise his hand correctly, but also demonstrate the correct position of the lips when

raising a hand and the correct time for him to raise his hand. By demonstrating the correct use of the body for Joey, the students inscribe the same notions of correctness on/in their own bodies and so self-construct, or mechanize, themselves as docile bodies. This is an extremely careful positioning of the bodies of the student-participants. They are meant to discipline themselves through participation—this is a conscious choice by CLIMB, and it seems rather innocuous. Who could argue that taking turns, asking politely, raising hands, and using kind words are troubling or even negative aspects of socialization? However, the problem here is that these ideas are presented as *a priori* concepts that replicate power structures in which adults dominate children by controlling their actions: Mom tells Joey his non-conforming behaviors are wrong; students are viewed as problems to be controlled rather than as creative subjects. While *Joey and Mom* seems on the surface to help students by teaching them how to get along with each other (and working seemingly on the level of social contract), it is often booked by schools as a way of helping control extremely young children new to schooling situations. By having students learn and agree to hegemonic behaviors, adults (teachers) have better control over them.

In *Joey and Mom*, the actor-audience relationship yet again is presentational. A traditional physical separation of performer and audience seems to be maintained, but this is overturned as actor-educators perform around and beside the audience members and then by asking the audience members not to be spectators, but participants within the dramatic framework. Student-participants cannot be passive spectators, as the story cannot continue without their active participation. However, that participation has been

framed and contained so that students cannot create their own performances but rather

may only perform within allowable, narrow parameters. They must show Joey the

correct way to ask a question, or the correct way to sit down, or the correct way to play

with others. So while it is true that audience members are not completely passive

recipients, they are not allowed to participate in ways that could send the performance

in completely new directions. There is not an ideological exchange happening here;

rather, it is acculturation into a specific, dominant norm.

I would argue that participants in this project are subjected to operations of power

and disciplining systems and therefore are not active, Freirean subjects, even though

their bodies are not meant to be docile. The physical participation by students here does

not work within a constructivist epistemology. *Joey and Mom* works along a banking

model, with the banking happening not by talking at the students but rather physically

and emotionally by playing with the students. The actor-educators stand as authorities,

and while the structure appears to borrow Dorothy Heathcote's strategies for creating

subjectivity such as contracting (getting student agreement to participate in theatre at

the beginning of the class) and mantle of the expert (putting students in a position of

authority), student-participants are actually imagined as empty vessels in need of filling.

Knowledge here is comprised of procedural knowledge (knowing how to raise a hand or

how to sit down), propositional knowledge (knowing that words can hurt others and that

pushing can make people feel bad), and knowledge by acquaintance (all humans have

something good about them, Joey is human, so he must be good and not all bad), but

these "facts" are delivered to student-participants under the guise that they themselves

are contributing them by strategies such as taking and guiding responses until someone

says what the actor-educators want to hear, what CLIMB calls "pulling."

This project transmits *a priori* knowledges, uses participation to discipline, and

makes participants think that the *a priori* knowledge is actually being self-constructed,

and these conditions indicate that *Joey and Mom*, like much instructive theatre, works

for social control. Student-participants are not given tools to imagine and create new

forms of freedom, but rather are given tools to help them conform to pre-existing quo.

This is absolutely a political performance, although it hides behind a guise not of

political neutrality but rather of non-politicization. The politics here, though, are the

politics of control and submission to dominant power relations that seem

commonsensical through hegemony.

An important thing to note here, though, is that while I have painted instructive

theatre, particularly the participatory sort performed by CLIMB and other theatres, as at

worst cultural hegemony and at best false participation, it is necessary for young people

to learn the codes and practices required by adults in order to survive. Lisa Delpit, in

Other People's Children, notes that children can never participate fully in the public

sphere if they do not learn the codes and behaviors of the dominant society (19), and

Sandoval notes that one of the five technologies that make up the "methodology of the

oppressed" is meta-ideologizing, that is, the appropriation of "dominant ideological

forms and using them whole in order to transform them" (83). Although she uses

different language, Delpit indicates meta-ideologizing in order to transform social

reality when she notes that in order to transform society, "minority people" must be

taught the skills of the dominant culture within a context of critical and creative

thinking (19).

It is necessary for young people to learn these codes and practices so that they have

any chance of participating in, much less transforming, society, so the labor of

instructive theatre such as *Joey and Mom* is, to a degree, also necessary. And in a

system such as NCLB that seems to require a banking model, there is certainly nothing

wrong with a teaching methodology that attempts to erase the false dichotomy of mind

and body by using the body as a tool for learning, a methodology that "makes learning

fun." Practitioners of instructive theatre just need to be honest with their students and

themselves that they are engaging in a methodology that maintains dominant power

structures and to be aware that it is disingenuous to operate under the guise of social

change rather than that of consent, or acculturation into dominant narratives of being

and behaving. Participants must understand they are learning specific power relations

and truth games with which they can choose to consent or work to transform rather than

being presented a hegemonic understanding of reality as natural, commonsensical, and

unalterable.

Case Study: With These Wings I Will…

As we have seen, TIE negotiates a historical terrain of projects that attempt to

use theatrical performance explicitly for the purpose of teaching audience members.

However, while TIE constantly negotiates this terrain of past and present rationalities, it

operates within a distinct space of possibility; TIE works differently than pageantry,

Workers' Theatre, *Lehrstücke*, and instructive theatre. The Creative Arts Team's

production of *With These Wings I Will…* at P.S. 15 offers an opportunity to analyze TIE

in the same way as other projects, though the lenses of the five problematics to see how

TIE differs from these other projects.[26]

   With These Wings I Will… is a TIE program created and toured by the Creative Arts

Team in New York, NY in 2006 and 2007. The Creative Arts Team, or CAT, formed in

1974 when students at New York University returned after a summer term studying

with TIE teams in England and decided to create their own TIE company, a company

which stayed in residency at NYU until 2006 and now resides within the City

University of New York. Since 1974 CAT has grown dramatically, with programs

serving early childhood, elementary, middle school, high school, and university

students, both undergraduate and graduate, as well as programming designed for

parents, teachers, and students with special needs. CAT programming in schools is

funded by grants from many organizations, including Head Start, the NYC Department

of Corrections, and the NYC Department of Education, as well as fees charged to

hosting schools.

   With These Wings I Will… consisted of 10 or 15 visits to students in participating

schools. For the purposes of this chapter, I will be focusing on the 10-day visits to P.S.

15, Patrick F. Daly School in Red Hook, Brooklyn, funded in part by the

Comprehensive School Reform Grant, which is the program I witnessed whilst visiting

CAT in March 2007. This was the third year of a three-year alliance with P.S. 15 and

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[26] For a detailed narrative of the 10-day program, please see Appendix C.

allows for some interesting exploration of the possibilities of TIE to work in long-term engagements with schools and students and to think about defining the work of TIE.

Written by Elementary/Junior High Program Director Erica Ewing after a process of devising with her staff of actor/teachers, *With These Wings I Will… (Wings)* at P.S. 15 was a residency in which a team of two actor-educators made 10 visits to each class in grades two through five. The residency was structured so that the actor/teachers met with students and their teacher for nine days and met with the teachers without students one day, to prepare them to facilitate day eight of the program. *Wings* presents the story of the Sotomayer family, particularly 12-year-old Tatiana, as they host their community's annual Multicultural Community Pageant Parade and asks questions about social and familial identities, heritage, loss, forgiveness, and healing while attempting to meet state English Language Arts (ELA) standards (*Resource Guide* 4). The program culminates in the student-led performance of the Multicultural Community Pageant Parade, in which they participate as class groups with a performance facilitated by their classroom teacher as well as individuals or in small groups through creative contributions such as spoken word poetry, stepping, mask-making, flag-design, dance, poetry, movement montages, etc.

The Five Problematics

While *Wings* is not necessarily representative of every TIE program throughout its 47-year history, it does have some broad components that I can identify as fairly typical of the overall project of TIE (as if it were a unified, stable practice, which of course it is not). These components can help clarify TIE as an object of study, indeed the object of

this particular study. In some ways *Wings* is an exemplary program, so that the claims I make about TIE based on this program may seem utopic, but these claims should be read not as absolutes, but rather as potentials of TIE.

Artist/Audience Relationship

The artist/audience relationship in *Wings* is distinct from the other four theatre-for-education projects I discussed earlier. While the relationship could be said to be presentational—the characters often directly address the participant spectators, for example—something else significant is happening here. The relationship between actor/teachers and participants here unfolds over a significant amount of time—each class works with the actor/teachers for nine days, and the actor/teachers were in P.S. 15 for a total of 50 days. Additionally, this was CAT's third consecutive year working with P.S. 15 with similar extended residencies, and the same actor/teachers were continuing the work with P.S. 15. The kind of relationship created over such great lengths of time cannot be replicated in typical one-shot performance projects, and it is this relationship that allows for the completion of such a complicated program with a huge, performance-based conclusion (the Pageant Parade). TIE has traditionally taken an extended amount of time to unfold. *The Giant's Embrace* requires a minimum of a half-day of participation, and many other programs have unfolded over several weeks. This extended amount of contact greatly changes the nature of the artist/audience relationship. Actor/teachers and student-participants are not opposite ends of a spectrum; they are co-creators of the theatrical performance as well as co-creators of knowledge. They are long-term partners establishing relationships that are both formal

and informal and form a performative community. This means that TIE can be thought of, in this case at least, as a sort of community-based performance, for, of, and with a specific community, that of young people.[27]

The performance moments are designed and facilitated to create spaces for ideological exchange. For example, during the course of the program Tati loses a valuable necklace sent to her from an archeological dig by her brother. Her mother finds the necklace on the street and sells it to a museum. When Tati discovers what has happened, she turns to her imaginary friend, the participants, and asks for ideas on what she can do. In at least one case, a student suggested stealing the necklace back, a suggestion that was taken seriously and discussed as a potential action thoroughly by the actor/teachers and the other participants without being immediately dismissed as "illegal," as it might be in instructive theatre. These spaces for discussion allow the actor/teachers to engage the student-participants in a continuous negotiation of ideas, actions, and values without attempting to enforce their own ideas, actions, or values. All such discussions allow students to state their own positions without having to bring these positions in alignment with pre-existing values enforced by adults. This is particularly important for young people who are in the process of deciding what their own values are as opposed to the values articulated by their parents, guardians, siblings, or even class room teachers and principals.

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[27] While I think *Wings* is clearly *for* a specific community, the other two ideological propositions might not be as clear. Because student-participants are *participants* and not spectators, this is theatre *with,* especially in those moments in which students are up on their feet in revolving role plays and participating dialogically in in-role discussions. *Wings* is not theatre *of* P.S. 15 in the sense that the story of Tatiana comes from the lives of students there. However, CAT teams do extensive research with young people to find out what concerns, problems, and issues are important to them. In the sense that *Wings* attempts to present some of these themes, especially guilt, forgiveness, and healing, it is theatre *of*.

Even the moments that seem to be mostly performance-driven by the actor/teachers allow for a constant negotiation with the participants, as they help the scene move along by providing information or provide responses to questions in discussions. Every scene that is performed is followed by dedicated out-of-role time to discuss the scene—what happened, why did it happen, how might the characters feel, how might you react, how do you feel about what happened, etc. Even the smallest line of dialogue provides potential for discussion and negotiation. For example, student participants might be asked to think through Caesar's statement that "Just when things are good, things fall apart" (37) in various ways: what does Caesar mean by that, why does he say it, etc.

And while students at times might appear to be mere spectators, the extended duration of the program and the moments of more obvious participation transform them into witnesses rather than passive watchers. Witnessing is, according to Stevan M. Weine, to see, to know, and to be engaged by another's experience in all its complexity and enormity (168). While often used in discussions of trauma, witnessing can also be a useful way to frame certain performance-based experiences, such as *Wings*. [28] Witnessing establishes a different sort of relationship between the witness and the witnessed—rather than the potentially voyeuristic relationship of the spectator and the observed, the idea of witnessing implies a certain responsibility of the witness to the one being witnessed. The witness receives, processes, and transmits the knowledge of the one being witnessed in ways that underline the significance of the knowledge and that are respectful to and supportive of the one being witnessed. Weine claims that the

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[28] For example, see Weine, "The Witnessing Imagination," Malpede, "Teaching Witnessing," and Salverson, "Performing Emergency."

power of witnessing lies in activating the witnessing imagination—it is through imagination that a witness connects with an other's experiences and it is also through the imagination that the witness constructs herself as one who sees and knows (168).

Witnessing, in *Wings,* allows participants to connect with Tati and other characters, to transform themselves into careful watchers and listeners who have a responsibility to the characters, and to take action, such as in explaining to Charmaine (Tati's mother) what has happened with the necklace or brainstorming with Tati what might happen if she asks for forgiveness from her family, or if she does not. Witnessing also provides a platform from which participants can take symbolic action, especially in terms of the presentations they create for the Pageant Parade. Thus, the artist/audience relationship here is an actual relationship—actor/teachers and participants respond and act in relation with each other. Student audience members can be considered to be full participants in the TIE event, both as an intellectual event and a theatrical one; traditional words for audience members, including audience, spectators, onlookers, etc., do not accurately describe what happens in this TIE program.

The last comment I want to make on the artist/audience interrelationship here is that, uniquely to this project in comparison with the others, student-participants engage in reflection and action artistically by creating performances for the Pageant Parade. Where participants in the *Lehrstücke* and Americanization pageants are performing theatre, they are performing pre-made plays and pageants. Spectators of Workers' Theatre plays might respond by taking some sort of social action—this was the hope— but outside of joining a troupe or creating their own Workers' Theatre group, most

spectators would not engage in problematizing reality through artistic creation. Most instructive theatre treats audience members as passive recipients of messages, and even more active experiences such as CLIMB rarely offer spectators the opportunity to create something new; more often they ask spectators to engage in games, activities, and narrow role plays that reinforce or demonstrate specific, pre-determined messages. This TIE program offers students the opportunity to respond critically and creatively through art. In *Wings* participants create a performance as a group and have opportunities to create, rehearse, and perform aspects of their own heritage(s) in small groups before an audience of other students, teachers, parents, and others. Student-participants here are co-creators of theatre, of art, and therefore of knowledge.

Subjectivities

It seems clear, then, that student-participants are constructed as Freirean subjects, individuals with the ability to take actions that have the potential to be transformative. While in reality they are still young people (children) and still subjected to the power relations of adults who control their actions and in a cultural institution developed to train them in specific ways to control their behaviors, *Wings* carves a space of potential in which participants are free, within limitations, to shape and participate in the world in ways that allow them to imagine different possibilities and potentials and actually produce them through performance in the Pageant Parade. As participants in this TIE program, students can imagine and invoke different ways of learning and being that challenge the dominant narratives produced by NCLB on how all children should learn, demonstrate that learning, and behave in ways conducive to those methods of learning.

In fact, students here do more than just perform the role of student differently; by becoming co-investigators, collaborators, and co-artistic creators, they actually rewrite what student means.

In addition to the role and performance of student, the questions and themes that arise in the program allow students opportunities to challenge American ideology that, for example, all people are equal, by tracing their own histories of oppression, rebellion, and liberation and then using those histories as bases for performances in the Pageant Parade. The program allows them to re-imagine how family roles might be played, or re-imagine how human interactions might take place and then take action accordingly within the world of the program and potentially outside as well. In this sense, this program can be thought of as in alignment with Kershaw's notions of democratized performance, and perhaps might even be thought of as a radical performance (*Radical* 17-19). *Wings* goes beyond the idea of political performance as actor/teachers and student-participants work together, both as active subjects, to create new possibilities through aesthetic performance.

Epistemic Trends

I believe I have used the word *construct* enough to make it clear that I locate *Wings* within a constructivist epistemology. All learning that happens within this TIE program happens socially and relationally, so that there is a molecular link between what is known and who knows it. Student participants create knowledge that is subjective and partial through multiple modes of construction, including through perception, rational thought, intuition, emotional links, empathy, imagination, aesthetic activity, and

physical activity. The epistemic trend of TIE consciously envisions teaching and learning as mutual acts of cooperation, so that actor/teachers are really actor/teacher/students and student participants are really student/teacher/actors.

Knowledge production in this TIE program, then, is social, shared, and collective, emerging through physical, mental, and emotional participation and resists notions of transmission and banking. Knowledge can be imagined as propositional (participants *know that* they have family histories that include oppression and liberation), procedural (participants *know how* to perform their Exquisite Poem or how to perform a revolving role play), and by acquaintance (participants know when they have felt guilty; they know Tati feels guilty; therefore, they know how Tati feels and can offer advice).[29] Pedagogy is positioned as something that is humanizing, uniting, and dialogical. Dialogical moments, such as the final discussion at the community center and the forgiveness discussion with Tati on the roof of her home, abound within the program and form the basis of its pedagogy. Students must be allowed to be involved dialogically or else they cannot be seen as subjects, otherwise they remain objects of education and the TIE program is something that is done *to* them rather than *with* them.

Another key epistemological strategy of this program is learning through writing, particularly through genre-based approaches. Students are asked to generate multiple sorts of documents, ranging from lost and found ads to personal essays, throughout the entirety of the program. This has a tremendous effect on establishing the epistemological frame as social and constructivist, particularly in the program's use of

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[29] Again, please see Appendix C for a narrative and explanation of each day's activities such as these.

genre-based writing. Genre, here, denotes something more than format or category.

For Jacques Derrida, genre acts as a sort of imposition which literary texts must struggle and perform against, even as they exceed the genre; the genre markers are not actually part of genre itself. However, genre is important because it allows a certain performativity:

> Every text participates in one or several genres, there is no genreless text; there is always a genre and genres, yet such participation never amounts to belonging. And not because of an abundant overflowing or a free, anarchic unclassifiable productivity, but because of the *trait* of participation itself. . . . (230)

This participation is a sort of performance, as texts do not belong in a taxonomic sense to a genre (or genres) but rather participate in a genre (or genres). As Anis S. Bawarshi and Mary Jo Reiff note, this sort of participation is more like a performance than a reproduction or replication; every textual performance "repeats, mixes, stretches, and potentially reconstitutes the genres it participates in (21). Genres, then, are not necessarily limiting pre-existing categories but are instead constantly and continuously reconstituted through textual performances. The performative aspect of genre opens up possibilities for what genre-based writing can be. As genre becomes less about categorizing, labeling, or containing written knowledges, even fictive ones, genre can be seen more as an ideologically powerful means of shaping not only texts, but also meanings and social actions. Bawarshi and Reiff claim that genres are forms of cultural knowledge that frame and mediate how humans understand and act in given situations; therefore, genres organize and generate texts and social actions in complex relations (4).

Therefore, by reflecting, responding, and writing in various genres, students engaging in *Wings* are actually also participating in meaningful social actions and relating to other human beings. Genre-based writing is active, connecting, social, and meaningful beyond and outside the confines of the actual assignment. Writing an ad for a lost necklace or a feature article on Pepe are meaningful social actions within the fictive world of the drama, and that sort of meaningful social action can be transferred to the "real" world as student writers have need.

Social Control and Liberation

On the surface, *Wings* may not seem to deal with power relations or ideology, yet in reality it works closely in resistance to dominant ideologies and power relations, especially those which position young people as children who are Lockean blank-slates with nothing to contribute to teaching and learning but rather are dangerous, empty vessels who must be filled with nationalistic ideas in order to be controlled. *Wings*, through its embracing of a constructivist epistemology and its pedagogical positioning of the student-participant in the center of the program, resists the dominant modes of education which make students objects rather than subjects of learning. By exploring narratives of oppression, rebellion, and liberation, *Wings* actively undermines dominant historical narratives which place slavery as an unfortunate trade problem that was eventually ended through the actions of benevolent White people.[30] And TIE, as *Wings* demonstrates, often suggests tools for breaking free of existing narratives of being a

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[30] This "historical" narrative is traced in more detail in James Loewen's book *Lies My Teacher Told Me* and is apparent in the new history standards adopted by the conservative-dominated Texas Board of Education. The Tea Party in Tennessee has also recently (11 January 2012) called for revised history

student and a child and allowing participants to construct new narratives for themselves and their family histories, encouraging new ways of being human by celebrating historicity and looking to new possibilities. Because *Wings* allows participants to look beyond dominant ideologies to construct new ways of being, it acts as a form of liberatory education and a force for liberatory social action.

Another way that *Wings* works towards liberation rather than social control is through Bakhtin's notion of heteroglossia. While in a sense *Wings* can be imaged to be polyphonic, that is, presenting multiple voices that remain distinct and are never silenced by a more powerful majority, I think *Wings* operates more along the lines of heteroglossia.[31] In *Wings,* there are multiple voices in play, and world views conflict, especially those of Tati and Caesar with their differing values, objects, and meanings. The frequent movement between Spanish and English by Caesar is indicative of a sort of heteroglossia as well. However, the component of the program that allows for the most play of heteroglossia is the final Pageant Parade, with students performing aesthetic pieces that present and celebrate historical analyses of their heritages and cultures. Heteroglossia here, with spaces opened by the presence of multiple discourses, works to rewrite a particular sort of paralyzing nationalistic narrative that says one is American before and over all else as well as educational narratives that say

textbooks that remove all mentions of slavery or any minority experience that might overshadow the contributions of the Founding Fathers. See Eric Foner's editorial on NPR for more (anxiety-inducing) information: http://www.npr.org/templates/story/story.php?storyId=124861233. Or, see the *Wall Street Journal* article: http://blogs.wsj.com/law/2012/01/24/tennessee-tea-party-wants-schools-to-be-nicer-to-founding-fathers/.

[31] Carolyn Shield's explication of Bakhtin's notion of *heteroglossia* is useful: "the presence of two or more voices or discourses, expressing alternative or conflicting perspectives" (61). Such voices or discourses are bound in space and history and thus have specific points of view on conceptualizing the world characterized by specific objects, meanings, and values.

teachers know and students do not, as well as narratives that state only certain events, figures, and dates are worthy of note in history. History becomes something the participants write as well as live, which has the potential for liberation.

The Body

The final problematic is that of the body, and how it is positioned in the project. *Wings,* and TIE in general, appears to position the body in the center of the project. The body, along with the mind, is the chief means of being present to the project through participation and witnessing and also the chief means of communicating through art, especially at the Multicultural Community Pageantry Parade. There is no artificial separation of body and mind, just as there is no significant separation of actor/teacher and student-participant. TIE works to re-unite body and mind, so that knowledge is constructed through the entirety of the human being, and the united body/mind becomes the major tool of learning, subjectivity, and liberation. Through the centrality of the body/mind, student-participants are able to engage in action, reflection, and ultimately, democrative performance. It is no stretch to say that without the positioning of the body/mind as central to the project, TIE could not exist. It would be *Lehrstücke* or pageantry or instructive theatre. It is because TIE engages the body so significantly, in addition to its positioning of participants as active subjects in a dialogically-driven constructivist epistemology in collaboration with actor-teachers working towards humanization and liberation, that it acts as what I call a critical performative pedagogy.[32]

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[32] I explore this idea in detail in Chapter Three.

All of this discussion makes TIE sound like an almost-perfect performance modality, pedagogy, and political practice for social change and liberation, and it is true that in its best moments TIE can be powerful and extraordinary. However, the history of TIE is filled with as many, if not more, failures as successes, and my discussion of *Wings* presents TIE in a more utopic light rather than the light of totality. Certainly *Wings* offers something of an example of the potentials of TIE, potentials that may be worth engaging in the historical moment of the 21st century. However, a detailed examination of the history of TIE and its repertoire of practices may turn up many more problems than this investigation of *Wings*, and that may change thinking on the question of whether TIE is relevant today. This historical and historiographic exploration will be the investigation of Chapter Two.

Chapter Two

Pow Wow: A Historiography of TIE

Art is the organization of our future behavior. It is a requirement that may never be fulfilled but that forces us to strive beyond our life toward all that lies beyond it. – Lev Vygotsky

Young people must know themselves as natural beings; as historical beings; as social beings; as technological beings; as creative beings; as thinking beings. A curriculum that offered materials and knowledge to the young to explore and to explain to themselves the diversity and complexity of humankind, would feed the innate capacities and questions that spontaneously emerge of the experience of living in the world—this is what is needed. –SCYPT Manifesto

In the previous chapter, I explored the terrain that TIE navigates and negotiates as one of several projects that attempt to harness theatre specifically for the purposes of learning. In this chapter, I turn to the second research question I posed, what were the conditions that allowed TIE to construct multiple subjectivities in the ways it has in various moments of history? The purpose of this chapter is to explore historiographically the conditions which made it possible for TIE to emerge as a historical, material practice, that is as an embodied materiality as well as a series of material (as opposed to theoretical) practices. In addition, I explore how these practices attempted to generate various subjectivities in participants. Theatre in Education, as a modality of performance, has a 45-year or so history but has seemingly left little trace in the archive.[1] I use "the archive" purposefully, to indicate the sort of memory that privileges, orders, arranges, and maintains materials that supposedly endure through and

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[1] Indeed, what was perhaps the most extensive archive of TIE work was held at Bretton Hall College, now closed and absorbed into the University of Leeds system. As of this writing, the University of Leeds has not had time or the financing necessary to catalog the materials and make them available for study. And as a field TIE has suffered from lack of participation in a public forum for engaged critique since the

resist the passage of time: texts, documents, buildings, maps, etc. However, the archive

is not the sole repository of knowledge, particularly when investigating theatre

performance as an epistemology, as means of knowing. TIE has also established a

repertoire of practices, and this offers another means of examining the work, potentials,

and problems of TIE as a performance modality (a set of practices), a pedagogy, and a

political practice. An examination of the repertoire is exceptionally important as the

embodied practices that constitute the technologies of TIE cannot always be captured in

writing, photographs, video recordings, or other manifestations of documentation

privileged by the archive. Indeed, traditional training for TIE practitioners has been

rooted in embodied knowledge—just as TIE strove to create experiences for young

people in which they constructed knowledge by doing, TIE practitioners themselves

learned the technologies and practices of TIE by doing as well.[2] An exploration of TIE

of necessity then must explore both the archive and the repertoire of TIE in order to

come to a full, critical understanding of TIE as an embodied practice.

The official TIE archive, that is, the archive of published material, is somewhat

meager. Ranging from collections of TIE scripts to a collection of essays on various

aspects of TIE to a handful of masters theses and doctoral dissertations on TIE and

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dissolution of the SCYPT journal in the mid-1990's. More recent attempts at public forums, such as the 2003 AATE/ATHE pre-conference TIE event, often ended in explosive arguments that left many attendees feeling wary of sharing their work publicly with practitioners in the future. Most of the publications available for public perusal are publications of celebration of TIE's existence rather than engaged critique.

[2] In this regard, TIE is similar to Boal's practices of Theatre of the Oppressed. Both repertoires of practices emerged in action, in response to specific needs in specific locations and were engaged as a series of actions and then reflections that helped both movements come into a sense of what they were about. That is, the practices emerged and then afterwards practitioners were able to think through what they were doing and give coherence and shape to the practices. This is evidenced in the first ten years' worth of internal company reports submitted by Coventry Belgrade TIE to Belgrade Theatre.

applied theatre, most of these published materials deal with anxieties over TIE by

attempting to stabilize it as a theatrical practice worthy of note and therefore worthy of

description.[3] Many publications, such as O'Toole's *Theatre in Education* in 1976,

betray an anxiety over origins that seemingly must be overcome in order to make TIE a

legitimate subject in the fields of theatre and education discourse.[4] The history of TIE,

then, as captured in the official archive of publication, is that of almost constant

attempts to legitimize TIE as both a worthwhile practice of social justice and liberation

and as a worthwhile object of study, and the people writing about TIE, academics who

may or may not be practitioners themselves, seem inherently bent on a mission not just

of legitimizing TIE, but of giving it visibility. Rather than making arguments or

theorizing the work per se, many publications merely showcase the technologies of TIE

through example or by recommending best practices.

The collection of essays edited by Tony Jackson in *Learning through Theatre*,

considered by TIE practitioners of the 1980's, 1990's and even today as *the* essential

text on TIE, focuses both on unveiling the origins and historical development of TIE as

well as offering advice on creating, acting in, producing, and evaluating TIE. The

historiographic operation enacted by this collection is again that of legitimizing,

stabilizing, and giving visibility to TIE as a field of inquiry and practice and attempting

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[3] My exploration of the archive here is of necessity brief, since I have already explored these publications in my survey of literature in the Introduction of this study. My purpose here is not to re-relate the content of the publications, but to underscore the labor such publications attempt to do in an effort to clarify why my historiographic intervention in this chapter is necessary.

[4] It is not just the early publications that must deal with this anxiety. TIE, throughout its history, has always had to justify itself as a legitimate practice of art and education, and so historians and practitioners have spent much of their time dealing with origins in order to produce legitimizing narratives that allow TIE to be intelligible.

to make TIE intelligible both to practitioners who might take advice from the essays and to students who might use the collection as their entrance into the world of TIE from the side of production rather than that of participant.

The slowly-growing collection of thesis and dissertation studies of TIE, however, seem to take a different tactic. Rather than merely attempting to give visibility to TIE, many of these studies attempt to make arguments about and theorize TIE. However, most of these studies avoid historiography and deal with TIE on terms of the here-and-now (that is, the time of the writing) to make recommendations in the vein of best practices. Of course avoiding historiographic interventions is a sort of intervention in and of itself, but what I am pointing to here is the underlying assumption that TIE is a legitimate object of study and practice because it exists. Such an assumption allows these studies to deal with the historical origins of TIE minimally, if at all, and then move on to the actual work of the study, enhancing TIE practice.   My own MFA thesis makes such a maneuver, which allowed me to focus on playwriting and dramaturgy in TIE, and the several theses that came after mine at the University of Texas at Austin, one of the only places in the United States that still teaches TIE as a regular course offering, make similar moves in order to investigate facilitation in TIE, acting and teaching in TIE, etc.

In wrapping up my thoughts on the official published archive of TIE, I should mention three publications new to the slim field. Tony Jackson's *Theatre, Education, and the Making of Meanings* (2007)*,* makes a different sort of historiographic and analytic intervention in TIE. Jackson's operation here is to question whether theatre

forms can be considered wholly artistic forms when they also attempt to work towards

education, or if such endeavors stop being theatre and become something else. What he

concludes, that it is the aesthetic aspect of performance that allows spectators to learn,

becomes thinkable through both his historical/historiographic analyses and through his

analysis of a longitudinal study of participation in museum theatre—TIE becomes, by

association, a meaningful, intelligible activity. Jackson is not writing merely to provide

visibility, but rather to argue that the aesthetic dimension of performance is what allows

it to teach and what allows participants to forge meanings.

Roger Wooster's 2007 publication *Contemporary Theatre in Education* documents

the presentations at a TIE festival in Wales in 2004 and presents interviews with the

artistic directors of the eight companies that make up the Welsh TIE network. The first

part of his book makes a historiographic intervention in TIE by opening TIE to a

broader field of cultural shifts championed by progressive politics and social justice.

However, in the second, larger section of his book, Wooster moves from argumentation

to celebration, using his book to provide visibility to a thriving TIE practice in Wales

even as TIE disappears from England and Scotland. Rather than making an argument

or engaging in analysis of the current state of TIE in Wales, Wooster continues the

project of providing visibility that began with O'Toole.

Finally, Helen Nicholson's 2009 entry in the Palgrave Macmillan theatre & series,

theatre & education, traces a history of TIE as a movement and then attempts to

imagine what might lie beyond TIE as a unified practice. Nicholson's intervention here

is almost completely historiographic, bringing together influences on theatre and

education, histories of TIE companies, and theories of imagination to make TIE

intelligible as a specific, materialist practice located within a given moment of British

history. Unfortunately her intervention also seems to state that the time of TIE is over,

that TIE is not relevant for the 21st century, and that new forms of theatre education (her

term for theatre-based educational practices such as TIE and Drama in Education) must

emerge, ostensibly because a new century requires new ways of working.

Because of the sparsity of official, published archival material on TIE, and because

of the traditional anxiety to make TIE visible has dominated the field since its

emergence, the field is in desperate need of historiographic analysis. To this end, I turn

my attention not only to the official archive of published TIE materials, but also to the

unofficial archives, the nooks and crannies where internal reports, discussions, and

hand-written notes remain, the sheep pasture that housed the tiny building with

unindexed cartons of papers, drawings, and other materials, the counter-archives where

Coventry Belgrade sent materials snuck out of the building in the middle of the night

when management shut down the TIE company and attempted to claim its materials for

the official theatre archive. I also turn to the repertoire of TIE, the embodied practices

that carry history and knowledge that are passed along through physical presence and

mediated through physicality and other means.

I am guided in my work by Foucault's comments in the interview "Questions of

Method." In attempting to ask questions and engage in a historiographic project about

TIE, I am not intending to write a history of TIE as an institution. Rather, I am

investigating the practices of TIE and TIE as a practice "with the aim of grasping the

conditions which make these acceptable at a given moment" (75). What are the practices of TIE, how do those practices change through history, what are their regularities, logics, and reasons? How is TIE practiced, and to what ends? TIE works in a complex field of connections to multiple historical processes, and these merit investigation.

The Emergence of TIE

TIE arose amidst a post-World War II economic boom which allowed for experimentation with theatrical forms and political theatre, particularly out of the influences of Workers' Theatre and Brecht's major and minor theatrical pedagogies, but which also allowed multiple trajectories of thought about education, in particular how education might be important for the transformation of the working classes and how theatre might actually play a role in that education, to emerge. These changing attitudes towards education helped create the conditions which allowed TIE to emerge as and when it did and which made TIE thinkable and intelligible.

Changing Conditions in Education: Legislation

Education was not a guaranteed right to all children in Great Britain, and it was not until the passing of the Factory Act in 1833 that all children, regardless of class, had access to education.[5] The Factory Act was an effort to reduce and improve child labor, and included such aspects as raising the minimum age for child labor to nine years old, requiring work periods of no longer than nine hours for children ages 9-13 or twelve

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[5] In my arguments in this study, I generally use the term *child* or *children* to indicate young people in a power relationship of domination by *adults*, while I attempt to use *young people* to indicate thinking of full human beings who happen to be young

hours for children 13-18, forbidding child work shifts at night, and mandating two hours of schooling each day for all children (*Factory Act).* This was the first time that children from all backgrounds were deemed to have the right to education in Great Britain and marks an important link between working-class children and education as a means of improving their material conditions. This Act also began a series of legislative efforts that define education and schooling in different ways, according to the changing needs of the nation-state and society in differing historical conditions. What can be seen in these legislative efforts is a marked increase in the idea that education was necessary for the stability of the imagined community of Great Britain as nation-state, and also a sense that changing historical conditions required different forms of and access to education and schooling. The state was slowly stepping in to ensure that the "correct" sorts of working-class citizens were being trained before being distributed into industrialized labor.

The biggest reforms in British education that influenced TIE were marked by the Education Act of 1944. This act claimed to remove class-based inequalities in the national education systems by mandating full-time, free schooling to all children in Great Britain up to the age of 15 (and beyond) according to ability, which was measured by the 11-Plus examination.[6] However, the Act in effect did not eliminate class privilege, but rather maintained it through the mass (re)production of hegemony on a scale never imagined before in Great Britain. Schooling was not, therefore, meant to be a process of personal development but rather the development of citizens who had

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[6] As we will see shortly, this act was viewed suspiciously by early TIE practitioners.

received the correct means of training vis-à-vis Foucault.

The act created what the National Archive calls a tripartite system, in which

elementary schools prepared students for the 11-Plus examination. Students' success,

or lack thereof, would determine which sort of school they attended next, making this

examination the sort of examination Foucault discusses as being one of the means of

correct training and creating the distribution function of schooling along the correct

(economic and social) lines to maintain dominant power relations, vis-à-vis Apple. The

results of the examination distributed students to one of three locations. Students who

passed the examination could attend a Grammar school, an academic institution

designed to prepare students for university-level study for students aged 12-19 and thus

for middle, upper-middle, or upper-class life. Students who failed the 11-Plus attended

Secondary Modern schools, schools that taught a four-year curriculum to prepare

students to enter and succeed in the workforce. Students failing the 11-Plus also had the

option, upon reaching age 12 or 13, to enter a Secondary Technical school, where they

learned vocational skills closely linked to industry and commerce and to working-class

life. And while my analysis may seem negative here, and partly is, the 1944 Education

Act helped TIE emerge by providing funding for education at a level that had never

happened before—because all children were required to attend school, money had to be

pumped into schools to ensure that all children were able to be schooled. The Act also

allowed for new and different forms of education as a result of the influences of

progressive ideas of education contained in the 1926 Hadrow Report, which, following

the educational creed of John Dewey, called for prioritizing activity and experience

over rote learning. [7]

Another influential report that influenced legislation and that worked to create the conditions for TIE to emerge and thrive was the Plowden Report, the 1967 report of the Central Advisory Council For Education (England) into Primary Education. The report posited that new skills were needed in society, stating that, "*The qualities needed in a modern economy extend far beyond skills such as accurate spelling and arithmetic. They include greater curiosity and adaptability, a high level of aspiration, and others which are difficult to measure*" (*The Plowden Report*, emphasis mine). While education here seems to be rooted in curiosity and adaptability, it is imagined as a means of maintaining, sustaining, and expanding economic interests. Education, while promising a certain form of freedom on one hand, is still the instrument of sustaining the imaginary and ideological community of the state. However, even as the Plowden Report positions education as instrumental to the state economy, it also offers spaces of possibility that allowed for other iterations of education, such as TIE, to emerge.

The Plowden Report puts great emphasis on Piaget's notions of a child-centered educational system. Not only should education be child-centered, according to the Plowden Report, but children must also be seen as individuals, not as a faceless class whose group labeling erases differences in favor of stereotypes and easy containment: "Individual differences between children of the same age are so great that any class, however homogeneous it seems, must always be treated as a body of children needing individual and different attention" (25). This seems to mark a different sort of thinking

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[7] TIE's links to Dewey are even stronger, as I will discuss later.

about *child* as container. The child, rather than being a homogenizing container, suddenly could be imagined as an individual requiring individualized attention and education. Reimagining the child in such a way became possible, as David Pammenter notes, in the post-war economic boom that also allowed for other progressive notions of cultural change to emerge (37-8). The new economy allowed opportunities for new ways of thinking to emerge, and these new ways of thinking included notions of progressive education that centered on new ideas of the child.

Changing Conditions in Education: Theories of Teaching and Learning

As the writing of the Plowden Report indicates, there were certain changes of thought in education happening, especially in the post-World War II economic boom of the 1960's. Wooster notes that British society transformed rapidly and radically within one generation of the ending of World War II as indicated by the ending of theatre censorship in 1968, the Equal Pay Act of 1970, and the Sex Discrimination Act of 1975 (7).[8] It was in this time of cultural transformation that new theories of teaching and learning started gaining ground in British schools, particularly theories rooted in Lev Vygotsky's theories on child development and education.

While published in Soviet Russia in the 1930's and ultimately suppressed there, Vygotsky's theories saw publication in the English-speaking world beginning in 1962. Vygotsky is often seen in contemporary thought as laying some of the foundation for

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[8] For Wooster, this rapid change in one generation can be traced specifically to the extreme economic and social difficulties, as well as the individual traumas, encountered in World War II as well as the hardships encountered during post-war reconstruction and continued rationing. Once the economy started booming, adults had a "predisposition to seek a happier and freer" life for themselves and for their children (7). This all led, according to Wooster, to rapid change.

constructivism as an epistemology with his notions of social development theory. Writing around the same time as Piaget, Vygotsky opposes certain ideas of Piaget that are still seen by some today as the best explanation of human development. For Piaget, human development (such as maturation) is a precondition for learning, and typically happens in universally-applicable, age-related (biological) stages. For Vygotsky, however, the historical conditions which largely determine opportunities for development are constantly changing, removing the possibility that there can be universal stages that represent the dynamic relations between internal and external development ("Afterward" 125), something we have seen in exploring the legislative changes in education in Great Britain above. Additionally, in contrast to Piaget's theorizing that development proceeds learning, Vygotsky postulated not only that learning precedes development, but also that development occurs through social interaction rather than biological aging.

Vygotsky's example here is the development of pointing in extremely young children. Initially, the gesture of pointing is merely an unsuccessful attempt at grasping something out of reach, fingers poised in the air and making grasping motions. This gesture has no real meaning for the child. However, when a parent sees the child grasping for an object, the situation changes; the child's gesture procures a reaction not from the object but from another person, who brings the object to the child, and thus the primary meaning for this gesture is produced by another. Later, when the child manages to link her unsuccessful grasping to the situation as a whole, she begins to understand the movement as pointing. For Vygotsky, at this moment the gesture

changes its function—it moves from being an object-oriented movement to a means of establishing relations with another person and changes from a grasping motion to that of pointing. The movement simplifies and becomes a true gesture which communicates to others. The meaning of pointing is learned by the child through social interaction with others (an external operation) and then internalized as a cultural form of behavior, a developmental event ("Internalization" 56-7).

Another key idea that Vygotsky proposed that was of the zone of proximal development, or ZPD. For Vygotsky, children had two different zones of development. The first he called the actual developmental level, that is, the level of development of mental functions as a result of already completed developmental cycles ("Interaction" 85). While these developmental cycles might vary because of the material circumstances of history, class, and culture, this zone represents all the mental activities a child can accomplish alone, the level of problem-solving a child can complete without assistance. However, Vygotsky noticed that children can solve problems typically assumed to be beyond their actual developmental level when working collectively and cooperatively with adults. This additional level of learning potential is what Vygotsky called the ZPD:

> It is the distance between the actual developmental level as determined in independent problem-solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers. ("Interaction" 86).

While the zone of actual development indicates functions that have already matured

in the child, the ZPD marks functions that are in process of maturation. Because

learning is happening beyond the actual state of development, social learning in the

ZPD must, by default, precede development, or completed maturation. Vygotsky notes

that because of this inversion, it is important for teachers to be aware that when a child

seems to be learning functions such as addition or operations such as writing language,

this does not mean her developmental processes are complete—they are, in fact, just

beginning ("Interaction" 90).

The implications for education are remarkable. Social learning places children in an

active position rather than that of passive object, and in creating the collaboration

necessary for the ZPD, the adult or "More Knowledgeable Other" (MKO) moves from

the empowered position of transmitter of knowledge to the collaborative position of

facilitator and co-constructor. What is especially interesting here is that the MKO does

not have to be an adult—it could be peers, a younger person with more knowledge, or

even a technological assistant (in today's culture, a computer).

The final aspect of Vygotsky's theory that is of particular importance here is the

extreme importance he gives to play as a primary mode of learning and development;

through play children internalize and imaginatively transform socially produced

(cultural) objects and forms of behavior made available to them in their particular,

historical environments. Play, for Vygotsky, is not mere intellectual activity and not a

mere exercise of pleasure,[9] but rather the spontaneous expression of the child's needs

and incentives which arise out of his everyday environment ("Role of Play" 92-93). In

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[9] Indeed, as Vygotsky notes, not all forms of play are pleasurable, particularly those which, like athletic competitions, have winners and losers.

play a child enters an imaginary, illusory world where objects and actions can be separated from meaning; that is, ideas (meanings) can be separated from objects or actions that would normally seem to contain and constrain them. Vygotsky's example here is of a child playing with a stick-as-horse. Here, the meaning, the idea of horse, is more important than, and separate from the actual object—the stick. Imagination allows the child to privilege the idea over the object; the child plays horse instead of playing stick; and this replacing of one object with another helps develop abstract thought, particularly the arbitrary abstractions of language (101). The idea of horse becomes associated with the word (signifier) horse rather than with a specific image of a horse because of the playful mapping of horse onto a stick rather than a realistic horse.[10] In a similar way, play allows a child to separate action from meaning, so that the stamping and stomping that occurs when pretending to ride a (stick) horse acquires the meaning of riding without actually being riding. For Vygotsky, this playful separation of action and meaning occurs vis-à-vis movement from an immediate perceptual field tied to concrete meanings to an abstract one in which the child develops the faculty of will, or the ability to make conscious choices (101). Thus, play is the primary mode for children to develop abstract thought and conscious will.

Play creates new relations between the visual field of concrete reality and the field of meaning, between situations in thought and situations in reality. These new relations help create a ZPD for a child, allowing him to stretch and flex his developing consciousness and as a result of new desire, push through previous boundaries to new

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[10] The child remains aware that reality is different than play, and that a horse is a horse. Of course.

modes of action in both the imagined and real situations. For Vygotsky, play is not a

predominant feature of childhood that acts as a prototype of everyday activity. Rather,

play contains all developmental tendencies in condensed form and is itself a primary

source of development. Therefore, play is not activity without purpose, but rather is

activity with the serious purpose of developing abstract thought and conscious will

(102-104).

Another important factor that helped change theories of teaching and learning in the

1960's was a renewed interest in progressive education, particularly John

Dewey's ideas of experiential learning (perhaps as a result not only of the economic

boom but also as a result of the appearance of Vygotsky's ideas in English). In the

United States Dewey had developed extensive proposals for a progressive, student-

centered, experiential approach to education. In *Art as Experience,* Dewey argues that

the arts have the ability to integrate children's thoughts and feelings with their actions,

linking their internal subjectivity with an external world of objects. Arts allowed

children to merge playfulness with seriousness (279). This notion opened avenues of

thought that theorists and practitioners such as Peter Slade, Brian Way, and Dorothy

Heathcote explored more fully later on, but they were also able to draw on other

practitioners as well, particularly Henry Cook, who had anticipated Dewey by calling

for experiential learning through theatre in *The Play Way* in 1914 (47).[11]

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[11] O'Toole details contributions of these practitioners to TIE in his 1976 book. Slade developed the first theatre company in Great Britain dedicated solely to education and also advocated for informal drama as a teaching methodology in the classroom. Way developed a methodology for participatory theatre experiences for children (to questionable success, in my opinion), while Heathcote articulated approaches to Drama in Education that became thought of as foundational to all class drama work and which became

The notion of using the arts, particularly theatre and drama, as part of a child-centered curriculum continued to develop in Great Britain. The Newsom Report, in particular, suggests engagement with drama as a vital aspect of the learning experience of students; theatre emerges in the Newsome Report as a way of knowing. The Report recognizes the power of representation—through language, image, and action—to construct (psychological) reality and cites drama and theatre as essential epistemological frameworks for constructing knowledge about and understanding the self. The Report seems to state that drama and theatre are chief ways in which students become, in a Freirean sense, more fully human, and therefore must be offered as coursework for students in Secondary Normal schools.

The Belgrade Theatre and Civic Visibility

It was in a cauldron of vying trajectories of education, vying projects of political theatre, and a post-war economic boom that TIE emerged as a project of the Belgrade Theatre in Coventry. During World War II, Coventry had been severely bombed by German forces, and the center of Coventry had been destroyed. After the War ended in 1945, reconstruction of the city began with the building of a new cathedral, a new city center, the first pedestrian-only shopping district in Britain, and the first civic theatre to be built since the war (Redington *Teach* 42). The Belgrade Theatre, in particular, was a great source of pride for the city, and the city clerk stated that it was the responsibility of a "re-born city" to run a theatre for its citizens as well as provide essential services

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important in TIE work as well, particularly her idea of mantle of the expert, a sort of extremely detailed role play in which students became imbued with the authority of expertise in a given area (see O'Toole 11-13).

such as garbage collection and plumbing (Barrett 9). This set the Belgrade, from the moment of its opening in March 1958, as a participant in civic discourse at both local and national levels vis-à-vis its mission to produce high quality theatre on its stage and to provide dramatic experiences for students in Coventry schools. Belgrade attempted to meet its charges through several programmatic efforts, including practical workshops on weekends and during holidays to demonstrate how theatre worked, workshops in improvisation and playwriting, a Young Stagers club that provided inexpensive tickets to performances and workshops for those involved full time in educational projects (mostly students), and public relations talks for various civil groups and organizations (Redington 43).

It was in this environment that Gordon Vallins, a licensed teacher, became the Liaison Officer for Belgrade. Vallins, who ultimately headed up the first year of TIE projects at Belgrade, has one of the only published personal accounts of the emergence of TIE, but unfortunately it is contained within a volume now out of print.[12] In his essay, "The Beginnings of TIE," Vallins mentions some of the material conditions that not only allowed for TIE to emerge as a modality of performance but that required TIE to emerge when and as it did. In analyzing Vallins' statements, several factors appear that contributed to the necessity for TIE: 1) Financial constraints at the Belgrade Theatre required new sources of income in two ways: through the development of future audiences who would become patrons of the theatre, and development of programming that could be funded immediately by either the Local Arts or Education

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[12] The first edition of *Learning through Theatre*, edited by Tony Jackson and published in 1980.

Authority; 2) Anthony Richardson, artistic director of the Belgrade, had a "keen social

sense," feeling a responsibility to sponsor a community-based theatre effort that worked

to develop the community by engaging with youth; 3) Vallins' own sense of frustration

with his current work in local schools as a guest lecturer on acting (but finding pleasure

when he was allowed to provide active learning experiences rather than a mere lecture

on acting); and 4) political pressure for the Belgrade Theatre, as the first civic theatre to

be built in England since the second World War and thus a high-profile organization, to

make connections and forging links with various organizations in the community and to

be *seen* making these connections.[13] These conditions led to a proposal to the Local

Education Authority to sponsor a project, which Vallins' labeled Theatre in Education,

to use theatre as a medium of instruction and a "means of enriching life through and

understanding and appreciation of theatre" (9). The idea was to use theatre to present

problems in a creative way so that the Belgrade could contribute to the whole

community, and to make theatre an integral part of education by helping students

become aware of and understand the world around them.

The proposal was accepted, and with a one-year grant of £15,000, the Coventry

Belgrade TIE company emerged with a pilot project that included the devising of three

programs that were planned to tour to 179 schools in one year. In the first

documentation of the project, the General Notes from the first official meeting to pitch

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[13] This need for visibility in the community began a meme for TIE from its very inception to be made
visible by practitioners and scholars as a means of legitimizing either the practice itself (and the use of
public funding that made it possible) or the theatre companies that practiced it, as the theatre companies,
particularly the Belgrade Theatre, gained a sort of currency and capital from being seen as active in the
community and not just for an elite group.

the TIE project in July 1965, Vallins positions the project as an "animated visual aid"

for teachers and students that would stimulate creative work in schools, facilitated by

"actor/teachers." The designation of actor/teacher is exceptionally important, because

the function of the TIE team members was seen as lying within both fields, acting and

teaching, equally. The original team Vallins hired were all either actors with some

teacher training or teachers with acting experience (12). It is also surprising to note that

the initial document posits the work as just an "animated visual aid" rather than the

problem-posing, community-based project Vallins had envisioned. Such a positioning

does not seem to offer the potential for new forms of subjectivity for young people, but

Vallins' personal account reads differently. Vallins saw most schools as institutions

isolated from their hosting communities, with students rarely leaving school grounds for

learning purposes and with even less frequent visitors to campus to "share an

experience or demonstrate a skill" (12). Thus, Vallins had a specific goal in mind for

the TIE scheme:

> It seemed to me vital that some projects should concentrate on immediate
>
> problems of the community in which the pupils lived, the relationships between,
>
> and the responsibilities encumbent [sic] upon the members of that community.
>
> It had to be possible to strip theatre down to its essential form; to take a
>
> problem; to demonstrate the facts and to endeavour [sic] to explain the pertinent
>
> issues, and thus to generate active though processes rather than going in and
>
> telling them what to think. (12).

In the company report at the end of the first year, Vallins concludes by saying, "We are

concerned with letting children learn about life rather than filling empty buckets with information" (4). This could almost be a quote from *Pedagogy of the Oppressed,* three years before its first publication (in Portuguese). From the very beginning, TIE was meant to approach education differently—young people would develop (critical) active thought through participation in problem-posing and dialogue with actor/teachers. TIE, in its earliest days, was attempting to imagine a different sort of subjectivity for young people than the traditional position of object of the educational process. This marks TIE from its beginnings as an inherently political project of community-based theatre.

The first three programs were *The Balloonman and the Runaway Balloons* (for infants),[14] *The Secret of the Stone* (for juniors),[15] and *The High Girders* (for middle and high school students),[16] and they all experimented with problem-posing and student participation in some way.

These first programs created space in a field in which theatre was explicitly used for educative purposes and initiated some of the conventions that become hallmarks of TIE

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[14] In this program classes were met by one teaching artist who began telling a story about a balloonman and facilitating activities which placed the participants in role as balloons. At the appropriate moment the balloonman (another teaching artist in role) entered the classroom to continue the story. Eventually the balloonman becomes lost at sea and the balloons rescue him.

[15] Centered around the questions of responsibility to and for persons with disabilities, the story of this program revolved around three characters, each of whom had a different "disability" [Deafness was one of the "disabilities," although current cultural conditions would question whether Deafness is actually a disability or not] and must rely on the other two journeying to an island with a magical stone that could heal. As with *Balloonman*, this program began with teaching artists visiting classrooms (two classes at a time for this program) to prepare the students for the performance. Another teaching artist in role arrives to lead the students to the performance area and using their help creates the island where the story unfolds.

[16] As a program for older students, *The High Girders* used a different dramatic structure. This program presented the 1979 Tay Bridge disaster (in which the bridge collapsed and killed several people) in the style of a Living Newspaper documentary interrupted with folk songs and projected pictures. The student participation came after the performance as they along with the teaching artists used improvisation to explore questions of responsibility and to support/incite further discussion.

practice.[17] Some of these keystone practices include attempting to encourage

(participatory) democratic education in schools by adopting a collective, democratic

organizing model in which all actor/teachers participated in researching, writing,

devising, designing, directing, producing, and performing programs; devising new

programs for each school-age tour (that is, a program for infants, for juniors, for

seniors) rather than using pre-existing, ready-made plays,[18] working in schools in small

groups (with one or two classes at a time), active participation by students during the

performances, and extensive workshopping with students both before and after a formal

performance. Another important keystone placed by *High Girders* was the

investigation and questioning of historical events and official narratives to find new

perspectives and to construct new historical knowledge. It is also vital to note that

while perhaps the most powerful force pushing for the emergence of TIE was an

immediate financial need for the Belgrade, the projects that emerged deliberately put a

priority on student-centered, Vygotsky-based collaborative learning that limited the

audience/participants size to one or two classes rather than trying to see an entire school

at one go, which would have been much more cost effective.[19]

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[17] See chapter two for more thought on this field.

[18] Indeed, this commitment to devising new work to meet specific objectives led to the tradition of TIE reinventing itself as a performance practice with each new performative iteration—a new project demands new ways of working, thinking, performing, and participating rather than just repeating past work. This gives TIE a dynamism that many other performance practices do not have. For example, many community-based theatre productions engage the scripted, rehearsed performance with a traditional separation of audience and performer time and time again. In contrast, each new TIE program may look completely different from other programs in terms of performance modalities, participation, and pedagogy (although it is true that certain structures are used and reused consistently).

[19] It is also important to note that a fundamental philosophy of early TIE practice was that, as community-based service, TIE programming must be offered free of charge to local schools. This initial commitment to working with small groups (that is, one or two classes at a time), has remained a constant value within the world of TIE practice. In some ways, this makes TIE anti-capitalistic, because it is not "cost

It is fruitful to put these three early yet seemingly tame TIE programs into dialogue with Romy Baskerville's 1973 position paper on the practices of TIE. Written for a small conference for TIE practitioners hosted by Bolton Octagon TIE, the position paper articulates a radical political purpose for TIE: to work with working class children to produce a socially-conscious theatre that resists the domination of the working class by the middle class (2). Baskerville states that working-class children cannot relate to the forms and content of middle class theatre and that the middle class own and control "all means of production and media" (2). TIE must resist what Baskerville describes as the propaganda of the 1944 Education Act—equal opportunity for all, which is really a liberal "cover-up" for the job education actually does, dominating the working class (and, I would add, distributing them in society to maintain the domination) (2). While TIE might not be able to effect immediate change in deeply embedded structures of society, it can work for a change in understanding in participants. For Baskerville, most theatre is bourgeois and works to "mystify and cloud over real issues," making the priority for TIE the handling of real issues by taking up historical perspectives to help young people understand their own histories:

> And this, of course, is where some TIE companies are getting their (justified)
>
> left wing reputation from. We want to show kids what their own history has
>
> been, not that of their 'superiors,' but the bits that are always left out. We want
>
> them to have some understanding of the real nature of racialism [racism], of a

effective" by any stretch of the imagination. This makes it one of TIE's greatest strengths, in my opinion. Unfortunately, this great strength is also one of TIE's greatest weaknesses, and many TIE companies and projects have ultimately disbanded because of funding issues.

woman's role in society, of trade unionism, of pollution, of old age. It is

necessary to understand that politics is not a dirty word; it involves, expresses,

and influences every emotional and material condition of our lives. (3)

The overall project of TIE, then, is to discover forms of theatre that attempt to order

the chaos of the real world of hegemony, ideology, and power relations of domination

into cohesive and comprehensible forms so that actor/teachers and participants can

together work to understand its operations.[20] This requires collective effort,

participation that enhances student understanding, and a radical subjectivity for both

actor/teachers and students that resists authoritative objectification from classroom

teachers who attempt to position students as unknowing and unknown objects who can

only survive by agreeing with the teacher/authority (4).[21] This radical subjectivity

emerges when programs challenge participants with real problems that change their

understanding through collaborative effort with people who live in the same world—

actor/teachers are not mystic authorities with special powers, but rather human beings

who live alongside young people, "suffering the same contradictions" (4).

Baskerville makes a few more salient points here. First, TIE did not "pop up out of

nowhere," but rather emerged in material and political conditions in which the

"impending break-down of the international monetary system" was causing the loss of

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[20] Baskerville's description here of TIE as an ordering structure calls to mind Foucault's comments on the shift of the Western episteme in the 17th century from resemblances to comparison through ordering. This shift drastically affected both knowledge itself and the mode of being of what is to be known. For TIE to act as an epistemological ordering of knowledge, it must be seen as a mode of being of what can be known.

[21] I am using the term *radical* here and throughout not in the perjorative sense that right-wing politicians use to dismiss thought that privileges people over the accumulation of wealth, but rather in the sense Richard Johnson defines in *New Keywords* as having a political awareness "engaged with theory and questions of knowledge and power" (297).

the right for unions to negotiate their wages and to strike, and in which the army could be called out to squash civil disobedience/disturbances, in circumstances in which workers were being forced to defend their standard of living (5). Second, for TIE to create forms that expose the current crises, they must function as democratically-based organizations (much as Belgrade started), with all members having the rights to both artistic and administrative decisions (5). Finally, TIE of necessity must start from the standpoint of socialism and must engage in a political fight for socialist principles, including "greater financial subsidies, decent working conditions, and nationalization under workers' control" (5).

This highly politicized view of TIE demands a sort of radical subjectivity that may not be seen in the earliest examples of the work. However, writing nearly a decade later, in a time in which funding for TIE was being massively cut because of the expiration of government-funded job-creation schemes, massive inflation, and Thatcherite conservatism, Geoff Gillham notes that while TIE had always existed in opposition to "prevailing ideas about the practices of theatre" (15), the alignment of TIE with socialist, democratic practice was in reality not socialist at all, but rather a "radical individualism" with a socialist gloss (24). This "socialist gloss" allowed TIE practitioners to attack capitalism, authoritarianism, and oppression but did not manifest in reality as actual socialist practice; rather, it became a verbal methodology for creating conditions in which artists could work, what Freire might call verbalism (reflection without action). Baskerville's radical positioning of TIE as an oppositional political practice could be seen, then, as perhaps not so radical after all. Certainly the work

attempted to pose problems to help participants and actor/teachers work collaboratively as people who coexisted in the same problematic world, but the actual effect of the work was not socialism, but rather subjectivity.

The Practices of TIE

TIE cannot be imagined as having a grand historical narrative of progress. Rather, its history has always been composed of multiple narratives of experimentation in content and form to generate multiple forms of subjectivity. While TIE, since its emergence, has labored for an active subjectivity in participants that allows them to collaborate to construct knowledge, the forms of subjectivity allowed by its various practices have not always generated the desired types of subjectivity in the ways expected. In this next section I explore multiple TIE practices that have emerged through history, how these practices have served as the productive conditions for multiple forms of subjectivity both expected and unexpected, and the logics of these practices that generated the forms of subjectivity that were produced.

My goal is not to produce a teleological, positivist narrative of subjectivity and TIE, but rather to explore, as a historiographic operation, the nature of TIE to reinvent itself along multiple avenues of thought and practice and to highlight both interesting successes in achieving active and at times radical subjectivity while simultaneously posing TIE as a potentially dangerous series of performance practices that have the potential of objectifying students in anti-democratic, propagandistic ways.

In Chapter One I posed alternative views of subjectivity, both Freire's idea of subjectivity as political agency and active construction of knowledge through an

understanding of the world and the word, and Foucault's notion of subjectivity resulting

from an individual's being governed by, and subjected to, disciplinary structures, truth

games, and relations of power. In "The Subject and Power," Foucault defines power as

ways in which some act on others, a mode of action that works on possible or actual

future or present actions (340). Because power relations are actions that operate on a

field of possible other action, power relations presuppose an Other (over whom power is

being exercised) who is a subject who acts and also that a whole field of reactions,

results, possibilities, responses, and resistances may open (340). Power can only be

exercised over subjects who have the possibility of operating in several different ways,

what Foucault calls a free subject, individuals (or collectives) who are faced with a field

of possibilities in which several modes of behavior are possible (342). Power

relationships operate only when there is a subject with the possibility of resistance in a

complicated interplay of power and freedom in which freedom becomes both the

condition and the precondition of an exercise of power (342). In some ways, student

participants of TIE programs are always subjects in this sense, as they are almost

always encountering TIE practices within a school environment in which they engage in

power relations with teachers-as-authority over them. They are subjected to power

relations and disciplinary structures arising from their subject positions of both student

and child in relation with teacher and adult. However, there is the possibility for

resistance, for movement and action which has not already been cut off or limited.

It is not this sense of being subjected-to that I am exploring here. Rather, I am

interested in the notion of being subjected-to power relations of domination with TIE

actor/teachers (and programs themselves) rather than being co-subjects co-intent on co-constructing knowledge and images of the world. I am not proposing Freirean and Foucaudian subjectivity as binary opposites.[22] Rather, I am imagining them as coordinates constructing a field of subjectivities, multiple positions that have multiple possibilities for various forms of subjectivity with multiple consequences.

Speaking very broadly, TIE as a series of practices might be imagined as attempting to generate a Freirean subjectivity by generating zones of proximal development in which young people collaborate with More Knowledgeable Others (actor/teachers) through embodied play over significant periods of time.[23] Geoff Gillham, in his theses on TIE, claims that TIE generates subjectivity by treating education as a process and envisioning children as active seekers after truth. He goes on to state that children are not "undeveloped adults, but people with specific experiences and concerns that go to the heart of being human. Theatre in Education acts on this recognition" ("What is TIE" 9). The goals of the work traditionally have been to transform passive theatre

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[22] Indeed, while Foucault has been criticized by scholars who think he only imagines subjectivity as the result of negative power relations or as a discursive product of Othering (the mad, the ill, the criminal, etc.), he also discusses other forms of subjectivity. In *The Order of Things* Foucault states that the theme of the study is to explore how the human being establishes herself as a speaking, living, working subject in various epistemological moments, and in "The Subject and Power" he acknowledges two forms of subjectivity—being subjected-to someone else vis-à-vis power relations and being tied to one's identity by a conscience or self-knowledge. In *The History of Sexuality Volumes II and III* Foucault works through notions of self and subjectivity extensively, including the possibility that an individual can be a subject who works to transform himself through various operations.

[23] What amount of time can be deemed significant is an important thought. Professional theatre for young audiences in the United States, when it attempts to tour to school locations, must deal with what Suzan Zeder calls the "tyranny of time"—having to force productions to fit a standard time slot, generally one "period," most often in the 40-55 minute range. TIE historically unfolds in significantly longer periods of time, with the shorter time frames being half-day experiences (approximately four hours), and the longer experiences ranging over weeks, such as CAT's production *With These Wings I Will….* As TIE practitioners historically have devised new work for every project, however, there is no standardized, set time-frame, other than "extended."

spectatorship for entertainment into a communal form of artistic labor in which the

participatory theatrical event is simultaneously an aesthetic experience and an

opportunity for knowledge construction—theatre becomes a way of knowing,

perceiving, and interpreting the world and a young person's relationship to that world

through embodied theatrical activity/action. If these idealistic thoughts genuinely

materialize through TIE practice, then TIE seems to be a sort of Marxist material

practice (collective activity, historical perspectives, interpreting the world) that links

directly to Freire's notions of pedagogy, subjectivity, and praxis. What, then, were the

material practices that attempted to transform children into people seeking truth?

In exploring these practices, I of necessity must delve not only into the archive but

also into the repertoire of embodied performance. In these sections I move back and

forth, in a constant state of interaction, from amongst the official published archive, the

unofficial "nook and cranny" archives, and the repertoire of practices that have been

noted in and passed down through being-there and cultural memory. The first three

programs all embodied some sort of problem-posing technology—that is, all three

presented some sort of challenge or problem to the participants: how can the balloons

reach the balloonman before he drowns; how can the animals on the island deal with the

presence of unauthorized humans; and who is responsible for public safety? Since all

three participate in a scenario of problem-posing, I will limit my discussion here to *The*

High Girders, as it provides the clearest example of what became the repertoire of TIE

practices to engage subjectivity as active rather than subjected-to.

On the surface, *The High Girders* materialized as a standard theatre performance,

with a traditional separation of audience and performers and the forms of subjectivity/

objectivity that stance entails. However, because of the content of the performance, the

Tay Bridge disaster,[24] the student spectators became witnesses and therefore developed

a completely different relationship to the performance than that of passive spectator

through the witnessing imagination. I am thinking here of Julie Salverson's definition

of witnessing as "an act through which an incident of violence is understood as

significant and is responded to by someone other than the direct victim of that violence"

(189). Through witnessing, spectators can work to change the conditions that allowed

the violence to occur. The witnessing imagination, as Karen Malpede indicates, allows

the spectator to absorb knowledge into the body as well as mind, and this effects both a

change in understanding (the witness begins to understand the complexity and enormity

of the violent event as well as the historical, social, political, and interpersonal causes of

the violence) and a potential for multidisciplinary action (168).[25]

   The witnessing imagination activated through performance allowed a different sort

of subjectivity to emerge. The Newspaper Theatre-style performance presented the

visible structures of the narrative, particularly the easy assumptions and judgments that

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[24]The Tay Bridge disaster occurred on the evening of 28 December 1879. The center section of the
bridge, known as the "High Girders," collapsed while a train was running on its single track, killing all 75
people aboard. Only 46 of the bodies were ever found. The official inquiry determined that the bridge
collapsed because of faulty construction, materials, and design, and publicly laid the entire blame on the
bridge's engineer, Sir Thomas Bouch. While exploring the violence of the disaster and the massive
deaths it caused, the program simultaneously explored questions of responsibility—who is responsible for
public welfare and safety?

[25] I am aware that the witnessing Salverson discusses, and Malpede to a degree, occurs when an actual
victim of the violence or trauma in question testifies about her experience. However, I think the
witnessing imagination can also be said to work when exploring the documentation of historical acts of
violence, particularly in cases such as this when the goal is to activate the witnesses to take some sort of
action to change the conditions that allowed the violence to take place. In this program, the post-
performance workshops facilitated this sort of movement by building performance based on pictures, folk
songs, letters, and contemporary observations on the disaster.

formed and framed the official investigation and official interpretation of the findings, laying the blame for the accident completely on the engineer who designed and constructed the bridge. However, the performance, in asking "Who is responsible for public safety," also allowed other perspectives to emerge, and the participants were invited to complicate the narrative and question the official interpretations.

This questioning and complicating of the narrative was extended in post-performance workshops, in which participants were invited to think about the conditions in which they lived and contemporary sites in their communities that might become failures in public safety and welfare and to create and perform scenes that further explored the question of who was responsible for public safety centered on those sites. These scenes built on discussions during and after the formal performance and afforded a sort of subjectivity that allowed students to respond to a performance of violence by analyzing their own world and the relationships of responsibility within it. This seems to be a subject position much closer to Freirean coordinates, particularly as students engage in a Freirean process of decoding both the historical event and their own experiences in the world, analyzing, and recoding their critical perceptions through their own performance (*Pedagogy* 105-6).[26]

The first three programs established many foundational practices upon which almost all future TIE practices have been based, including the practice of complicating

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[26] For Freire, problem-posing involves dialectical processes in which students take a concrete existential situation, which is coded by constitutive elements, decode it through critical analysis, and then recode it. This creates movement from abstract to concrete and then back to the abstract; the student moves from abstract thought to recognizing herself as a subject within the object of study (the coded concrete existential situation) alongside other subjects, and then moves back to the abstract through critical perception of the situation.

narratives and relationships in both the fictive and real (and historical) worlds. I now

will look at changes in practices that effected/affected subjectivities in various ways,

rather than looking at every TIE program enacted by Coventry Belgrade TIE and other

companies. I engage here in what I think of as micro-analyses; I look only to the

specific aspects that need analysis in terms of subject positioning rather than engaging

in-depth analyses of every aspect of sample programs. Additionally, I am not looking at

origins and firsts so much as I am looking for examples that demonstrate particular

positionings of subjectivity as agency, as subjected-to, or combinations and

permutations thereof.

I have chosen the programs that follow for micro-analysis because they foreground

particular TIE practices that became a part of the standard embodied repertoire of TIE:

simultaneous dramaturgy and interaction, role play, full spatial immersion, and

Boalean-based techniques. I do not claim that these particular programs are the origin of

such practices—I am not attempting to engage the anxiety over origins—rather, that

they are clear manifestations of specific practices of embodiment that attempted to

generate specific sorts of subjectivities (even when they failed) and managed to enter

the repertoire of TIE as standard (but not normative or normalizing) practices to be

utilized and engaged in future TIE programs. I have grouped them based on four

overarching technologies they attempt to activate and which TIE often engages in its

multiple manifestations.[27] What is useful about the technologies is that they let me

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[27] For many of these programs I have been a spectator or witness vis-à-vis written scenarios and shared
memory. For *School on the Green* and *The Price of Coal* I have been a participant. My hope is that

postulate broad categories as an organizing feature while exploring smaller units, Foucaudian events, in which the practices of TIE emerge to support or enact these technologies.

Events are singularities, moments that cannot be explained away as necessary formations in a historical constant, but which allow for exploration of the multiple processes which constitute them ("Method" 76). These TIE programs are events because, as I have stated, TIE is in a constant state of flux, creating and re-creating itself to meet each new situation and to attempt to engage each new questions. There is no historical necessity in the structure or practices in any given TIE program—for every practice offered, there are others that also could have been utilized. Therefore, I will engage the events in order to explore the logics of the practices as well as the manifestations of the practices themselves. As Foucault notes, eventalization can be an exhaustive process, requiring one to explore all of the multiple conditions, connections, supports, blockages, multiplications, and plays of force that constitute each event (76-77). However, as these are micro-analyses, I will be engaging in a smaller, focused eventalization that focuses mostly on the logics of particular embodied tactics and the forms of subjectivity they encouraged, intended or otherwise. This will also allow me to explore, albeit briefly, these practices in terms of the five problematics I introduced in the previous chapter: the actor/teacher-participant relationship, the epistemological trend, subjectivity, the positioning of the body, and social control and liberation. The four technologies I will be exploring are problem-posing, perspective-taking, Boalean

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writing in this way will allow my readers to access a mediated, distant state of witnessing or spectatorship.

tactics, and adventure. As one last important note, my goal here is not to present an event, practice, or technology and simply label it "good" or "bad" and then move on. The practices, technologies, and events I explore are not guarantees of success or failure, of liberation and change or oppression. Rather, I am attempting to articulate certain embodied practices of the repertoire of TIE and note the potentials and problems that arise from the practices as they materialized within the specific event.

Problem-Posing

Problem-posing is perhaps the absolute heart of a critical pedagogy and also of TIE work, and it is vital in attempting to transform students from subject locations of passive subjected-to to active locations of Freirean subjectivity. Problem-posing also allows, theoretically, a TIE program to engage both a Deweyan sense of experiential learning and a Vygotskian sense of play. Additionally, problem-posing assumes certain positions in regards to the five problematics: a co-intentional actor/teacher-student/participant relationship, a constructivist framework, active (Freirean) subjectivity, and movement towards liberation. However, these positions are not always found or embodied successfully through all exercises of problem-posing. For example, *The Secret of the Stone* posed the problem what are our responsibilities to persons with disabilities, yet attempted to explore this problem by casting students in role as animals on an island who receive three visitors with various "disabilities," performed by students who may or may not identify, resonate, or even recognize the disabilities in question. Part of the troubling aspect of this sort of non-reflexive posing of a serious problem was in asking selected students to play "deaf, dumb, and blind"

without asking questions such as what does it mean to ask able-bodied students to embody disabilities without time to research the disabilities in question (leaving the students with pretty much the only option to play them as broad stereotypes unless they had direct experience with a given disability); how does society construct the very idea of disability embedded in terms such as "deaf, dumb, and blind"; and what are key differences between medical/scientific definitions of disability and cultural views of differently-abled individuals and what is at stake in these differing ideas?[28] Problem-posing, then, is not a technology for freedom in and of itself; it is not intrinsically liberating. Rather, problem-posing as a technology must engage with self-reflexivity in a realm of ethics, just as any other social technology must.[29]

Problem-posing emerged as the primary technology of the earliest TIE programs, materializing Vallins' concern for not treating students as "empty buckets" (4) and for exploring "immediate problems of the communities in which students lived" (12). The chief impetus for engaging in problem-posing as a technology seems to be engagement with Deweyan ideas of experiential education as well as a desire to engage the strengths of theatre; theatre is rooted in conflict, and conflict is often rooted in problems (that can be posed to participants as well as to characters). Engaging with problem-posing as a technology seems almost instinctual in Vallins' description of the first year of TIE work in the internal company reports. While the earliest practitioners were scrambling to create practices of TIE, problem-posing became the technology that allowed TIE to

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[28] For example, medical deafness and cultural Deafness are exceptionally different things. Many people who are culturally Deaf see medical deafness and the urge to "cure" it through Cochlear implants and other methods as attempts to wipe out Deaf culture, history, and languages.
[29] I will be returning to this notion of ethics later in this chapter.

operate in its first moments, and it was only after the fact that Vallins and others were able to articulate what they were doing and how they were attempting to do it.

You Can't Please Everybody—Coventry Belgrade TIE 1972

Since I have explored problem-posing as a technology in the first three TIE programs, I will only dwell here on one more event that engaged problem-posing as its chief technology--*You Can't Please Everybody*. What is exceptional about this event is that it engages a new (at the time) practice to activate problem-posing as a technology, and this practice became a main staple of the repertoire of TIE's embodied practices: role replacement. *You Can't Please Everybody* literally emerges today from the nooks and crannies of the archive (even though it had a tremendous effect on the repertoire), as a script no longer exists, but rather a series of handwritten notes and a detailed internal company report.[30] It was presented by four actor/teachers to groups of seven to eleven year-old students in a half-day program that included a 50 minute formal performance followed by a second period of discussion and workshopping. The play explores the everyday lives of ten-year-old working-class Ros, her best friend Julie, and her neighbor, six-year old Johnny. In particular, the play revolves around the problems Ros has as the oldest child in a working-class family, how this interferes with her work at school, and how her allegiances with friends leads her to mistreat her neighbor.[31]

In the second segment, student participants break into smaller groups with an

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[30] I discovered the notes and the report in a series of unindexed boxes in the "secret" archive at Bretton Hall College, the archive in the sheep pasture outside of Wakefield, England, and which has now been absorbed by the University of Leeds system.

[31] In the final scene, Ros tricks Johnny into climbing into a trunk and locks him inside as revenge for telling on her for convincing him to steal a melon from a local market two weeks earlier.

actor/teacher and discuss the content of the play, including the question of whether Ros was justified in her treatment of Johnny. This led to discussions on how she got into that position in the first place and trying to think of moments where she might have made a different choice. In an early expression of role-replacement, all groups come back together, and students are invited to step into the performance to play the part of Ros. The actor/teachers replay previous scenes chosen by the participants while a student plays Ros with the goal of making a different choice that would change the result of the play—this anticipates Boal's Forum Theatre by several years. While not entirely the same as Forum Theatre, this sort of role-replacement generated subjectivity by asking student participants to decode the situation, analyze possibilities, and recode these possibilities into real-world solutions. While attempting to help Ros, students were also reading a world they recognized as their own and working to change it.

The key embodied practice here is role-replacement, which made tentative moves into the repertoire in the early 1970's and then became a key practice after the Boalean turn in the early 1980's. Role replacement allows the real bodies of the participants to make choices and take actions that are both symbolic, in solving the fictional problem posed about Ros, but also potentially social, as participants replace a character who is similar them in age and class and therefore may share some of the same real-life problems and issues. As a technique of embodiment, role replacement not only transforms and transports students closer to a Freirean coordinate of subjectivity, but it also establishes a constructivist framework for learning, centers learning squarely in the body of the participants, establishes participants as co-investigators alongside the

actor/teachers, and also moves learning closer to a coordinate of liberation—behaviors, like culture, are not necessary but actions of humans. Since different choices can be imagined and embodied, different actions can be taken in the world outside of school. Role replacement also situates learning in this event as experiential, social (the group decides on the meanings of each intervention), and as play, as each intervention becomes a sort of playful game to see what can actually be changed and how.

Problem-posing as a technology required activation by powerful forms of embodiment which joined the repertoire of TIE, particularly role replacement (as in *You Can't Please Everybody)* and scene construction and performance linked to personal experience and conditions (as in *The High Girders*). The next technology offers different forms of embodiment that, similar to problem-posing, offer both potentials and problems for subjectivity and learning.

Perspective Taking

In this technology, participants are asked to assume specific positions on social questions and issues that may or may not be their own actual positions, and therefore grapple with an idea that may be unfamiliar and even distasteful or upsetting. Perspective-taking in TIE places the bodies of the participants in a central position, although the two events I explore here do this in very different ways with different levels of embodiment. Perspective-taking also labors within a constructivist epistemological framework, relying heavily on Dewey's notions of learning by doing and Vygotsky's ideas of play, but especially his idea of the ZPD. Perspective-taking consciously attempts to construct a ZPD by inviting participants to explore ideas,

opinions, and ideologies that may not be their own and to try to use these frames of

reference and position to begin to understand how choices, behaviors, and actions may

be taken and performed as a result of having these frames and lenses. Perspective-

taking, similar to problem-posing, is not intrinsically liberating or intrinsically

oppressive—the potential successes or failures of this technology depend on the ways it

is activated and the purposes for which it is engaged. For this technology I look at two

programs for micro-analysis, *The Peace War* and *Factory,* as they offer differing modes

of embodiment and add different practices to the repertoire.

The Peace War—Coventry Belgrade TIE, 1983

The Peace War was a full-day program for older senior students, up to age 19,

ostensibly exploring nuclear weapons, mutually assured destruction, first-strike

capabilities, and governmentality.[32] This is a program that looks like a mere traditional

play performance with post-performance workshops, but something must more

interesting is happening structurally. The formal play performance, which recounts

narratives from the women's peace camp outside the American Blackwood Airbase in

England as cruise missiles are installed, attempts to be a polyphonic experience,

allowing multiple perspectives and viewpoints to emerge dialectically into the field of

thought: perspectives from American and British government and military workers,

Airbase personnel, community members, journalists, and peaceful protestors are all

placed in dialectical relationships with each other to move, press, create, and find new

forms of thinking both in the performance and in the student participants. The play

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[32] In this case, the particular strategy of governmentality activated is the D-notice, or the power of the government to block media stories deemed detrimental to national security.

performance ends with the main character, a journalist, reading from her suppressed

news article while other actor/teachers as police officers attempt to drown out her

speech and force the spectators to leave the area. [33]

The follow-up workshops act as exercises in perspective-taking. As José

Calderón states in his address on social responsibility, perspective-taking is a crucial

element of democratic education, engagement, and social transformation (address). In

these exercises, perspective-taking happens as each workshop group, led by an

actor/teacher, is assigned a particular perspective to explore on the Peace Camp

protests—that of Airbase personnel, community members who make a living off the

presence of the Airbase, police officers, or peaceful protestors. Actor/teachers facilitate

exercises to help participants think through the assigned perspective and facilitate

physical activities to give participants practice using strategies of persuasion to change

the opinions of other groups who are assigned other perspectives. The actor/teachers

here work less as facilitators and more as "difficultators," trying to open students to

more complex understandings of the assigned perspective so that encounters with other

groups will be more complex experiences. To help complexity in thinking, another

actor/teacher enters the area in role as a character from the play with a different (from

the group-assigned) perspective, and the students are able to hotseat that character (that

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[33] One of the important questions raised by the play but not addressed at all in the workshops was the empowerment of sexism in contemporary Western culture. The journalist, a woman, is assigned to do a story called "Women in a Men's World," but despite being a woman, actually holds fairly sexist interpretations of sex roles in society herself. Sexism and homophobia becomes a way that the government tries to discredit the Peace Camp occupants, who are all women, and in the journalist's initial story on the camp, questions arise such as…how can these women desert their families, all these women living together must be lesbians, when will women return to their proper role functions? The journalist protagonist eventually begins to change her mind about sex roles as she investigates further and meets more women resisting such dehumanizing discourses.

is, ask questions and have the actor/teacher respond in role). The character in the

hotseat pushes back against the participants' thinking, helping them to refine their

arguments and think even more deeply about the issues. Hotseating, which entered the

repertoire of TIE quite early, helps give participants more experience in dialectical

thinking by acting as a means of "difficultating" and helps to generate a Freirean

subjectivity that gives participants agency to analyze and recode their world.

What is especially interesting to me about *TPW* is that in the handwritten notes

detailing the workshops, the only existing record of this program, one of the

actor/teachers describes this process of "difficultating" as "joking." This marks an early

transitional moment of encounter with Augusto Boal's theories of Theatre of the

Oppressed. While the workshops are not TO workshops, the embryonic thoughts here

of joking seem to indicate at least an encounter with Boalean thought and incorporation

into company work.

The culmination of the workshops is that each group encounters another with a

contrasting perspective and attempts to change the opinions of the other, to greater and

lesser success. The goal is not necessarily to change opinions, indeed the notes

explicitly state that is not an aim for the program at all, but rather to encounter an other

in complex ways that make understanding, if not agreement, possible and to work

towards humanizing others rather than relying on dehumanization as both a response

and a means of control. Perspective-taking is another step towards coalitional

consciousness, and the embodied workshops, particularly the moments of hotseating

and then physical, dialectical encounter, act as a form both of a ZPD and the social play

necessary for learning. While it might be tempting to say that student subjectivity here

is closer to the coordinate of subjected-to because they are assigned a specific

perspective that may not be their own, the work of the program shifts subjectivity closer

to the Freirean coordinate than the Foucaudian coordinate. Subjectivity here is an

important consideration because the first part of the program affords only a traditional

actor/audience relationship of distance and transmission. However, in *Factory* that

subjectivity moves much closer to the Freirean coordinate for the entire program.

Factory—Curtain Theatre, 1974

This event is really a full-day exercise in simulation that asked secondary

students to explore management-worker relationships and conditions of work in a

factory setting. The Curtain Theatre transformed their own theatre space into that of a

factory which was arranged vertically, so that the higher up in floors the students went

the better the conditions were—natural lighting, larger working spaces, pleasant

restroom facilities, etc.—and the further down the students went the worse the space

became—poor lighting, cramped working spaces, depressing wall colors, dominance of

clocks, etc. The company collaborated with numerous unions and factories to ensure a

realistic simulation experience for student participants. When students arrive onsite,

they are assigned a specific perspective by being divided into production workers and

office workers, and asked to create their own character. From that moment on, they

simulate real-world conditions in a factory that require problem-solving skills, including

the discontinuation of in-house assembly in a move to packaging and distribution only,

a move which might mean the loss of many production-floor jobs.

Students working in different job locations have very different experiences and develop different perspectives, but ultimately come face-to-face when workers, who have the opportunity to join a union if they so choose, confront management over the change in product and the loss of jobs. Because the program lasted for a full day just to deal with the conditions of factory work, there was usually no time available for debriefing once students came out of role—typically, they just left. The logic of this practice is that because the students have engaged at length in embodied ways to develop an assigned perspective, the encounter at the end of the day will serve as a sort of ZPD. However, this may not be effective because the participants here are working against each other rather than with each other. This also may prevent a coalitional consciousness from developing amongst all the participants, although particularly amongst the workers such a consciousness may develop and may even lay the groundwork for a differential consciousness.

Simulations such as this offer the opportunity for students to be completely immersed in a role while simultaneously developing a dual consciousness to help them analyze what is happening—metaxis. Boal offers a useful definition of *metaxis* in *Rainbow of Desire:* "the state of belonging completely and simultaneously to two different, autonomous worlds: the image of reality and the reality of the image" (43). When students engage metaxis, they can be completely invested in play, as a factory worker for example, and maintain the critical distance necessary to analyze what they are doing because they remain a part of the "real," non-fictive world.

In this simulation exercise, representation/performance becomes synonymous with being-in-the-world and allows students a productive subject position through metaxis—the ability to hold two worlds in the mind simultaneous. Participants are both completely immersed as production-workers or management and simultaneously themselves, analyzing real life through the fiction of the simulation. By activating the technology of perspective-taking, simulation enters the repertoire as a means of developing metaxis, although in this case the complete effectiveness may be questionable (it might be different if there had been a follow-up day of embodied exercises and analytical writing to help participants debrief the program and make links to unveiling the real world as well as actions they could take on the real world in light of the program). This sort of embodied simulation places the body at the center of a constructivist epistemology, and the actor/teacher-student participant relationship moves closer to co-intentional co-creators of knowledge. But the problematics of subjectivity and social control/liberation remain problematic.

In one sense subjectivity moves closer to the Freirean coordinate because of metaxis. Subjectivity simultaneously moves towards the Foucauldian coordinate not only because of the perspectives assigned and embodied, but also because of the potential oppression of the students-as-workers by the students-as-management within their free-form roles. In some cases the students-as-management may not even be aware that they are oppressing the students-as-workers! And in these subject positions, the program might actually replicate certain forms of social control. The idea is that in experiencing the day, students develop critical consciousness and move to take action

for social justice in the final confrontations and thus work for liberation. However, this may or may not be possible within a single day of work—it may take more investigation into the material conditions of industrial workers, reflections on the operations of power, and so on. This is another reason that more work is necessary beyond the end of the single day. Still, the simulation has the potential to be an effective way of developing perspective-taking skills and the potential to be a powerful form of embodiment within the TIE repertoire.

As both *The Peace War* and *Factory* indicate, perspective-taking as a technology activated by simulation, hotseating, and role play can be seen as both a potential of TIE and a problem. There is nothing intrinsic in perspective-taking that makes it a tool for social change or freedom—it requires careful positioning, questioning, and time for reflection in order to activate fully as a technology; otherwise it may become just a game. The next technology, Boalean tactics, is based on a system of games and activities that have the possibility of opening dialogue and working for change, but like perspective-taking they require careful positioning and question as well as time for reflection in order to activate rather than fail.

Boalean Tactics

What might be considered a Boalean turn in TIE began happening in the early-to-mid 1980's. The Greenwich Young People's Theatre became the first British TIE company to embrace Augusto Boal's Theatre of the Oppressed openly after exposure to his book *Theatre of the Oppressed* in 1979 and the opportunity to learn directly from Boal at a workshop in Austria in 1982 (Vine 110-12). Members of GYPT continued to

seek exposure to Boal by taking workshops with him in France and Holland, and in

1984 GYPT members led the first Boal-based workshop at the SCYPT conference. In

1985 members of GYPT collaborated with the Rose Bruford College of Speech and

Drama to bring Boal and his French company, Le Cititade, to Great Britain for the first

time to lead workshops on TO (Vine 119).

The Boalean turn became something of a controversy in TIE. While some

companies embraced his thinking and techniques, such as GYPT, other companies

completely rejected TO work.[34] An exceptionally divisive unsigned editorial,

dismissing Boal and claiming GYPT's use of TO methodologies marked a turn away

from progressive work, was published in SYCPT Journal 14 (1984).[35] The author of the

editorial seems to think that utilizing Boalean methods and focusing on individual

moments of oppression abandoned any attempt at collective action in favor of helping

an individual. If true, this would be a complete turn away from Baskerville's call for

socialist action through TIE, but it actually seems to indicate a shallow understanding of

Boal and the goal of TO for exposing and helping to dismantle not moments of

oppression but systems and structures of oppression. The editorial ultimately led to

what Ian Yeoman calls an "explosive debate" in the field of TIE, culminating in the

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[34] Indeed, even at the 2007AATE conference in Vancouver, certain TIE practitioners spoke of Boal bitterly, claiming that TIE practice was using Image and Forum Theater long before Boal came on the scene (and presumably took credit). See Ball's article for an interesting survey of TIE companies in 1995 and their claims to use of or rejection of Boal's TO methodologies.

[35] The editorial claimed that Boal's focus on "personal stories of oppression" failed to take into account the political context in which people operate and ignored the "universality" of such situations (c.f. Ball 6). Such claims demonstrate, perhaps, a lack of understanding of Boal, who, while using personal stories of oppression, insisted that personal experience revealed systemic oppressions that the oppressed must work against (2007). Boal's son Julian, also a TO facilitator and trainer, is even more vociferous in his insistence that individual contexts expose systemic oppressions and that the goal of TO is not to solve one person's problem, but rather to attack and dismantle oppressive systems.

complete removal of the editorial board and the installation of a new one more representative of diverse thought and more skeptical of claims of universality, through election at the SCYPT conference in 1985 (51).

The explosive controversy over the Boalean turn and the resultant fall-out mark a crucial moment not just of TIE's history but of the very nature of TIE itself. In some ways TIE is similar to Theatre of the Oppressed. TO work often emerged in the field and in the moment, responding to whatever conditions existed in a specific time and place. It was only after the techniques, strategies, and activities emerged that Boal had time to sit and think about what he was doing and to give coherence and shape to the overall project. In a similar way, TIE was born running, so to speak, and programs attempted to create and rewrite various structures and activities in order to construct the field in which TIE would operate. In the earliest days there was only time to experiment with activities and structures; it was only after the standard repertoire of practices settled that practitioners had time to name what they were doing. The controversy over the Boalean turn, for example, could only happen because TIE had gown as a field and had enough practitioners to construct a forum for critique and debate in the SCYPT conference and journal. By the 1980's the field was coming into a sense of what it was with a bit more clarity and had the time to critique practices it was creating as well as practices it was absorbing from other places, such as TO.

The controversy marked a moment of ethical crisis and underscores TIE as a practice under continuous negotiation. As an emergent practice grounded in political theatre such as the Worker's Theatre movement and the politics that informed such

movements, TIE shared much in common with TO, but differed significantly by trying to work with and within civic and governmental structures, as opposed to TO, which is grounded in an ethics of liberation tied to class struggle and often works completely outside of governmental structures. TIE inherently worked with state systems, and the encounter with Boal was an encounter with a radically different system of ethics. The controversy enacts a philosophical tension and resistance to other ways of thinking and working and to a different field of ethical action. What seems to be happening here is that the encounter with a different field of ethics underscored the inherent tensions within TIE as a political practice rooted in a certain form of class politics yet working within civic and governmental structures that replicate and inscribe the class disparities TIE claims it works to overcome. Therefore it might be easier simply to brush this different ethical system (TO) aside through a shallow understanding of its operations rather than attempt to deal straight-on with the problems inherent in the tensions of TIE.

The emerging technologies and activating practices of TIE are all attempts to articulate an ethics for TIE. The Boalean turn was not only an encounter with a differing field of ethics, but also an emergent attempt to further articulate an ethics for TIE and to transform TIE with more clarity than the in-the-moment work on the ground had allowed. The controversy over Boal seems to indicate that TIE was, even after nearly two decades of practice, still in its infancy and still in need of a kind of critical engagement that had not yet happened; TIE as a field was still under constant negotiation, and this constant negotiation of TIE remains a marker of the field even

today.[36]

Even though there still exists a strange resentment toward Boal today in some

practitioners, the majority of companies still engaging in TIE work embrace Boal

methodologies in their work.[37] Theatr Powys's TIE work, for example, engages

Boalean techniques across the board, integrating Image and Forum Theatre work

alongside hotseating, small group discussion, and full participation/student-in-role work

across all age groups quite successfully, as can be seen in programs such as *The Giant's*

Embrace, *Living with Macbeth, The Apothecary's Story,* etc. However, this

investigation will look to only one event, an early TIE attempt to engage certain

Boalean tactics, *School on the Green.*

School on the Green—Greenwich Young People's Theatre, 1984

For my purposes here, *School on the Green* is an early program utilizing Boal-based

techniques, particularly Image Theatre. *SotG* is a participatory program for juniors 8-11

years old and explores the 1914 Burston School Rebellion in order to pose questions

such as why does social conflict occur; how do people change things; what role should

education have in changing society; and what can be considered knowledge (59)? To

do this, students are asked to play the role of students attending school in Burston in the

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[36] I argue later that as a field TIE is still in need with critical engagement and self-reflexivity, particularly as the public forums for engagement and critique have nearly vanished for TIE as a field.

[37] I should hasten to point out here that even though TIE work often utilizes TO structures, particularly Image and Forum Theatre, TIE work is *not* Theatre of the Oppressed. Theatre work cannot be considered to be true TO when participants have no choice on whether or not to be there or to participate, such as students in a school setting. While they do have certain choices within programs and can "drop out" if they feel they must, most students are required to attend school and, if a TIE program tours, are required at least to start it. This is one of the contradictions inherent in TIE—it tries to be liberatory but its participants do not have freedom. Students in formal school settings are always ultimately in power relations of subjection to governing forces, even if TIE as a pedagogic practice can alter the relations temporarily.

years leading up to, and including, the rebellion. The program takes great care to develop the idea of contract, that is, to mark the theatricality of the program and to enter into agreements with students to play and pretend together, to create a space that is simultaneously real and with consequence for play but also not real and immediate real-world consequences.[38]

In *SotG* student participants actually structure their experience of the activities and events in the program by choosing the order in which the scenes play, voting after each scene ends on which scene to see next.[39] The scenes are a mixture of "straight performance" and integrated participation and include built-in time for participants to discuss the scenes in small groups while trying to assign meaning in the overall arc of the program. The Boalean technique of Image Theatre introduces each scene. The image comes to life and unfolds as a scene (with activities) before concluding in another, different image. The concluding images are moments of questioning, such as why would a teacher push a farmer; why would a school governor keep a child out of school for work; why would a teacher become involved in a workers union; why would

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[38] Ideas of contracting with students are particularly important, I argue, to help avoid confusion with real life, to avoid exploitation, and to avoid the possibility of Invisible TIE. In this program, students watched a VHS video introducing a member of the TIE team, previewing some of the frozen images they would work with in the program, and introducing the facilitating character, Dossy. During the performance, actor/teachers formally contracted with participants to pretend together that they were certain characters, and did not enter role until such a contract was reached. The transformation happened in front of the participants, eliminating any confusion that these characters from history were really in the school hall. This allows the participants a critical reflective distance from the work and to be able to work *as if* the situations were real, which then engages the possibility of ludic play.

[39] I am using the term *scene* here because there is not another term that works well, even though *scene* does not capture the idea well either. Scenes usually imply moments of traditional performance, but in *SotG*, I use the term to indicate the individual units of the program. Some scenes might include moments of scripted performance, while others might include Image Theatre activities, discussions and dialogue, participatory activities, analytical activities, or a combination of all of these possibilities. The "scenes" are facilitated by an actor/teacher in role, although which actor/teacher and which character facilitated events differed according to the unit under consideration.

a vicar tell a teacher what to teach; or why would a teacher take children to see a dead body? These questions are posed as students view specific images, and then they are released to discuss their thoughts. Actor/teachers, once released from the images, join the discussion groups to help facilitate more questions. Once all six scenes have been investigated, the program moves to a concluding scene in which students are able to intervene in multiple ways, but chiefly through going on strike to oppose the firing of the two school teachers, through switching to the roles of the fictional students' parents to determine whether or not they can support the strike and the financial penalties such a strike would cause (the parents of the striking children in the actual strike were fined half a week's pay, twice, for allowing their children to be out of school), and through a court trial in which parents are tried for allowing their children to strike and must present a case to the magistrate (87).

This program generates a dialogic subjectivity with its participants, with multiple opportunities for participants to take part in refection and action. Through the historical fiction students simultaneously explore contemporary problems (who controls education, why, how can students work to change their own educational experiences so that they are active experiences of humanizing learning rather than passive episodes of exploitation and transmission, etc.) and engage in Freirean dialogue, decoding/recoding, and collective action.[40] The use of Image Theatre and questioning allows students to think complexly about difficult situations where perhaps no character is completely in

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[40] Collective action is not forced upon participants. They can choose not to go see the dead body, for example, or not to strike, or as parents they can refuse to support the strike, etc. Individual choices are supported, but it is through collective action that each individual subject comes to know her own self and thoughts and can then determine the appropriate action to take or not take.

the right and to think deeply about exploitation, education, death, and community

values. The complexity and depth of thought then allows participants to plan actions at

a level far below the superficial and to work for changes in ways that can benefit their

worlds outside of the fiction. This program truly works to co-create a subjectivity with

participants that transforms the theatrical event into a hermeneutic circle which allows

students the ability to interpret not only the fictive world as constructed and changeable

but also the real world, and offers opportunities to begin constructing the world in

which they want to live.[41]

Image Theatre, both as it is practiced in *SotG* and in more expanded forms where

students construct images as both a means of analysis and as an artistic response (such

as the images constructed in *The Giant's Embrace*), became a standard practice of

embodiment within the repertoire of TIE practices. Image Theatre's popularity might

be explained by its embodiment of many Deweyan and Vygotskian principles: it is

participatory; it engages democratic principles; it places learning in the sphere of the

social; it separates idea from thing so that the image can take on multiple meanings; it

builds a zone of proximal development. And in terms of the five problematics, Image

Theatre (and *SotG* in general terms) privileges the body and constructivist frameworks,

works for liberation, shifts subjectivity to the Freirean coordinate, and rewrites

participant and actor/teacher relationships so that they are co-investigators constructing

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[41] I am under no illusions that this program can change everything that is wrong about the world, or perhaps even anything. However, realizing the constructedness of social practices and structures is the first step in granting even the tiniest possibility that different social forms, structures, and practices might be possible. Programs such as this grant a sort of utopian subjectivity to students that allows them to realize that the world does not have to be done to them; it can also be something they do.

knowledge together. Of course, not all uses of Image Theatre will do this, just as not all

engagements with Boalean tactics are liberatory or all manifestations of TIE are

unproblematic. *SotG*, though, shows an initial step in adding Image Theatre to the

repertoire and well as a step toward articulating an ethics for TIE practice that is in

alignment with the ethics of TO.

Adventure

Adventure as a technology offers different modes of participation in TIE events and

is yet another emergent attempt to articulate an ethics of practice that marks TIE as

different from traditional education or schooling practices, yet it also raises certain

questions of ethics as well. In general, adventure-based programs ask students to

participate immersively throughout the program, either in role or as themselves. The

goals of the scenario are to invest programs fully with a Vygotskian sense of play and to

maximize the ZPD for learning through experiential learning. Adventure, as a

technology, can be imagined as bringing together Dewey, Vygotsky, and Freire in

meaningful, powerful ways that have the potential of rewriting schooling from being a

disciplinary function to having a liberatory function. This intent locates all five of the

problematics in positions seemingly of liberation—active subjectivity, collaboration

with actor/teachers in learning, centrality of the body to learning, focusing on liberation,

and engagement in a constructivist epistemology. However, this is not always the case,

as can be seen in at least one of the events I explore, and this is what raises questions of

ethics and TIE that I explore in the final case study. To move through the technology of

adventure, I look at three different immersive programs: *The Price of Coal, Travellers,*

and *Ifans' Valley.* All three are necessary because they pose very different problems

and potentials to the repertoire of TIE practices.

The Price of Coal—Coventry Belgrade TIE 1978

The Price of Coal (TPoC) is somewhat astonishing in its structure and the way

in which it unfolds over two full days. Between the two days is a variable gap in which

the hosting teacher facilitates various project-based work with the students, such as the

teaching of work songs and exploration of local history. This sort of teacher

engagement is also required before the first visit, and establishes a different sort of

relationship than we have seen so far in TIE in this chapter. The programs I have

examined so far might be thought of as "teacher-proof." That is, they exclude the

hosting classroom teacher from a fundament participation except, perhaps, as

disciplinarian (in all of its multiple senses). *TPoC* offers hosting teachers the

opportunity to collaborate both with the actor/teachers and with the participating

students, and this allows for a rewriting not only of the actor/audience relationship, but

also of the traditional teacher/student relationship that will extend in the classroom

space, potentially, beyond the performance of this program. Teachers move from being

imposers of discipline to allies and facilitators of learning.

TPoC explores the local history of coal mining in the Coventry area from 1680 to

1842, the year both of the Plughole Plot, Great Britain's first general strike, and Lord

Shaftsbury's Coal Mines Act, passed in response to the deaths of 26 children aged 16

and under, in the Huskar Colliery mine in 1838 because of flooding. The Huskar

Colliery disaster caused a huge controversy when it became widely known that children

as young as five were working in mines, and pressure from the Plughole Plot led to the

passing of the act, which improved working conditions in mines, particularly working

hours for young people, and took initial steps in protecting working class peoples from

severe exploitation by emerging middle classes as well as the upper classes of land

owners.[42] To explore the historical conditions of mining, *TPoC* participants were

placed in various roles as working-class miners, either the hewers who picked the coal

out of the mine walls or the putters who removed the coal from the actual mines. In

addition, very early in the first day the participating students are divided not only into

specific work functions but also into home locations (Arbury Estates, just outside

Coventry, and Shropshire, about 50 miles west of Coventry).

These roles are essential for the program. Not only do the participants learn and

then reproduce the physicality of the actual, position-specific work through what the

program calls occupational mime,[43] but within roles as miners from different

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[42] The Coal Mines Act of 1842 contained such provisions as banning children under age 10 from working in mines (although it did not do anything to alleviate the material conditions that necessitated children as young as four from working in mines); limited the workday for those under 14 to ten hours per day and for those 14 and older to twelve hours per day; required all miners to be paid in actual money rather than in vouchers or limited certificates of exchange; required safety checks of mines by government inspectors and safety equipment to be supplied by for miners at the expense of the mine owners; and promised the closing of mines deemed unsafe by reasons of mismanagement, lack of safety equipment, or dangerous material conditions such as flooding, unsound structural supports, or presence of explosive or other harmful gases (106).

[43] In occupational mime student participants pantomime the actual labor required for each specific job role. This is not, however, a gentle or light approach where students "play at" doing work—it is as close as the participants can ethically get to the serious, repetitive, mechanistic, heavy labor performed by laborers without taking the students into a real mine or giving them pickaxes, baskets, and coal. In *TPOC*, students actually handle a real pickaxe to experience the actual weight, are sidecoached in role to ensure their movements genuinely reflect the difficulty of the labor involved, and then are placed in a theatrical setting designed to indicate some of the conditions of the mines, in particular darkness alleviated through weak lanterns and cramped work spaces (the "mines" of *TPOC* required students to work on their knees and restricted their physicality by being tightly conceived, with small areas and height of only 3'6" (18). And when they engage at "work," it is for long periods designed to hint at the 15-16 hour work days mine workers put in six days a week. As David Pammenter's introduction to the

geographic areas, they also learn competing mining methodologies and have different experiences with different sorts of leaders. Young people stay in role throughout the entirety of the program, although their identity locations shift from antagonistic competition to necessary cooperation and integration on the first day, set beginning 1680, and then spend the second day, beginning in the early 19th century in only one role of miner, although still with differentiated roles and still with differing opinions that lead to choices with serious consequences. Such division of roles allows opportunities for a ZPD to emerge, not only with the actor/teachers as More Knowledgeable Others, but ultimately with peers as MKOs also, as the differing groups share and teach each other their differing methods of mining. This pushes the subjectivity location closer, as does the fact that they are in role and actively participating through embodiment the entire time, making choices that affect not only individual moments in the program but also the outcome as well.

On the first day, students deal with rival miners and learning new approaches to mining, danger in the workplace through flooding and roof collapses (the actual cause of child deaths at Huskar Colliery), serious exploitation by the mine-owner's chief of operations, and almost a complete inability to effect any sort of change in material conditions because of extreme class difference and the realities of poverty and starvation. On the second day, students deal with exploitation from an emerging middle

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program states, if the actor/teachers are facilitating the occupational mime sections correctly, students should find the work "genuinely hard work," so that the students are 'tired and sweaty" at the end of each work section (21).

class;[44] the discovery that new technology increases workload rather than reducing it; strikes and strike-busting; and danger from explosions and invisible, deadly gases. On both days they experience a loss of leadership and protection when a beloved character, of the same working-class status and to whom they have bonded through the demands of the program, dies in the mine in a traumatic way.

However, participating in dominated roles throughout does not put young people in a total subject position of subject-to. Certainly they are subject-to the material conditions of working class life, exploitation, class barriers, poverty, and hunger. However, they also develop agency to attempt action and make choices that may or may not improve conditions. In role as miners similar to their own ages, they make choices whether or not to report conditions and exploitation to the mine owner, testify in a government inquiry as to the conditions of the mines that they most think must change, and decide, on an individual level, whether or not to strike. These decisions have "real" material consequences within the fiction of the program and enhance participants' abilities to analyze the world as-it-is/was and their fictive and real relationships to it. In exploring exploitation of labor in history, students are able to recognize exploitation in the current day (of 1978) and receive "real" experience in taking stances and working for change (if they so choose) that they can then transfer into their actual, everyday

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[44] Rather than working for the mine owner in this segment, the students as miners work for a middle-class store owner who rents space in the mine, hires miners to extract the coal, and then sells the coal back to the mine owner. In this situation, they are paid in "Tommy Tickets" that can only be used at the store-owner's store rather than in actual money, and he regularly increases his prices to keep the miners dependent on him for survival.

worlds.[45]

The adventure structure, where students participate in role throughout the run of the program and experience the program's events as if they were happening to them, was often repeated by TIE companies and gained a prominent place in the repertoire. Adventure seemed to offer great possibilities for different sorts of knowledges gained through direct experience (*pace* Dewey) and offered a sort of subjectivity through both collaborative effort and individual decision-making (*pace* Vygotsky) that might not be possible outside the play of the fictive world.

While an adventure structure is an embodied technology that became extremely popular in the TIE repertoire, I also want to call attention to the practice of occupational mime. Because of participant engagement in their roles and in the problems presented in the program, occupational mime here becomes a tactic with multiple functions—as a tactic of encounter, occupational mime allows students to experience, albeit imaginatively, physical conditions of labor that they could not experience, ethically, outside of the fictive world. Occupational mime here also allows them to encounter themselves and explore their own relationship of self to self (which I will discuss more in depth in Chapter Three). As a tactic of embodied learning, occupational mime here allows students to construct subjugated knowledge and situate it in their own bodies. And as a tactic of play, occupational mime allows this sort of learning and encounters to

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[45] Clearly in this program student participants are not actually addressing wealthy landowners, middle management intent on running them into the ground, or government officials, but it is the ludic nature of the program that makes this sort of cognitive development and the learning that comes from it possible—the situation is both real and not real, and has consequences/does not have consequences simultaneously. See chapter three for more in-depth analysis of the ludic nature/potential of the work.

take place because it carries the structure of a game—it is both real (in the moment) and not real at the same time; it is both necessary and consequential and not-necessary and without consequence in the world outside of the fiction. Occupational mime may work as a way of establishing a critical constructivist epistemology as well as make links between several different forms of social knowledge such as knowledge of domination and subjugation, economic knowledge, historical knowledge, and knowledge of social change. In *TPoC*, these practices of embodiment seem to achieve what the program wants to achieve, or at least have the potential for the desired forms of knowledges and subjectivities as they engage with Vygotsky's prime notions of social learning and the ZPD. However, this was not the case for all adventure-type programs, as can be seen in the next example.

Travellers—Duke's Playhouse TIE Lancaster, 1979-80

While *Travellers* has an adventure structure similar to *TPOC* in which juniors participate (improvisationally) from the beginning to the end of the two day program, *Travellers* generates a completely different sort of subjectivity, one much closer to that of subjected-to, as a result of certain power relations that manifest very differently than in *TPOC*. The program deals with ideas such as predatory culture and assimilation, family structures and betrayal, and most evidently social, spatial, and legal racism, particularly against the transient Roma peoples.[46] The program toured to rural areas around Lancaster, areas that were familiar with the Roma peoples and in particular the

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[46] The program notes something that is still true today—this is something of a hot-button issue for many British people, and the structures of racism evidenced in this program, particularly in legislating spaces where the Roma people are allowed to exist (official sites). The program notes include mention that

yearly horse fair at Appleby close by, which drew many Roma people.

However, despite sharing certain aspects with *TPOC* such as an adventure structure, complete participation, and key moments of decision, the practices of embodiment in *Travellers* do a different sort of (unintended) work, placing participants in power relations of domination and knowledge-transmission. This happens chiefly for two reasons: first, the students participate as themselves—they are never asked to play a role. Developing a Vygotskian sense of play is difficult, then, particularly because of the second reason: the participants are never made aware that the program is a theatrical fiction—it is a sort of Invisible TIE that is done *to* them rather that in cooperation *with* them. This manifests as domination over the students by the actor/teachers in role as characters. For example, in part two, the character Nelson convinces the students to perform personal labor for him: they wash his van and unload and sort the junk inside it. As this does not make any difference in what happens in the program, this becomes a sort of exploitation of the students by the character and ultimately by the actor/teachers. Another moment of exploitation happens at the end of part one: the matriarch of Norman's family asks the students to help her decide whether or not to allow Norman to leave her and go live in the city as a gorgio with his brother,[47] who has been assimilated by predatory capitalistic culture. Regardless of what the students decide and advise,

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several hosting teachers demonstrated prejudice against the Roma people during the program and through the course of the investigation seemed to being to develop new attitudes and responses (146).

[47] Norman teaches the children, and in this program they are definitely children, that *gorgio* means someone who is not a gypsy. He also teaches them the term *chavvy*, which means child, and proceeds to call them gorgio chavvies for the length of the program. This is an interesting ideological positioning and disempowering of students seemingly at odds with the stated and intended goals of the program, which included raising the children's awareness of themselves as active political beings with the potential to affect social attitudes and change legal positions in favor of social justice (146). To me the constant

Rosie gives permission for Norman to do so—there are even suggestions of what to do if the students think Norman should stay with her! While there are a few moments of true dialogic encounter (in the Freirean sense) in part one, these are subsumed and neatly erased by the positioning of students at the subjected-to coordinate. The fake problem-solving and false participation embedded in *Travellers* robs the program of its potential for efficacy and seems to be unethical, especially in light of Foucault's notion that what is ethical is being in power relations without domination ("Ethics" 299).[48] The logic of the practices of *Travellers*, albeit unintentional, is the logic of domination disguised as a liberal, oppositional discourse of social justice. Sandoval warns that so-called liberation social movements, while being oppositional, have the potential to produce their own power relations of domination unless they also engage in a differential consciousness (59). While there might be a legitimate basis for a claim that Travellers helps develop an oppositional consciousness in participants, chiefly through tactics of sympathy, certainly there is no attempt to develop the tactical subjectivity necessary for a differential consciousness. Rather, *Travellers* manifests more as a problem of social control and demonstrates a problematic of TIE—while attempting to operate within an ethical field of action which empowers young people to make choices and take actions freely, the technology of adventure can actually become an oppressive oppositional discourse that engages in relations of domination of the participants if the

othering of the participants by withholding the fact that they were, in fact, participants, and the constant placing of the students in the subjected position of a power relationship of adult/child negates the possibility of achieving the program goals in the expected and desired ways.

[48] For Foucault, the ontological condition of ethics is freedom, and ethics can be imagined as the conscious reflection on and practice of freedom ("Ethics" 284). He specifically mentions students being subjected to abuses of teacher authority as a form of domination that is not within the realm of freedom and thus not working within ethical relations of power.

field of ethical actions is not continuously questioned and critiqued.

Ifans' Valley—Coventry Belgrade TIE, 1973.

While the first two adventure programs pose problems around the nature of participation and the visibility of the program, which are inherently tied to the problematics of subjectivity, actor/audience relationship, epistemological trend, and social control and liberation, *Ifans' Valley* extends both the technology and the repertoire of activating practices by offering a different sort of participatory immersion—complete spatial immersion.

This program was a half-day adventure program that removed one class of five- and six-year old students from the school environment completely and took them to a National Agriculture Centre Site on the Avon River at Stone Leigh. Ostensibly a program about water—transporting it, creating reservoirs, and distributing it to those areas that need it—the program also deals with differing cultures, the taking of water from Wales to serve England, and the difficulties of communicating in a second language. Students are never in role, but they interact in a free-form style with multiple characters in new environment chosen and shaped to enhance learning possibilities— first with an actor/teacher in role as a representative of the Water Authority, who meets them in class, takes them on a bus to the site, and talks to them about the need to serve the greater good by taking water from a thinly-populated area of Wales to serve the congested Coventry area and flooding a specific bit of land owned by just one person to create a reservoir for later water distribution. Mr. Armitage, the WA representative, has the goal of delivering papers to the land owner, forcing him to sign, and thus take

ownership of the land for the Water Authority, forcing the owner to move.

Students then meet another actor/teacher in role as Glyn Ifans, a Welsh man who has twice had large chunks of his land taken "for the public good," and who is left on the only land he has left to raise his sheep.[49] Ifans' first language is Welsh, and his English is poor, so he and the students have to work out a way of communicating together through multiple moments of problem-solving. He eventually is able to share his story with the students and teaches them about the life of a shepherd by having them participate in shepherding activities with him. He has never known any other life, and he has nowhere to go should his land be taken. He does not want to sign the papers.

In the climax of the program, Mr. Armitage appears at Ifans' tiny cottage with the papers for signing. When he and Ifans nearly come to violence over the papers, they stop and tell the students that Ifans will do whatever they decide—they have to make the choice themselves. Should Ifans sign the papers for the greater good, or should he stick to his own history and cultural practices? The students are left alone to discuss the problem and their opinions, and then they vote and share the group response with Ifans and Armitage. The program offers two different endings depending on the student's vote, with Ifans destroying the paperwork if the participants chose to side with him. The subjectivity generated in this program is a very interesting one, as students must think through their own emotional attachments to characters as well as their understandings of what it means to hold the public interest or individual interest as the highest standards for decisions. The fact that both characters seem to be in the right at

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[49] The program actually imported sheep to the area so that the students and Ifans could interact with them and learn about the material conditions of raising sheep in contemporary times.

the same time makes the choice a difficult one. Also, the fact that the students actually decide what happens, while perhaps not realistic, gives the decision a weight outside the typical scope of their decision-making. The students must use dialectical thinking, the dialectics of society and individual, and then make a decision that leads to action of one sort or another—they hold the welfare of a human being and their own community in their hands.

The practice of embodiment here is spatial immersion, which indeed did find its way into the repertoire of TIE, albeit in a limited way. The logic of this practice is that putting the participants in a "real" world environment would enhance their ability to engage with the scenario and also increase the complexity of the problem, the thinking required, and the actions taken—both the embodied actions of moving through the space and encountering techniques of shepherding and the symbolic action of deciding in favor of Armitage or Ifans. This sort of embodiment, in particular, has the potential to help develop a Sandovalian coalitional consciousness. Participants encounter three characters, Ifans, Ifans' daughter Alwen, and Armitage, all with different subject positions and different, conflicting ideas. In attempting to solve the problem of water access and Ifans' cultural and historical connections to the land, students must negotiate these various positions and work in coalition with one or more of them. The participants are asked to help form coalition between Ifans and Alwen (and may enter this coalition themselves), and they just as equally might enter coalition with Armitage. The important thing here is that the coalition is embodied, and this allows the

participants to think in a complex and dialectical way. [50] I also want to note that just as in *TPoC*, a ZPD is developed here. However, when it manifests fully, the MKO's here are not the actor/teachers, or even the classroom teacher. Here, the ZPD forms with the students' peers, so that in discussion and in making choices they serve as MKOs for each other.

Adventure, as a technology, potentially may incorporate aspects of the three other technologies I have mentioned—problem-posing, perspective-taking, and Boalean tactics, and therefore may engage any of the embodied practices of TIE. We have moved from simultaneous dramaturgy to role play and role replacement to hotseating and simulation to full role and spatial immersion. These embodied practices offer potentials as well as problems, and can be viewed as attempts to articulate an ethics for TIE. This concern with ethics and TIE becomes a potent analytic tool for exploring the two programs that make up the case study for this chapter.

Case Study: From Pow Wow *to* Pow Wow: The Power of the Circle

The previous sections of this chapter have attempted historiographic interventions into the emergence of TIE within the language of intelligibility and explored some of the practices of TIE along with their logics in specific events as a means of opening the repertoire of TIE's embodied practices. I have imagined TIE as an materialization of progressive era thinking, politics, and education as well as practices and philosophies made intelligible by the post-World War II economic boom in Great Britain and as a

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[50]I want to remember here that coalitional consciousness does not work to erase difference, as community does. Rather, it stresses difference as members work towards a mutually beneficial goal together. Coalitional consciousness is a precondition for differential consciousness.

resistance (in the Foucaudian sense) to the acculturation and distribution functions of schooling as necessitated by the imagined community of the state.

In moving to this chapter's case study, I want to offer two specific programs and put them in dialogue with each other, partly because one is regarded as one of the best and influential TIE programs ever, and partly because the other completely reimagines this program's work in a way that seems to offer a possibility for Freirean subjectivity through Boalean tactics, but that actually generates a sixth problematic that must be attended to and explored. Both of these programs participate in the technology of adventure, so that discussion is exceptionally pertinent here.

The first program for this case study is Coventry Belgrade TIE's *Pow Wow.* First produced in 1973, *Pow Wow* enjoyed great success and was subsequently produced by many other TIE companies in regions across Great Britain up until the early 1980's.[51] Part of its popularity was the level of power ostensibly given to infants age 7; they were able to make sweeping choices that seemingly affected the outcome of the program and were trusted to make decisions with a level of confidence perhaps not seen in any TIE program to date. What's more, the decisions made were contained in situations that could prove to be exceptionally dangerous for the students and actually required great bravery. Student participation was designed to be integral for the entire program, but was not necessarily meant to be agreeable.

Pow Wow works as an Invisible TIE program, with the only preparation for the visit

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[51] *Pow Wow* was seen as so astonishingly good that two of the three photo images on the cover of the first edition of Tony Jackson's *Learning Through Theatre* are images of productions of *Pow Wow*, including a moment in which Mr. Tex is pointing a gun through students at Black Elk.

being a show poster for Mr. Tex's "Black Elk Road Show" being put up in the

classroom by the teacher several weeks before the TIE program. Mr. Tex, an American

cowboy, comes to the classroom to meet the students, taking an opportunity to tell "the"

story of the development of the American West in spite of the dangers proffered by the

Red Man. He takes every opportunity to construct "the American Indian" as an object

of fear by engaging popular stereotypes: American Indians only want to scalp innocent

white people (this discussion includes a mimed demonstration of an actual scalping);

American Indians always sneak into white property and burn everything down;

American Indians are sneaky cowards who don't fight fair, etc.[52] After setting the white

man, and particularly himself, up as a continuous victim of American Indian aggression,

Mr. Tex takes the participants to the school hall, where he keeps Black Elk, an Oglala

Indian, trapped inside a locked cage.[53] There he forces Black Elk to go through the

motions of getting ready for war while he narrates, including putting on war paint,

offering weapons to the gods, and dancing. When Black Elk attempts to refuse to do

some of the preparations, such as dance, Mr. Tex *draws his gun and points it at Black*

Elk. When Black Elk complies, Mr. Tex twirls his gun to impress the students and then

puts it in his holster. After this initial "performance," Mr. Tex leaves to go make phone

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[52] I am aware of some serious, serious problems with *Pow Wow* in terms of erasure, violence, and the collapsing of historical specificity. What I am trying to do here is present the program as it sits, "unproblematically," in the archive and the repertoire, so that I will have a "complete" object for discussion afterwards. Stick with me—this is too important for me to ignore.

[53] The script for this program, anthologized in Pam Schweitzer's collection, describes Black Elk as an Oglala Sioux Indian. I should point out that "Sioux" is considered a derogatory term by the Lakota and the Dakota people, as it was given to them by colonial Frenchmen as a diminutive of the Ojibwe name for the Dakota: Nadouesioux, a term meaning snake and enemy. Please see Thomas Dahlheimer's draft resolution on behalf of the Minnesota Indian Affairs Council to Minnesota legislators in favor of changing geographic names online at http://www.towahkon.org/MIACdraftresolution.html.

calls to other hosting schools, saying he will be back and warning the students to stay away from the dangerous Black Elk.

In the next part of the program, Black Elk, despite a great difficulty speaking English, attempts to connect with the students. His teepee has a hole in it, and he tries to convince the students to hand him a piece of fabric from outside the cage that he can use to fix the hole.[54] That accomplished, he works on building trust with the students: he shows a map of his childhood home, provides a buffalo skin for the students to sit on next to his cage, hands out materials for the students to build their own teepees, and helps them set up an Indian village alongside a pretend river, supplied by blue cloth from his own teepee. The ultimate goal is to build up enough trust with students to get them to let him out of the cage. He ultimately tries to demonstrate trust by having a student hold his own spear up to his throat, saying he trusts the student not to kill him. He then reverses the spear, holding it up to the student's throat, demonstrating that they can trust him because he will not kill or hurt them. This done, he asks them to unlock the cage and let him out.

This is the first moment of real danger for the participants, and as indicated in the program notes was often a moment of genuine fear for many of the participants. Mr. Tex has told them that Black Elk is dangerous and wants to kill them all, and Black Elk is asking to be let out. The notes also state that it is essential Black Elk convince the students to let him out—the program cannot continue, so not getting out is not an option. Once out of the cage, Black Elk teaches students how to fish, run, and hunt

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[54] I am using the same spellings here as the script.

buffalo through occupational mime. When they come back to the village after hunting,

he shows them the artifacts he has been keeping secret from Mr. Tex—a war hammer

and a peace pipe. Black Elk says he no longer needs the war hammer and shares the

peace pipe with the students.

At this moment, Mr. Tex comes in, and the second moment of extreme jeopardy for

the students appears. Mr. Tex is furious that Black Elk is out of his cage, and he pulls

his gun out and aims it at Black Elk, who is standing on the other side of the students;

Mr. Tex must aim his gun through the students at Black Elk. Bear in mind that because

this is Invisible TIE, the students think this is a real situation. Black Elk picks up his

war hammer and intends to throw it at Mr. Tex, but they both calm down and put away

their weapons. Mr. Tex decides he wants the hammer and the peace pipe, but Black Elk

does not want him to have them.; they decide to let the students vote on who gets to

keep the artifacts. The students vote by going to stand beside the appropriate character,

and the program offers two endings depending on how the vote goes. If Mr. Tex wins,

he locks Black Elk in the cage, takes the artifacts, and vows both to sell the artifacts and

to punish Black Elk by not feeding him for two weeks. Black Elk does not let the

students off easily. He makes eye contact with students who voted against him and says

things such as "I thought you were my friend, but you are helping a thief" (52). He also

asks the outvoted students who did vote for him to explain to the others that what they

are doing is wrong. Tex becomes unpleasant with the students, and eventually leaves

them by saying "The only good Indian is a dead one" (52). Should the vote go the other

way, Tex leaves immediately, saying he will not work with an Indian who has a war

hammer. Mr. Tex calls the students crazy and leaves, while Black Elk goes back with

them to their classroom to answer questions about Indians.

The stated aim of the program is to combat prejudice, which "leads to race

riots…fueled by ignorance, myth, and fear…*Pow Wow* aims to overcome this prejudice

at a grass-roots level" (Annual Report 1973). To do this, the program attempts to

subvert expectations—Black Elk does not act in any of the ways Mr. Tex describes. To

complicate the situation, students meet Mr. Tex first, and as a cowboy with a

charismatic personality, students tend to bond with him rather quickly. This makes

changing allegiances to Black Elk much more difficult and much more dangerous for

the students, especially knowing that Mr. Tex has a gun. It is almost unthinkable in a

post-Columbine and post 9/11 world that a program would actually put students in a

situation where they think a real gun is being pointed at them, but apparently in 1973

this was deemed sound and ethical educational and artistic policy. The program notes

mention specifically that the gun might be one reason students vote for Tex, along with

siding with someone who looks more like them, but this is left for the teacher to discuss

with students after the program concludes (Pammenter 22).

It seems clear that while this program claims to, and was celebrated for, giving

students an active subjectivity unheard of up until this point, the opposite is what is

actually happening. In fact, something even more troubling was happening. As can be

seen in the description I have given above, this program is exceptionally problematic in

terms of the way it "plays Indian," as historian Philip J. Deloria would say. The choice

of investigating Black Elk at all in Great Britain may be questionable, particularly when

the impetus for such a program seems to be concern over children playing "cowboys

and Indians."[55] This program in particular, though, manages at once to objectify and

dominate the participants through its invisibility while at the same time objectifying,

marginalizing, erasing, and dominating Black Elk, the Dakota and Lakota peoples, and

American Indians in general through its colonization of it subject.

Tex's initial discussion of "the red man" begins this process, constructing a

particular sort of frontier myth of the One American Indian and homogenizing the

hundreds of tribes with their own distinct cultures, languages, histories, knowledges,

epistemologies, mythologies, and ontologies into one stable, troubling identity. This

collapsing and erasure of American Indian tribes and cultural customs continues when

Tex forces Black Elk to perform stereotypes of "American Indian" that construct an

idealized frontier narrative and play on dominating Romantic notions of the noble

savage. And while Black Elk's presence in the cage may hint at past violence, there is

no indication, anywhere, of the history of violence upon which the United States built

itself—nowhere is there a mention or examination of the history of the United States'

breaking of treaties with the Dakota and Lakota, of genocide and war, of the largest

mass execution in the history of the United States, or of the theft of land (that still has

not been paid for or returned to the Dakota and Lakota peoples). Rather, the One

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[55] The program details note that this sort of playing raised concerns of racism for the company, and that was why this program was devised. However, I have to ask, is it appropriate for a company in Great Britain to play Indian, to construct such a huge aspect of American genocide, cultural manipulation, division, and domination in such an untroubled way? Is it possible to have such a performance without doing violence to the American Indian peoples?

American Indian is played, through Black Elk, as a sad man longing to engage stereotypical pursuits and willing to subject himself to domination and perform for the white man because *that is his natural place* (as long as he is not in the cage).[56] Black Elk, as a character, has had his history erased—he is the ideological vanishing Indian, relying on the white man to keep him alive both physically and in memory, but doomed to inevitable extinction through entropy (Deloria 64). And what is perhaps more troubling is that while Black Elk as a character is somewhat humanized in the program in ways that, perhaps, critique the romanticized frontier narrative embodied in the program (and participants begin to realize that he is a person and not the killer Tex describes), he is still framed as the vanishing Indian by the program itself; framed externally by non-indigenous people only in relationship to white people and never outside of relationships to the white man, indeed he is never framed in terms of any relationships except to Tex and the participants.

While it might seem, at first, that this erasure and collapsing is just a characteristic of Tex and an attempt to show the violence and damage that his ignorance are capable of, the epistemological and ontological violence initiated here continues throughout the rest of the program. As a vanishing Indian with a collapsed culture and erased history, Black Elk lives in a mythical past where the only threat of violence is the contemporary cage and gun while teaching the participants "authentic" modes of being which completely ignore Dakota and Lakota cosmology and values and place the construction

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[56]The choice at the end of allowing Black Elk to keep his artifacts while still working with Tex is somewhat astounding—how would it be possible for Black Elk to continue to work with a white man who kept him in a cage and who participated, regularly, in a tradition of breaking treaties?

of tipis (which is the traditional Lakota and Dakota spelling), methods of hunting, and even symbolically-charged artifacts such as the pipe and the hammer, casually in the hands of participants without any sort of acknowledgement of their specific histories, meanings, or connections to specific cultures and religious practices and beliefs.[57] Black Elk seems to be constructed through myth as what Deloria calls a "natural Indian," held in counterpoint with modernity (Tex), and his casual use of Lakota and Dakota technologies might be imagined as engaging the participants in anti-modern tactics, tactics to resist the dehumanizing labors of modern life such as incorporation,[58] territorial politics, and the technological organization of society (98-9). However, it is the dissemination of these technologies without care or attention to history that actually works as symbolic, ontological, and epistemological violence.

It is difficult for me to imagine this program in any way other than an oppressive program that subjugated students and the Dakota and Lakota peoples to a power relation of domination with the actor/teachers. While this program can perhaps be viewed as experiential learning (where the experiences are violence, erasure, and fear), the invisible nature of the program and the extreme ontological, epistemological, and symbolic violence preclude any possibility of a zone of proximal development being established, just as there is no possibility of play. On the surface, this program addresses many of the five problematics—the body is central to learning, participants

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[57] The lack of thought here is disturbing. It is *somewhat* similar to a situation in which someone took, for example, a crucifix from the wall of a Catholic church building, handed it to strangers with no knowledge of its meaning, and said, "Run along and play with this."

[58] Deloria defines incorporation as the linking of diverse social and economic units under rationalized control, particularly under the control of large businesses.

seem to have a Freirean subjectivity as they have huge amounts of control and choice in the program and the potential to engage in dialogue, and it seems to work for the liberation of Black Elk. However, the students are in unsettling power relations of domination to the actor/teachers, as is Black Elk, the Lakota and Dakota peoples, and all American Indians erased from history. This may indicate that the five problematics may not actually be enough when thinking about TIE and that adventure is not ethical in and of itself.

The Power of the Circle

With *Pow Wow* not adding to the repertoire of embodied practices that make up TIE, perhaps an investigation of a revised version, taking place after the Boalean turn, might yield different results that leave the five problematics intact.

To mark the 40th anniversary of TIE, Theatr Powys mounted a tour of a new program devised in homage of the original *Pow Wow.* This program was *Pow Wow: The Power of the Circle,* and its publicity flyers set the following scene for the program:

In the story of the Native North American Indians the word Pow Wow (or Pau Wau) meant a gathering of people coming together to trade. Since the mid nineteenth century the Pow Wow has been a gathering of struggle, affirmation and celebration; a living history, a reconnection with the land, with spirituality, language and life. Today, young people in Wales live and grow in a world where other peoples, nations and cultures are often portrayed as strange, threatening and ultimately hostile to the proclaimed civilised [sic] values of our way of life. Luther Standing Bear, having lived the struggle of his people,

would perhaps not find this strange. Our young people need and deserve an

opportunity to explore and explain for themselves the true diversity and richness

of human culture. In a full day experience of story, drama, music and theatre, we

invite them to become the Young Ones of the Circle and to experience its

power.[59]

As can be seen, even thought it was devised in 2005, this version of *Pow Wow*

continued a violent erasure of American Indian tribes and cultures by compressing them

into One Culture, just as the original program did. While Luther Standing Bear was a

Lakota Indian (the publicity materials use a non-related quote from Luther Standing

Bear without attributing a context or source, except his name), even the use of his name

is somewhat problematic, as it was a name forced on him at the Carlisle Industrial

School, an Indian boarding school in Pennsylvania.

This program in reality bears very little resemblance to the original *Pow Wow,* aside

from a troubling and violent erasure of American Indian cultures and the use of the Pow

Wow as a functional device. However, while in the original program the Pow Wow

was a mere device to keep control over the participants, in *The Power of the Circle*

(TPotC) it is a both a structural device and a gathering of an imagined community—all

discussions occur in the Pow Wow, participants give advice in the Pow Wow, and

participants explore dreams and ideas in the Pow Wow.

TPotC is a full-day program that happens in two halves. In the first half, the students

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[59] This was copy used in the original publicity materials for the tour and sets up the mythological world
this program works to explore. Luther Standing Bear, a writer, actor, and a Lakota Indian, had nothing to
do with the devising of this program, as he died in 1939.

build their imaginary community in role as Young People of the Circle, an imaginary

tribe that participates in the One American Indian Culture, creating maps of the land

where Tail Feather lives and learns, learning call-and-response chants, witnessing

dances, and committing to their contract to take care of Tail Feather, a young American

Indian. They learn about the circle's connection to all life—everything is in the circle.[60]

While they cannot speak directly with Tail Feather, the Young People can communicate

with her through Dream Catcher, a doll with the power to connect all aspects of the

circle. In this first half, the Young People witness Tail Feather's naming; her

connecting with the land and animals; her learning to fish, hunt, and dance; and her

immersing in the culture and indigenous knowledges of her people through her contact

with Spirit Ancestor. Toward the end of the first part, Tail Feather has a dream

conveyed only through pre-recorded sound, and the Young People are asked to interpret

the dreams vis-à-vis the sounds produced:

> *The Young Ones of the Circle listen. There is a soundscape of the approaching*
>
> *and encroaching. Steam trains; wagons; gunfire; marching; drums; building*
>
> *work; The Town; The school; The Bell. Intermittent pauses for reflection on*
>
> *what is heard/seen. (TPotC 19).*

As the Young People discuss the dreams, they break into small groups to create images

of the dreams. They name the dreams, and then connect them to Dream Catcher so that

Tail Feather may see the dreams as well before leaving on her journey.

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[60] The circle serves as a metaphor for cultural and spiritual connection as well as an actual, physical space where the Young People gather in times of need, change, or danger in order to discuss possibilities and make decisions.

In the second half, the Young People work to help Tail Feather resist enforced assimilation into dominant culture vis-à-vis an Eagle who himself has been forcefully assimilated. He renames her Lucy, takes away her moccasins, forces her to wear shoes, changes her hair, removes her feather, and forces her to write in English. As he does this, he cuts her off from the circle with fences that serve as both physical and metaphorical barriers. Tail Feather becomes paralyzed with this disconnection from her culture and spiritual heritage, and the Young People work to find ways to help her reconnect with Spirit Ancestor, Dream Catcher, and the circle itself. Ultimately they succeed, overcoming the Eagle's last attempts to assimilate Tail Feather with a waltz, and Tail Feather asks for their help one more time—how can they help the Eagle, who is sick and dying, reconnect to the culture he has given up? How can they help him reconnect to the circle? With the posing of this question, the program ends.

This program makes quite a bit of use of Image Theatre and role play as well as certain other Boalean tactics of sensory awareness and expression. While Boal's goal, as an embodied interpretation of Freirean pedagogy, is to activate spectators into active subjects (spect-actors), something different happens in *TPotC*. Once again a well-intended program erases American Indian peoples and cultures through compression, mythology, and epistemological violence. This time, however, instead of framing the Indian protagonist as the vanishing Indian or the natural Indian, the program frames the protagonist, Tail Feather, as a "New Age Indian."

For Deloria, the notion of the "New Age Indian" emerged from a countercultural spiritualism and was strongly embedded in the New Age movement by the early 1980's

(170). *New Age*, as a container, spans an ambiguous time period, and as Deloria notes,

New Age as a term serves as a general organizing idea for a wide range of practices,

most of which involve waiting for large-scale changes in human consciousness and a

utopian era of peace and harmony (170). New Age movements, focusing on individual

liberty, often appropriated and blended cultures of Others, working for a sort of happy

multiculturalism that invested all cultures with relativism that worked, ultimately, to a

sort of universal brotherhood that noted difference but was indifferent to it (174-75).

Within New Age movements, playing Indian meant playing the New Age Indian, who

was imagined in positive yet mystic terms of communitarianism, environmentality, and

spiritual wisdom (174). The New Age Indian occupies new mythical territories and

new mythical histories—the violence of relationships with the United States and the

resulting genocides, executions, broken treaties, theft of land, etc. vanishes underneath

the new imaginary of the Indian as a wise, spiritually adroit, and magnanimous Other

who lives on a poverty-stricken reservation far away. Again, with the New Age Indian

there is One Indian, and the histories and cultural differences of hundreds of tribes with

their own languages, values, means of living, etc. compress into the gentle native who

bestows others with the gifts of his wisdom. Perhaps the most significant shift for the

New Age Indian is the shift in location of the national imagination. In most previous

constructions of the American Indian as Other, he (and it is almost always a he) is

located either as necessarily inside America or necessarily outside. However, in the

New Age imagination, the American Indian is neither inside nor outside because he is a

part of a universal brotherhood living the good life (175).

This sort of New Age Indian can be seen fairly clearly in *TPotC*. Tail Feather's journey is a spiritual one, although it resonates with a historical operation to assimilate American Indians into the culture of the United States, often rather violently. What happens, unfortunately, in this iteration of *Pow Wow* is that the participants (and the actor-teachers) become appropriators of an imaginary Indian culture that simultaneously erases the actual lived experiences of American Indians as well as their histories of living within violence while also presents aspects of imagined wisdom for the participants to manipulate and consume as they wish—this can be seen, for example, in the manipulation of Dream Catcher throughout the program. I think this program attempts to be more sensitive to questions of indigenous peoples living amongst violent colonizers, but ultimately, by erasing historical specificity in favor of a mythologized, happy multiculturalism, *TPotC* does a similar sort of epistemological , ontological, and symbolic violence to American Indians while simultaneously implicating the participants in the same sorts of violent erasures and maneuvers.

TPotC, in ways similar to *Pow Wow,* seems to offer positive responses to the five problematics—the participants seem to be co-learners along with the actor/teachers (although they are learning mythology as if it were real), subjectivity seems to be a Freirean subjectivity, the body is central to a constructivist epistemology, and unlike *Pow Wow, TPotC* seems to work for liberation rather than social control. But if this program, like *Pow Wow,* can do so much violence and establish relations of domination with its subject so easily, then the five problematics do not seem to be enough. The devising of cultural programs that explore the Other so casually such as this makes it

possible to think and speak of an additional problematic, that of ethical action. This problematic would propose questions such as, what is ethical action, and how can ethical action be built into TIE fundamentally? What would an ethical practice of TIE look like? What are the ethical responsibilities of a TIE program and company to participants and hosting institutions? And perhaps most pertinent of all here, what are the ethical responsibilities of a TIE program (and its devisers) to its subject matter and material?

I will explore this notion of ethical action in more depth in Chapter 3: *Homelands*, but for the moment I will rely on Foucault's notion of what is ethical that I stated earlier in this chapter: ethics is being in power relations without domination (or with as little domination as possible). For a TIE program, this problematic would seem to mean that the responsibility of the program and its practitioners is to be in power relations without domination, both in relations with participants (which is really what the first five problematics get to, ultimately), and with it subject matters and materials. This is where *Pow Wow* and *The Power of the Circle* ultimately fail. By engaging in the historical erasures of American Indians and the specificities of their cultures, languages, cosmologies, practices, and histories, and remapping them into new mythologies, these programs commit epistemological, ontological, and symbolic violence, albeit in very different ways, and probably unintentionally. However, intent does not always matter, and this violence is real. These programs, in different ways, produce power relations of domination, and ultimately both the participants and American Indians suffer.

This chapter has been a historiographic operation and intervention on TIE as both an

archived performance history and a repertoire of embodied practices that move within and through many different programs throughout the history of TIE, and indeed are still utilized in programs today. While seemingly, overall, a worthwhile and useful project in terms of dialogic learning and liberation, TIE can also have negative, even violent outcomes. In particular, my historiographic operation here has noted a crisis point in TIE that calls for a sixth problematic, that of ethical action. I will leave this chapter with one final thought, an important question. If the problematic of ethical action is so important to the practice of TIE and TIE as a practice, and if even well-meaning programs can produce intense violence as *Pow Wow* and *The Power of the Circle* do so easily, then is Helen Nicholson right about TIE? Has its day come and gone? Is TIE a practice that is too dangerous to even think of continuing? This is a question I will explore in depth in the next chapter.

Chapter Three

Homelands: TIE as Critical Performative Pedagogy

Oh my body, make of me a man who always questions! Franz Fanon, *Black Skin, White Masks*

We don't just teach or study bodies. We teach and study as *bodies and our bodies are, in turn, literally reshaped by the "hows" and "wheres," the material practices, of our pedagogy.* Judith Hamera, "Exposing the Pedagogical Body: Protocols and Tactics"

[S]chools seem to contribute to inequality in that they are tacitly organized to differentially distribute specific kinds of knowledge. This is in large part related both to the role of the school in maximizing the production of technical cultural "commodities" and to the sorting or selecting function of schools in allocating people to the positions "required" by the economic sector of society . . . . [S]chools also play a rather large part in distributing the kinds of normative and dispositional elements required to make this inequality seem natural. They teach a hidden curriculum that seems uniquely suited to maintain the ideological hegemony of the most powerful classes in this society. Michael Apple, *Ideology and Curriculum*

As noted in the previous chapter, TIE as a performance modality, a pedagogy, and a political practice poses certain problematics, in particular that of ethics. In analyzing the operations and tactics of *Pow Wow/The Power of the Circle*, I relied on Foucault's notion of ethics as being in power relationships without domination (or at least as little as possible). In expanding an exploration from both *Pow Wows* to TIE as a repertoire of practices, however, it might be useful to enhance this notion of ethics through a postmodern lens. I propose for TIE four aporias,[1] --what theatre historiographer John Fletcher calls "danger zones" (3)--which will in turn trigger the two major questions I explore in this chapter: first, given the dangerous potential for TIE, is it a practice worth engaging in the 21st century; and second, how might TIE be imagined as an ethical

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[1] An aporia is a danger or problem, a perplexity. I am using the notion of the aporia to explore un-dismissible potential contradictions of TIE in a way similar to Lyotard's use of aporia in *The Postmodern Explained.*

practice, as a critical performative pedagogy?[2] In this chapter, then, I explore an

expanded notion of ethics through a postmodern lens and then outline and explore the

four aporias. In responding to the aporias, I propose TIE first as a critical pedagogy and

then as a critical performative pedagogy, which leads into my case study for the chapter,

Homelands, in which I provide an initial response to the question of whether TIE has

relevance for the 21st century.

Postmodern Ethics

The notion of ethics can suppose foundational systems of assessment and evaluation

used to prescribe behaviors and actions in terms of wrong and right. As Joe Marshall

Hardin rightly notes, some historical notions of ethics have proposed systems meant to

serve as "consistent models for action in every situation and from every perspective,"

but such systems are, in light of the postmodern condition, problematic (64). In place of

such rigid, passive codes meant to evaluate action and choose behavior, Hardin

proposes systems of ethics that engage open-ended critique, questioning, and self-

reflexivity. James Porter, writing specifically about a postmodern notion of ethics,

proposes such a system as one reliant not upon "a set of answers but a mode of

questioning . . . that [leads to] informed, critical, and pluralistic decision making" (218).

Ideas of ethics, then, are informed by historical conditions as well as by contemporary

circumstances and, while based in specific values (or principles, as Porter states) can

become a form of active engagement and reflection rather than simple choices made in

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[2] Please see Fletcher's excellent unpublished essay "Dangerous Empathy: Three Aporias." In this essay
Fletcher utilizes Foucault to distinguish what is dangerous from what is bad, noting that what is
dangerous can still be useful, as long as one bears in mind, and does not dismiss, the dangers.

order to be in alignment with a pre-existing code of behavior. Ethical activity becomes

a task of dismantling and reconfiguring master narratives through constant critique and

questioning.

This movement of questioning, dismantling, and reconfiguring resists the closure of

discursive meanings and opens spaces of possibility for new power relations, forms of

knowledge, and encounters with O/others. Because there is no longer a static, ready-

made code prescribing behavior, postmodern notions of ethics require active

participation in choosing how to engage in power relations with an O/other. This active

participation means that a static, pre-determined code of action/behavior may no longer

apply, as each encounter will have differing historical, economic, and social conditions.

This does not mean that there are no values being enacted through ethical action

because each encounter is "relative," or that a postmodern ethics cannot exist because

there are no universal values; rather, it suggests that a turn of thought is required. Just

as Foucault suggests that truth is not relative but rather relational, postmodern ethics

cannot be dismissed with the notion "everything is relative," but rather should be

thought of as relational; in particular, postmodern ethics involve relations of the self to

an O/other.

In contrast to this notion, Foucault proposes an alternative view that ethics might be

thought of as the relationship one has to oneself, what he terms a *rapport à soi,* which

determines the ways in which an individual constitutes herself as a moral subject of her

own actions ("Genealogy" 263). This relationship of self to self (rather than self to

others) has four major components: the aspect of the self most relevant for morality;[3] the mode of subjectivation, that is the ways people are incited to recognize moral obligations;[4] self-forming activities, that is the means by which one chooses to change himself in order to become an ethical subject; and finally the telos, the kind of being one hopes to become by engaging in moral acts (263-5). Ultimately, for Foucault, ethics becomes the conscious and reflexive practice of freedom—"ethics is the considered form that freedom takes when it is informed by reflection" ("Practice of Freedom" 284).

I do not see these differing notions of ethics as mutually exclusive, particularly as they both revolve around notions of relationship. Foucault's notions of ethics, the relationship of self to self, may even be thought of as a precondition for the postmodern notion of ethics. Before one can question, dismantle, and reconfigure power relations in order to open new, equitable spaces of relation with an O/other, one must engage in a reflexive relationship with oneself to determine what aspect activates one's moral action, how to recognize when moral action is necessary, what modes of action might be taken, and the kind of moral being one wishes to be. It is then that one can attempt to be in power relations without domination. The key notion here is *relation*. That is, no ethical activity takes place in isolation but rather must be in relation either to the self or to an O/other.

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[3] For Foucault, this aspect tends to be historically constituted. For Kant, the aspect used to determine moral action was intent, while in times of Christian domination the aspect is subjugation of desire. In a contemporary time in which the priest has been replaced by the therapist, the aspect is feelings (263). I suggest that in a politically-engaged activity such as TIE, that aspect is social justice or liberation.
[4] Here Foucault means ideas such as divine law, natural law, a rational rule, or even an attempt to aestheticize life as an object of beauty (264).

Aporias of TIE

This brief discussion of postmodern ethics raises several questions about TIE and its practices, particularly in light of *Pow Wow* and its reimagined form *The Power of the Circle*. TIE practitioners have tried, since its inception, to generate new forms of subjectivity closer to the Freirean coordinate of active, constructing subject rather than that of Foucault's subjected-to coordinate, and have invested TIE practices with values of participatory democracy and liberation, particularly for young people belonging to working classes (see, for example, Vallins' initial report "Theatre in Education"). However, the problematic of ethical action brings to light four aporias that must be considered if TIE is to continue to be a relevant practice in the 21st century.

1) TIE can act as an oppressive oppositional force.

TIE practitioners claim, vis-à-vis writers such as Paulo Freire and bell hooks, that education is a practice of freedom. This notion of working for freedom and for social justice marks TIE as what Chela Sandoval would call an oppositional movement, a social movement that has the potential of developing a differential consciousness with/in its participants. However, oppositional movements that do not strive to develop a differential consciousness have the potential to repeat the "oppressive authoritarianism" from which they are attempting to free themselves and, "become trapped inside a drive for truth that ends up only in producing its own brand of dominations" (59). In aggressive work to highlight oppressive action and work against dominant ideologies and power relations, TIE, even with best intentions, could become just as oppressive as the power relations and techniques it seeks to rewrite or replace/re-

place, particularly when a program focuses more on oppositional power relations than spaces of subjectivity and liberation.[5] If it were to do so, TIE could potentially slip from dialogic to monologic structures. Such a move would then allow those invested in maintaining the current social order and dominant power structures, as well as TIE participants (who tend not to be able to choose whether or not they are participants), to write TIE off as mere propaganda. If TIE were to serve such a propagandistic role, then it would be oppressive.

2) *TIE may erase the possibility of the individual.*

A certain trajectory of thought emerged in TIE practice, particularly in its earlier days of work as a socialist, class-conscious labor of production, that collective action was all that mattered (Baskerville 3). This idea, to some degree, persists today in statements such as "It doesn't matter what the individual wants; it only matters what the group wants."[6] While I agree with Freire, Augusto Boal, and numerous other activists, artists, organizers, and pedagogists[7] that structural changes to ideology, hegemony,

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[5] I am thinking in particular here about *Pow* Wow as well as a program from the Wales-based Action PIE in 1985 called *Questions Arising in 1985 from a Mutiny in 1789,* a controversial program which in effect caused them to lose all funding and shut down. This program does exactly what I have described here—it focuses explicitly on oppositional power relations rather than on subjectivity, liberation, or even dialogue. The director, Geoff Gillham, considered by many TIE practitioners in Great Britain to be one of the leaders of the field until his death in 2001, hoped to locate this particular program as an extension of Brecht's major pedagogy. However, the program lacks the dialectics of Brecht's work, seemingly demanding a dominating consent even while claiming to be dialogic.

[6] This statement was made to me by a long-time TIE practitioner, educator, and administrator during a panel presentation at the American Alliance for Theatre in Education Conference in 2007 in Vancouver, BC. The purpose of the panel was to explore the broad range of perception of and practice in TIE. I find it relevant because of the large role this practitioner continues to have in training future TIE practitioners and shaping the ways they think about and engage the work, and because it is a statement I have heard often from many practitioners.

[7] I am borrowing the term *pedagogists* from Joe L. Kincheloe, who uses it in place of the awkward and somewhat problematic term *educationalists.*

dominant power structures/relations, and the oppressions of the status quo are best

effected for social justice through collective coalitional action, I find the sort of erasure

 embedded in the statement above to be dangerous.[8]

   Bertolt Brecht warns of theatre projects that imagine the audience not as a collection

of individuals but rather as a collective individual, a mob (79). Such thinking posits

that as a mob, the audience develops an immature mob mentality that can only be

affected by emotion, and Brecht puts this sort of collective audience in opposition to the

notion of a collection of individuals capable of thinking, reasoning, and making

judgments and therefore capable of mental and emotional maturity. The possible and

sometimes practiced group-only mentality of TIE programs removes the individual in

favor of a group (mob) mentality. Such an imagining of the audience removes the

possibility not only of a postmodern ethical encounter of the self with an O/other in the

audience because there are no selves but only a group, but also of Foucault's notion of

the ethical relationship of self to self. When there is no self because there can only be

Selves, the individual thinking, acting subject is erased and therefore cannot be in

relationship to herself.[9]

   Programs such as *Questions Arising in 1985 from a Mutiny in 1789* not only

imagine this sort of collective audience but also manipulate it into specific, ready-made

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[8] I should be clear here that I align myself with Sandoval's thoughts on coalitional consciousness, in which relationships are formed tactically and temporally in order to work together for the common good. A coalitional consciousness does not erase differences in ways that the idea of community might or inscribe a collective identity as community does; rather, differences are highlighted and become potential differential oppositional tactics for transformation and change.

[9] Perhaps a different example might be useful here. If person B enters as a student participant in a TIE program that works to erase the individual, then person B cannot engage in an ethical relationship of self to self because there is no longer person B…there is only ABCDEFGHIJ.

modes of thought by making sweeping statements that demand a dominating consent to oppositional monologues rather than asking questions and providing opportunities for dialogue. In *Questions Arising,* this happens specifically through the direct manipulation by the facilitator, who guides audience members away from the possibility of self-thought and self-encounter by interpreting the actions of the program for the audience, transforming the audience from a collection of individuals into a singular group capable of only one thought—the thought provided by the program. When the possibility of the individual is removed through enforced placement into a group identity, it becomes easy for a TIE program to dictate and transmit what correct thought must be (becoming an oppressive oppositional force), for as Michel de Certeau reminds us, identity freezes the gesture of thinking ("Laugh" 194). This sort of negation of the individual can be viewed as a type of ontological violence.

A second way this aporia can manifest is in the structuring of TIE programs to exclude the possibility of opposition from individual student participants. That is, there is the possibility that TIE programs do not and cannot allow for individual students to resist the program itself, either by taking actions which cannot be accounted for within the progression of the program or by wanting to drop out of the experience altogether. Because TIE most often takes place in school settings, young people generally do not have a choice of whether or not to participate in a program. They must attend school, and someone at the school, usually an administrator or teacher, has chosen their participation for them. This is one reason TIE can never be thought of as a manifestation of Boal's notion of TO work. Participants are always already in power

relations of dominance by the very fact that they are both students and children, and

therefore are in unequal relations with school as a structure and as a space filled with

"professionals" who purportedly know what is better for a student than a student can

and also with adults, who always already have domination in an adult-child binary

system. This second aspect, the adult-child binary system, is also exacerbated

somewhat when TIE actor/teachers, who tend to be adults, enter a school space to work

with young people. Because TIE has the potential of being work *for* young people

rather than work *with* young people, there is a possibility of domination.

Since TIE operates in this strange dynamic of simultaneously wanting to be a

liberating force yet working through dominating power relations, it has the danger of

trying to force liberation on all participants by fostering the mob mentality against

which Brecht warns. Differences in individual thought can effectively be erased or

simply ignored, forcing participants into actions they may not want to take because

"everyone else is doing it." Additionally, because TIE operates with the enforced

cooperation of children in a school setting,[10] the possibility that a student might choose

not to participate is rarely acknowledged and may not be accounted for in the program

itself. This may result in a different sort of erasure of the individual in favor of a group

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[10] I should be clear here that while it is true students may not have the choice of whether or not to participate, and that hosting classroom teachers have the potential of acting as a policing force, demanding "correct" behavior and actions from students in a program, many TIE practitioners think that the very nature of TIE as creative play appeals to students and creates a natural desire to participate. Because programs work to change power relations and decenter the authority of "teacher" into a space of collaboration and co-creation of knowledge, TIE practitioners tend to imagine that they are not reproducing power relations of domination. While this may be true, the possibility that a collection of individuals can be erased and replaced by a collective individual raises serious questions, as I present here, that must be attended to if TIE is to be a potential liberating activity and not a mere force of acculturation, even if that acculturation is into what is deemed liberatory thought.

mindset, although the results are a similar sort of ontological violence.

    3) TIE can engage in multiple forms of violence.

    As evidenced in both examples of *Pow Wow*, the multiple, diverse cultures

of American Indian peoples, American Indian people in general as well as the Oglala

Lakota people, the student-participants, and even the actor/teachers are objectified in

multiple ways through erasure, homogenization, and colonization. Both *Pow Wows*

attempt to generate subjectivity for participants through ontological, epistemological,

and symbolic violence, and as a result generate Freirean subjectivity for no one,

locating everything in the coordinate of Foucault's subjected-to. This is easy to do

when TIE is imagined not as an ethical encounter with an O/other but as merely a series

of active techniques for generating learning by doing. As implicit in the sixth, but most

important, problematic of ethical action, it is not enough to engage student bodies

through activities; rather, all actions must be located within an ethic of being in power

relations without domination.

    Freire notes that human activity consists of action and reflection, and that praxis

occurs when action and reflection are inextricably intertwined, so that humans engage

in active reflection and reflective action. It is through praxis that humans gain the

ability to understand the world as it is, their relationship to/in that world, and the

potential to change that world. However, when praxis is not achieved and action and

reflection are engaged independently, if at all, the result is activism or verbalism. As

English scholar Deborah Mutnick notes, unreflective activism results in reckless

adventurism and passive reflection leaves the status quo intact (42). Both of these

results describe both *Pow Wows* fairly well.

When praxis is not achieved and spaces for ethical encounter are not created, it is

fairly easy for TIE to move from dialogical engagement to antidialogical oppression.

Freire notes four main strategies of antidialogical (and thus oppressive) action, three of

which are important here because they may be unintended outcomes of antidialogical

TIE: conquest, manipulation, and cultural invasion. In *conquest*, antidialogical action

works to control all aspects those subjected-to it by any means, from the toughest, most

overtly repressive means to the most solicitous-seeming paternalism (*Pedagogy* 138). I

would extend this thought to include the subject matter of the TIE program, whether

that be historical activity, subjugated cultures, or even mathematical problems.

Content, form, and aesthetic can be subjugated just as easily as the participants,

particularly when the contents, forms, and aesthetics involved are traditionally excluded

from mainstream engagement on their own terms and constitute subjugated

knowledges.

Manipulation, which is a tool of conquest, refers to the means by which dominant

powers try to force others (here, the student participants of TIE programs) to conform to

their objectives (147). In *Pow Wow* this can be seen in the Invisible nature of the

program, which manipulates students into thinking the program is real life and so

respond in kind, as well as the ways the actor/teachers frame the events of the program

so that students must take certain actions so that the program may continue: students

must let Black Elk out of his cage; students must learn how to hunt and how to put up

tipis; etc. In *Pow Wow: The Power of the Circle*, manipulation occurs in the ways

students are framed as non-specific children of the circle (of a nameless tribe) and the

new-age trappings that serve as the means for their physical participation. Freire notes

that manipulation works to anesthetize people so that they do not think; in both *Pow*

Wows students are anesthetized by the presentation of their Romantic notions of the

Indian as Noble Savage as actual, true representations, and so do not have to think about

the violence they are witnessing and implicated in by their own participation in the

programs.

Cultural Invasion is both a tool for and a result of conquest, according to Freire

(154). Cultural invasion happens when "invaders penetrate the culture context of

another group, in disrespect of the latter's potentialities; they impose their own view of

the world upon those they invade and prohibit the creativity of the invaded by curbing

their expression" (152). While cultural invasion can certainly happen to young people

in a specific class, it seems likely, at least in TIE, to be an antidialogical action against

the subject matter of a particular program like either *Pow Wow*.[11] Cultural invasion

allows multiple forms of violence, such as symbolic, ontological and epistemological

violence to occur within power relations of domination.

The three strategies of antidialogical oppression that Freire presents, while creating

the conditions that allow for multiple forms of violence to occur, themselves are forms

of violence as well. The possibility that TIE as a performance phenomenon, pedagogy,

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[11] I certainly do not mean to claim here that students grouped into a class have a singular culture, although young people as a heterogeneous collection can still be invaded, particularly by Invisible TIE or propagandic TIE.

and political practice can divorce itself from certain ethical considerations and allow

multiple forms of violence to occur, or rather to engage directly in multiple forms of

violence, makes TIE a dangerous endeavor indeed.

4) TIE has the potential to reinscribe dominant ideologies and power relations.

While TIE labors most often to be a cultural and educational intervention in order to

generate spaces of possibility for imagining new ways of being and knowing, it can

easily be coopted by dominant power and redeployed as a form of Foucauldian

discipline and domination rather than liberation. In the same way that Augusto Boal's

Theatre of the Oppressed can and has been coopted and redeployed to support dominant

ideologies and power relations, for example, training New York police in how to "deal"

with citizens or training sales clerks how to overcome objections to sales, TIE can and

has been used as a means of correct training to get children (rather than young people)

to think correctly and accept their correct places in society.[12] This started to happen

particularly in 1988 with the emergence of the National Curriculum in Thatcher's

Britain. The survival of many TIE companies required them to collude with the

National Curriculum, itself an operation of power designed to force children into the

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[12] Alisa Solomon, in "Theatre of the Recruits: Boal Techniques in the New York Police Academy" presents an interview with Grace Telesco, head of the behavioral science department at the New York Police Academy, detailing how TO techniques are used to train officers to be more effective at policing. Nick Nissley, Steven Taylor, and Linda Houden, in The Politics of Performance in Organizational Theatre-Based Training and Interventions," describe corporate uses of Image Theatre and Forum Theatre for training employees and actually advocate these tools of "Boal's theatre criticism" because they *allow workers greater control in shaping their roles in training!* Taylor goes on to argue, in "Theatrical Performance as Unfreezing: Ties that Bind at the Academy of Management," that Boal-based theatre is useful in managerial training because it activates "unfreezing," a step necessary for organizational change. These are just a few ways that TO has been coopted and redeployed. Boal was aware of these developments and argued until his death in 2009 that TO activities used to train oppressors to find more effective ways to oppress cannot be considered, or called, Theatre of the Oppressed.

correct means of training and to distribute and organize them appropriately in society in

order to maintain economic power, or vanish.

Many TIE companies did vanish, opposed to the ways schooling was being used to

maintain the status quo, but other companies either transformed themselves into

National Curriculum-compliant and -supporting companies or managed to find new

means of funding and new ways of reaching young people.[13] Such transformations

often materialized as a conversion into a more traditional touring young people's theatre

performing plays with traditional audience-actor relationships and forms of subjectivity,

albeit with a more political/social theme than traditional young people's theatre, with

optional resource guides for teachers to use, or more strident changes into Theatre in

Health Education companies with accompanying changes from a problem-posing

system to the banking model of education.[14]

TIE occupies a precarious position in education systems, as it claims to be liberatory

for its participants yet must be approved by administrators in order to get into schools at

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[13] I should note here that the vanishing of TIE companies actually started earlier in the 80's as Thatcher's conservative government reduced arts funding and funding to LEA's upon which most TIE companies relied. Because of the ethos of workers' theatre inherent in many companies, the idea of charging schools for their services was often seen as anathema, and many companies folded rather than attempt to turn TIE into a capitalist venture. Today, however, that sort of idealization has nearly vanished, and Theatr Powys is the only TIE company in Great Britain that does not charge schools anything for its TIE services.

[14] Theatre in Health Education, as the name suggests, is a form of interactive theatre that focuses explicitly on topics of health education, including mental and emotional health. It sometimes borrows heavily from the methodologies and repertoire of TIE, but more often works within an empiricist epistemology and a banking model of education. TIHE tends to operate with more support from administrative officials as it makes direct links to public health. The TIHE industry grew in Thatcherite Britain, apparently starting in 1989 with Y Touring, the touring theatre company of the central YMCA in London. TIHE has been used extensively both in Africa and in African diasporic communities around the (English speaking) world in an attempt to help combat HIV/AIDS, with greater and lesser successes. The notion of using theatre for social ends provides an interesting link between TIE (vis-à-vis TIHE) and Theatre for Development. Unfortunately, a comprehensive examination of either TIHE or TfD is beyond the remit of this study.

all. Tactics such as demonstrating how TIE meets mandated standards, while necessary

for allowing companies access to schools and students, might also be seen as

reinforcing the policies and practices of top-down education, particularly in supporting

a standardized curriculum chosen for specific economic and social purposes, which

ultimately dehumanize students. By participating in formalized schooling structures,

TIE tacitly seems to support those structures even if claiming to undermine them at the

same time, which requires TIE to be especially cognizant of the multiple effects and

multiple allegiances it may or may not have as well as what the actual outcomes of its

labor might be.

In addition to occupying a tenuous outsider-but-insider position, TIE has the further

danger of being completely coopted by dominant powers in order to maintain things-as-

they-are. I am mindful of a so-called TIE program that was commissioned in 2000 by

the Minnesota Higher Education Services Office to introduce third through eighth

graders to the idea that they should attend higher education. The program was created

by CLIMB Theatre and toured for three years, including performances for and in the

state legislative houses.[15] The idea of introducing young people to thoughts that further

education will improve their lives seems innocent enough, but the actual effects of the

program ultimately seemed to me to be reinscribing for certain young people of

privilege that they would attend college and alienating others, from lower socio-

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[15] In transparency, I note that I was employed by CLIMB Theatre at the time to create the program in collaboration with MHESO. While MHESO officials, and the state legislators who saw the performances in their session, were overtly pleased with the program, it was not a positive experience for me and my attempts to engage in a student-centered, critical pedagogy. I did, however, learn a lot about values, power relations, and maintaining the status quo.

economic backgrounds, from even the possibility of continuing education past high

school because of the types and great amounts of information that were required to be

mastered—ways of paying for school, specific classes needed for school, types of

schools, etc. After the conclusion of the program I observed that the end effect was that

dominant economic relations and ideology were reinscribed in/on the bodies of the

student participants—higher education became equated with greater income, and greater

income became the singular mark of success in society as well as chief means of access

to society (that is, being American translated into having the income required to buy

whatever one wanted). Of necessity the program, which consisted of a formal theatre

event and two days of in-class drama-based work before and after and then a follow-up

the following year with three visits, inhabited a banking model, transmissive system of

education. Just as Boal ardently stated that the use of Theatre of the Oppressed

methodologies and activities to train police officers was absolutely not TO, I state that

this program was not TIE, even though it borrowed from TIE's repertoire and masked

itself as such. However, this sort of activity and masking can happen any time TIE is

coopted by dominant powers and used as a means of content delivery. This is a danger

for TIE.

These four aporias present some troubling problems for TIE. Is there a value to

continuing to work with TIE as a performance modality, a pedagogy, and a political

practice when TIE is so clearly what Michelle Kisliuk would call a risky endeavor

(116)? Knowing the aporias, can one ethically engage TIE as a worthwhile project of

liberation and social justice? Is it possible to imagine a contemporary space for TIE, or

has TIE's day come and gone, as Helen Nicholson seems to suggest in *theatre &*

education, leaving a space for new forms, new practices, and new theories to fill?

TIE and Critical Pedagogies

Again, perhaps because of my pathological hope, I think TIE has the potential to

reinvent itself as an ethical form of co-investigation and knowledge construction

between young people and actor/teachers. However, I think that hope must be

grounded in certain philosophical and pedagogical thoughts and practices that are

themselves grounded in ethical investigations, explorations, and configurations of

power relations, knowledge construction, and subject formations. Such a grounding can

be achieved when TIE consciously and intentionally engages with critical pedagogies.[16]

While earlier chapters have attempted to identify TIE as an object of study and

as a series of practices described in particular archives and passed along through a

specific TIE repertoire, this chapter attempts to reinvigorate TIE as a performance

modality, pedagogy, and political practice by reimagining it as a critical pedagogy.

This positioning allows TIE to enter a critical discourse it perhaps has not been able to

engage up until this point.

Introductory Ideas of Critical Pedagogies

Critical pedagogies might be thought of as a bricolage of approaches to and

philosophies of teaching and learning that view education as the practice of freedom

and work in opposition to education that, as pedagogist and scholar bell hooks states,

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[16]I use the term critical pedagogies here rather than critical pedagogy as a specific indication of the large number of theories and practices that arrange and categorize themselves under the umbrella term *critical pedagogy*. Just as it is impossible to talk about feminism rather than feminisms, it is impossible to talk about critical pedagogy as if it were one coherent set of stable philosophies, theories and practices.

merely serves to reinforce domination (*Transgress* 4). Critical pedagogies, as

evidenced in the ideas of scholar and educator Michael Apple, tend to view Western

schools as (re)productive factories bent on cultural preservation and distribution by

recreating forms of consciousness steeped in hegemony and ideology that enable social

control to be maintained through discipline without dominant groups having to engage

in overt mechanisms of domination (2). Viewed in this way, education is never a

neutral act, but is always already deeply embedded in power relations. Therefore,

education that masquerades as neutral actually works in the economic and cultural

reproduction of class relations. The claim of neutrality also ignores the choices that are

made in determining what knowledges are worthy of note and preservation, who

chooses, and how those choices work to legitimate knowledges, as the selected

knowledges form merely a tiny part of all possible social knowledges and principles (7).

In addition, the claim of neutrality ignores the hidden curriculum in schooling that

works to reproduce and maintain hegemony, which in turn attempts to organize and

distribute students "correctly" to maintain dominant economic and social powers (41).

Working in opposition to the sort of schooling that labors to maintain dominant

power relations and social and economic structures, critical pedagogies often engage

education that labors to unmask the hidden curriculum and to reveal the power

structures and struggles inherent in schooling and knowledge acquisition (which are not

the same things). Critical pedagogies also tend to work to resist oppressive power

relations of racism, sexism, classism, heteronormativity, ableism, gender normativity,

etc. Critical pedagogies yearn, it seems, to create spaces of equality in which students

can practice a participatory democracy and co-create knowledge in ethical encounters with O/others and self. Critical pedagogies are, of necessity, ethical encounters; otherwise they stop being critical pedagogies and become oppressive oppositional discourses or oppressive normative discourses.[17]

Atomic and Molecular Knowledges

Most critical pedagogies view knowledge as a social construction rather than existing as *a priori* facts waiting to be (re)discovered by students in educational endeavors, and therefore critical pedagogies tend to align themselves with Freire's problem-posing, constructivist methodology and epistemology rather than a transmissive, banking model necessitated in an empirical or rationalist epistemology. A conceptual metaphor might be useful here. In the Introduction, I noted that knowledge in systems of education based on high-stakes standardized testing takes on the form of individual atoms. I call this atomic knowledge. Atomic knowledge appears in discrete, potentially unrelated forms that can be transmitted from teacher to student and can be easily tested (for memorization and perhaps certain application) on standardized tests. Because atomic knowledge takes the form of discrete particles, it participates in an academic apartheid *pace* Sandoval. Knowledge exists in and of itself, and while it might accumulate as collections of atoms, the atoms themselves, the facts, are what is important.

Critical pedagogies, on the other hand, might imagine knowledge as molecular. By

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[17] Not everyone would agree that the practices of critical pedagogies are ethical. Indeed, one of the main criticisms of critical pedagogies is that there are merely attempts to acculturate students into the world view of the teacher and therefore serve as a form of epistemological violence. I will be exploring this, and other, critiques, shortly.

molecular knowledge, I mean that knowledge is not ready-made bits pre-existing in

isolation or in completely discrete areas, as atomic knowledge might be imagined.

Rather, knowledge forms when links are constructed and atoms join together to form

molecules. Molecular knowledge, as constructed knowledge, operates within a

different epistemological framework than atomic knowledge, a framework I would call

a critical constructivist framework. The ways that atoms bond together to form

molecules, therefore, become just as important as the atoms themselves—different sorts

of bonds/linkages allow for different types of charges and interactions. As a metaphor

then, molecular knowledge describes knowledge that is interdisciplinary, social,

constructivist, historical, material, etc. Molecular knowledge explores not only the

potential connections but also the ways those connections might form. Molecular

knowledge is situated knowledge, that is, it arises out of specific historical, economic,

and social conditions and highlights those conditions not in a positivistic sense of these

are the ways these conditions will always be, but in the sense that these are conditions

as they are (or were), and because these conditions are socially constructed, they can

change, and other forms of knowledge (and ways of being) are possible. Molecular

knowledge does not hide behind a façade of scientific objectivity and does not presume

that there is only one correct way of acquiring or constructing knowledge. Multiple

bonds allow for multiple pathways for construction. Finally, molecular knowledge may

not be easily testable on standardized tests, but finds other ways to materialize and

requires other methods of assessment. While not perfect metaphors, I find the notions of

atomic and molecular knowledges useful in helping to distinguish between the types of

knowledges theorized by various philosophies of schooling, particularly some of the differences between critical pedagogies and other pedagogical positionings.

Paulo Freire and Pedagogy of the Oppressed

While critical pedagogies develop theory and practices from numerous locations such as feminist pedagogies, queer pedagogies, border theories, Neo-Marxist theories, Deweyan theories, Vygotskian theories, Boalean theories, cultural studies, gender studies, postmodern theories, etc., the heart of every critical, engaged, transformative, empowering, and/or radical pedagogy seems to revolve around Brazilian educator and pedagogist Paulo Freire and his notions of a pedagogy of the oppressed. Freire's pedagogy, informed by his literacy work with peasants in Brazil and his ultimate political exile, seeks to re-engage the human aspects of teaching. Freire states unequivocally that the vocation of the human being is to become more fully human (*Oppressed* 43). His project of humanization and liberation utilized education as a site of resistance to dehumanizing power relations. Freire starts with the belief that the role of women and men was "not only to be *in* the world, but to engage in relations *with* the world—that through acts of creation and re-creation, [humans] make cultural reality and thereby add to the natural world, which [they] did not make" ("Education" 43). An important aspect of this idea is Freire's attempt to work with learners to help separate the idea of *culture* from the idea of *nature*. For Freire, an anthropological view of culture helps learners understand that culture is not a given fact (that is, part of the natural world not created by human beings), but rather something that arises from human labor and human effort to create and re-create an addition to nature and

something that serves as a systematic acquisition of human experience ("Education"

46). Because culture is created socially, it can be changed and does not have to be

accepted as a regulating, disciplining force that must be accepted as inevitable. And

because culture is socially created through the activity of human beings, human beings

can transform themselves from objects of domination into active, creative subjects "in

the world and with the world" ("Education" 46).[18]

Freire's idea that students could be active subjects rather than passive objects helps

organize *Pedagogy of the Oppressed* as well as the field of TIE. The goal of pedagogy,

for Freire, is for human beings to transform themselves and others through

conscientização, or conscientization. Conscientization is coming to (or awakening to) a

critical consciousness, that is, consciousness of consciousness, a process hooks calls

radicalization (*Yearning* 148).[19] Once learners have achieved conscientization, they can

commit to the transformation of oppression into liberation, a process that liberates not

only the oppressed but the oppressors as well.[20] This work of liberation through

conscientization is an important aspect of TIE, especially in programs that embrace

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[18] This notion of culture as a social creation and therefore changeable by creative human subjects will be important in my case study at the conclusion of this chapter, particularly in its attempts to explore TIE as a postcolonial performance working to legitimize subjugated knowledges.

[19] The process of coming to a critical consciousness is what hooks describes as radicalization, while the end product she calls critical awareness and engagement (*Teaching* 14). Radicalization, as hooks notes, shifts understanding and often results in pain, which must be acknowledged and respected *(Teaching 42-3)*.

[20] Freire states several times that the labor of oppression dehumanizes oppressors as well as the oppressed, and that only the oppressed, in liberating themselves, can also liberate oppressors. I should also note here that Freire is not specific about what oppression is. The closest he comes to specificity is the statement that "an act becomes oppressive only when it prevents people from becoming more fully human" (*Pedagogy 57)*. This lack of specificity is one of the criticisms of his work, but readers should be aware that he is writing from a specific historical moment of extreme material and political oppression by the government in Brazil. The lack of specificity here might actually allow *Pedagogy of the Oppressed* to apply to more situations than only its conditions of origin.

their political nature, such as *School on the Green* or *The Price of Coal*. Such TIE

programs strive to bring student participants to a place of conscientization specifically

for the purposes of transforming oppression into liberation. By becoming aware of

class relations and power relations of domination based on class in the historical lives of

miners, for example, students have the potential to become aware of similar class and

power relations affecting them and their communities and to take actions to rewrite

those relations, if not in society at large, then at least within their own peer groups.

A crucial component of the Pedagogy of the Oppressed is something I have

examined already, the notion of the banking model of education, which treats students

as passive objects and transmits atomic knowledge from a powerful authority, the

teacher, into empty students. The result of such a system is the objectification of

students who must subsequently adapt and submit themselves to situations of

oppression and domination (*Pedagogy* 74). Such adaptation to domination imagines

that humans are *in* the world as spectators rather than *with* the world as creative co-

agents, and leaves people with a naïve consciousness, that is, "an empty "mind"

passively open to the reception of deposits of reality from the world outside,"

(*Pedagogy* 75), or with a magic consciousness, which "simply apprehends facts and

attributes them to a superior power by which it is controlled and to which it must

therefore submit" ("Education" 44). TIE programs such as *Pow Wow* or *Questions*

Arising that remain oppositional and oppressive rather than working for liberation and

humanization engage the banking system and force participants to adjust and submit to

domination. Such programs try to deposit their own versions of reality into the

consciousnesses of participants, leaving them potentially with a naïve consciousness that passively accepts oppositional ideas rather than a critical consciousness that can critique and evaluate such ideas.

However, as students have the potential to transform themselves into active subjects with their own historicities, Freire's pedagogy offers a problem-posing model of education to facilitate this transformation, as an active subject position is necessary for education to be liberatory and a practice of freedom. Problem-posing models engage dialogue as a primary means of learning by presenting problems of human beings in relations *with* the world. Dialogue, for Freire, is the encounter between humans, mediated by the world, in order to name and transform the world (*Pedagogy* 88). Dialogue requires critical thinking—thinking which perceives reality as in process and incomplete rather than as a static, natural entity— and also generates critical thinking capable of transforming the world. For Freire, dialogue is the precondition for "true education," and without dialogue there can be no education (*Pedagogy* 93). Problem-posing and dialogical education are essential to TIE work as can be seen in *The Giant's Embrace*, *With These Wings I Will…,* and indeed many of the examples I have offered. It is certainly an essential part of this chapter's case study, *Homelands*, and I invoke Freire's ideas many times in my analysis of the program.

Because problem-posing is dialogical, traditional power relations are decentered, and teachers transform into "teacher-students" while students transform into "student-

teachers" as they work together to construct knowledge.[21] This model acts as a critical

intervention in reality by encouraging a constant "unveiling of reality" (*Pedagogy* 81).

That is, in a problem-posing system of education, students develop the ability to

perceive critically the world in which and with which they live as well as their own

relationships with and places in that world. The relationship of students and the world

is a dialectical one, and it can be unveiled through a dialectical praxis of action and

reflection.[22] The problem-posing model also offers another major aspect to critical

pedagogies and TIE: active participation. Rather than passively awaiting to be filled,

students, who are not imagined as empty vessels but rather human beings with their

own historical conditions, experiences, and knowledges, become collaborators with

teachers and actively participate in synthesizing their collective knowledge to (re)create

new knowledges to overcome domination and work toward humanization and

liberation.[23] Education in the problem-posing method is co-intentional, not happening

to students, but rather with them, just as the best examples of TIE are examples of TIE

work *with* students rather than *for*, or at worst, *to* them. *School on the Green* is a

particularly good example of TIE work with students rather than for or to them, and this

is a notion I will continue to explore in the case study in this chapter.

  Critiques of Critical Pedagogies

    There are certainly many aspects of critical pedagogies worth mentioning, but a lack

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[21] This notion of reciprocal teaching and learning is exemplified in the notion "I teach you [to write and read] the word *plow* and you teach mean how to plow."

[22] Again, this idea will be exceptionally important in working through the case study in this chapter.

[23] The dialogic nature of Freire's pedagogy, particularly the idea of collaboration between teachers and students as co-creators of knowledge, seems to me to link directly to Vygotsky's notion of the Zone of Proximal Development. Teachers can act as a More Knowledgeable Other (in regards to certain subject matters…in others

of space here would mean that all I could do would be create a directory of names and contributions to the field of critical pedagogies, which is not exceptionally useful. It might be more important, in this moment then, to turn to some of the valid criticisms of critical pedagogies. Mutnick notes that critical pedagogies run a gamut from calling for revolution in societies not living in revolutionary moments (although that can change at any minute, as the Occupy movements worldwide may indicate) to dwelling in a postmodern despair that negates any possibility for change (39-40). Freirean pedagogy has been particularly criticized for mobilizing the identity locations of *oppressor* and *oppressed* as if they were stable, unchanging locations.[24] And Hardin notes critical pedagogies have been accused of forcing students to acculturate into their teacher's progressive politics in order to earn a satisfactory grade, turning critical pedagogies into a form of coercion rather than a means of opening spaces for liberation (95).

One of the more famous critiques of critical pedagogies is Elizabeth Ellsworth's "Why Doesn't This Feel Empowering? Working through the Repressive Myths of Critical Pedagogy." Reflecting on a class designed to intervene on campus at the University of Wisconsin at Madison against incidents of racism, Ellsworth accuses critical pedagogy of engaging the myths of empowerment, student voice, and dialogue to "perpetuate the relations of domination" (298). In Ellsworth's eyes, her students' breaking up into affinity groups of race, gender, and class actually reproduced the oppressions they intended to fight and made democratic dialogue a sham. However, it

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[24] TO work has also been similarly criticized, but both Freire and Boal indicated that these identities are/ can be fluid in different circumstances. Additionally, such critiques may ignore that material circumstances surrounding the emergence of PO and TO and try to lift them directly into contemporary circumstances in late capitalist countries, which of course is problematic.

seems apparent that Ellsworth's reading of Freirean dialogue is somewhat shallow, as she appears to confuse dialogue with discussion. For Freire, dialogue is an encounter between humans meeting on an equal level, mediated by the world, in order to name and transform the world. Teacher and scholar Juli Gassner, in her article "Creating Dialogic Learning Community," states that dialogue requires effective listening, acceptance, and risk-taking and is a form of reciprocal exchange which fuels learning through the word (42-3). Dialogue is not the same, Gassner notes, as conversation, debate, conflict resolution, or discussion, but rather is a mode of inquiry, exploration, and discovery (43). Ellsworth's mistake might have been in equating dialogue with discussion, or, as Mutnick notes, it might have been in driving her class along the lines of subjectivism rather than sustained inquiry about the underlying structures of racism (40). The emphasis on activism without sustained inquiry made praxis difficult to achieve.

Still, as Mutnick notes, critical pedagogies, particularly those informed by Freire and Boal, can act as pedagogies of mutual inquiry through participatory, dialogic action leading to praxis, making such a pedagogy a radical one that has the potential to transform capitalism into "a more humane, equitable social system" (41). Even when there are potential risks to engaging in critical pedagogies, a line Shor traces extensively in his book *When Students Have Power*, the potential transformations outweigh the potential problems, especially when the problems are openly acknowledged and accounted for through reflexivity.

Critical Performative Pedagogy

Engaging TIE as an intentional practice of critical pedagogies is useful and can help to work through the problematic of ethical activity. Such intentionality can also help practitioners work through some of the other problematics, such as subjectivity, social justice, and the epistemological framework. However, naming it a critical pedagogy is not enough to understand the types of transformations made possible through exemplary TIE work. Perhaps the most important problematic in this matter is that of the body, which Chapter One: *With These Wings I Will*.... explored. That is, as a performance modality, critical pedagogy, and political practice, how does TIE's positioning of the bodies of the student participants as central to the entire aesthetic experience as well as to the main means of knowledge production, affect the notion that TIE operates as a critical pedagogy?

This is an exceptionally important question because, in general, critical pedagogies do not deal explicitly with the body—critical pedagogies for the most part either see the body as an ideological construct or do not delve into the realities of the body at all. This is a failure on the part of most critical pedagogies and indicates that critical pedagogy on its own is not enough to make TIE relevant to the 21st century. The notion of critical pedagogy must be expanded, because the sort of liberation happening through critical pedagogies seems to be a freeing of the mind rather than a transformation of the body.

In a rare discussion of the body that might be useful to expand the work of critical pedagogies, McLaren, in "Schooling the Postmodern Body: Critical Pedagogy and the

Politics of Enfleshment," foregrounds the body of the student as a real body that bleeds, suffers, fees pain, and has the critical capacity to make choices and carry them out (62). Most postmodern and critical pedagogical thought, McLaren claims, does not encounter the real body that bleeds, but rather comments on what he calls the shadow body—the body without organs, the theorized body that is merely a discursive fiction (62). However, bodies are sites of cultural inscription and cannot be explained away as mere biological processes, medical constructs, or discursive productions. Bodies result from intellectual traditions and the ways these traditions discipline humans into understanding them, that is, bodies emerge as docile bodies through training and hegemony.

McLaren's term *enfleshment* is important here. For McLaren, *enfleshment* is "the mutually constitutive enfolding of social structure and desire; that is, the dialectical relationship between the material organizing of interiority and the cultural modes of materiality that we inhabit subjectively" (63). Oppression becomes enfleshed in the body—ideology is realized through discursive formations and through the inscription on the body of unequal relations of power. Schools serve as major sites of enfleshment, enforcing particular postures and inscribing dominant culture onto the bodies of students, into their muscles and skeletons, thus transforming the body into the medium for and the outcome of a specific form of subject formation, that of subjected-to (66-7). We learn our bodies and are taught how to think about and experience them through enfleshment, including the most dangerous enfleshed idea for McLaren, an indifference to the oppression of self and others (73). McLaren's ideas here are extremely similar to

Boal's notion of mechanization in *Games for Actors and Non-Actors* and *Theatre of the Oppressed*: the "muscular alienation" forced on the body through the repeated actions of work (*Theatre* 127). Because the body and mind are separated in a false dichotomy, student bodies are relegated into specific muscular postures and actions through the repetition of the work of students, particularly sitting in desks for long periods of time, writing, and reading. This sort of mechanization serves as a disciplining force and results in docile bodies (and docile minds) which may not be capable of overcoming, or indeed even of recognizing, oppression.

What McLaren is calling for and what TIE requires is a critical pedagogy that makes visible the body that hurts, the body that can make choices. Such a critical pedagogy would acknowledge that the body is a site of struggle, contradiction, and conflict, and that the body is, or can be, self-conscious—human beings can choose to act in ways other than the ways they are disciplined to do. For McLaren, critical pedagogy has the potential to open a space of possibility for *refleshment*, a space in which students may self-consciously and critically assume new modes of subjectivity that engender self and social empowerment (74). When a critical pedagogy allows for Boalean demechanization, the body can become a site in which mechanization/ enfleshment can be uncovered, contested, and reconfigured to allow for new ways of embodiment and new modalities of experiencing/imagining/being. For example, *The Price of Coal* focuses almost exclusively on the body that hurts and feels pain—the body of the miner. By engaging in the physical activity of various modes of mining (through occupational mime), students are afforded the opportunity to demechanize their bodies from their

own enforced enfleshments, to experience the oppression inherent in the labor they are exploring, and to imagine and call for new modes of physical being and subjectivity by self-conscious refleshment.

Such a pedagogy, a critical pedagogy that foregrounds the body as a site of knowledge construction and transformation, might be thought of as a *critical performative pedagogy*.[25] Very briefly, I am imagining a critical performative pedagogy as a critical pedagogy which foregrounds the body as both as a means for and site of critical learning. A critical performative pedagogy acknowledges that humans teach and learn as bodies. In a critical performative pedagogy, students engage their bodies as a site for situating knowledge and in so doing create spaces in which mechanization can be uncovered, resisted, and reconfigured into new modes of thinking, behaving, and being. A critical performative pedagogy brings together the mind and the body through embodied praxis, and this embodiment generates the possibility for transformation of the self, power relations, and relations with others. A critical performative pedagogy, with its focus on the body that suffers, bleeds, and makes choices, transforms learners from passive acceptors of subjugation into active re-shapers of reality in alignment with Franz Fanon's invocation: "Oh my body, make of me a man who always questions!" (206). By engaging the body as a central site of and medium for learning, critical performative pedagogies ask the body to make everyone a human being who questions. Examples of such a critical performative pedagogy can be found in practically every

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[25] I am borrowing and expanding this term from dance scholar and critical pedagogist Elyse Lamm Pineau, particularly her use of it in "Critical Performative Pedagogy: Fleshing out the Politics of Liberatory Education."

TIE program I have proposed for examination. *Factory* offers the contrasting

physicalities of the factory worker and the factory manager as sites of very different

sorts of learning. The factory workers' work, centered in their bodies, allows the

student-workers to ask questions about fair labor practices and then to use those

questions actively to reshape reality along the lines of social justice and equality. *The*

Giant's Embrace places the problem of what Tom should do directly in the bodies of

the student participants, who build images, manipulate artifacts, and try various story

endings out with their bodies to respond to the questions generated by Tom's

helplessness and fear of the Giant. And the Multicultural Pageant Parade that concludes

With These Wings I Will... is entirely created by questions that arise from the embodied

participation of the students throughout the program, who are constantly asked how

they can use their own bodies to honor and share their own cultures and heritages—their

bodies become both the source of and answer to questions of culture and identity.

Elyse Lamm Pineau offers an idea of critical performative pedagogy that is

exceptionally useful in thinking about TIE in her notion of the performing body—the

body of the student that allows for active and critical participation within, and beyond,

the classroom (42). The notion of the performing body starts with the idea that

knowledge construction is essentially a somatic process—"knowledge is grounded in

embodiment" (Pineau 44). A pedagogy focusing on the performing body embraces

performance as a critical methodology in which the body becomes a medium for

learning through participation in real and imagined experiences, "in which learning

occurs through sensory awareness and kinesthetic engagement. In more colloquial

terms, performance. . . means learning by doing and might include any experiential approach that asks students to struggle bodily with course content" (50).[26] Pineau's insistence on embodied experience echoes Dewey's call for experiential education, participatory learning, and the democratization of education. The body becomes the medium for learning as well as the site in which knowledge construction is situated, locating learning in a Vygotskian notion of play, although such play can be quite serious and should not be conflated with frivolity or shallowness.

Ifans' Valley offers an example here of embodied experience and play that is quite serious. Student-participants learn about water transportation by going to a potential site of such transportation and also learn about sheep herding and associated tasks by doing the tasks. As the program asks large questions about language acquisition, students also play by teaching language to Ifans and experience language acquisition as an embodied process as they learn aspects of Ifans' language when they teach each other. Perhaps the ultimate bodily struggle here is in the choice to stand by Ifans or by Mr. Armitage, as the choice requires physical movement that is informed by their individual analyses of the importance of water, culture, home, and responsibility. The bodily struggle here combines cognitive and affective dissonance and located them squarely in the bodies of the participants, who must take action and make choices by doing.

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[26] Pineau notes that the performing body, and performance itself, is often used in two different senses. In one, which she rightly dismisses as voyeuristic, performance is used as a form of assessment in which a student displays his body for the "consideration, assessment, or entertainment of others" (50). The performing body here becomes a means for teachers, spectators, and the individual performing to assess what a student has learned and how well a student has mastered a skill or concept. The second use of performance, which Pineau endorses, is embodiment as a methodology for learning.

TIE and Critical Performative Pedagogy

TIE, as a modality of performance that is marked by the direct physical participation of students alongside actor-teachers, should be invoked as an intentional manifestation of critical performative pedagogy if it is to be an efficacious pedagogy and political practice now and in the future. Whereas in the past it may (or may not) have been enough simply to move the subjectivity coordinate from subjected-to to active, constructing subject, the logics, ideologies, hegemonies, and power relations of late capitalist cultures in a world in which "terrorism" and governmental counter-terrorist practices are a lived everyday reality call for different strategies and practices to allow students to liberate themselves from the oppressions of enfleshment and mechanization in order to become authors of their own life-stories and to find new ways of being which work for social justice, liberation, and participatory democracy. TIE, acting as a critical performative pedagogy, has the potential to offer such possibility. In particular, I would like to offer six areas in which TIE as a critical performative pedagogy has the potential to activate knowledge construction and liberation with/in young people and so initiate transformation through embodiment: participating, situating knowledge, presencing, desocializing, empathizing, and responding through art.[27]

Participating

Perhaps the most obvious identifying element of TIE as a critical performative pedagogy, aside from its epistemological framework of critical constructivism, is its reliance on the participation of its audience. While the forms and amount of

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[27] I offer these six areas not as areas that are always found in all TIE programs, but as possibilities for TIE work that intentionally constructs itself as a critical performative pedagogy.

participation vary in every project, from *The Peace War*'s use of a traditional play that then moved into student participation in workshops, dialogue, and perspective-taking, to *The School on the Green*'s use of student participation throughout each step of the program as co-performers, decision-makers, and historical analysts, most TIE programs utilize participation as a chief pedagogical strategy. However, participation, especially embodied participation, can mean many different things in many different situations.

When working as a critical performative pedagogy, TIE seems to be aiming most often for integrated, embodied student involvement in decision-making and action throughout the program. When integrating participation, actor-teachers can pose problems that call for genuine participation that makes a difference in the action of the program and in the ways participants construct knowledge through the performing body, avoiding false participation that disguises a banking model of teaching. In my MFA thesis, I described and defined false participation in order to articulate problems with programs such as *Travelers*, which pretends to activate students as subjects but really forces them to engage in labor, such as car washing, that does nothing to help them construct knowledge or advance the program. I defined participation as false when:

> 1) Students are offered "choices" which are not genuine choices. By this I mean that nothing is changed by the outcome of the so-called decision, neither in participant understanding nor in the action of the program; 2) Students are called upon to be involved in a program by contributing behaviors which serve no purpose in advancing the action or understanding in a program; or 3) Students

are called upon to make choices which are then ignored by the actor-teachers,

who are waiting for the "correct" response. (Adams 32)

Embodiment as a form of participation in a critical performative pedagogy

accomplishes several things.[28] For Ira Shor, participation is essential for a

transformative pedagogy because "action is essential to gain knowledge and develop

intelligence" (17) and because a participatory pedagogy "respect[s] and rescue[s] the

curiosity of students" (18). Embodied participation, then, rooted in the curiosity and

passion of students, works toward transformation as the learning situation becomes

democratized—education, for Shor and Dewey, is democratic when students participate

in learning by constructing knowledge and meanings (18). By focusing on the body as

a medium for learning through participation, TIE (as a critical performative pedagogy)

requires problem-posing and dialogue for the construction of knowledge in lieu of

transmissive banking, and constructs an actor-teacher/student-participant relationship of

co-intentionality, co-construction, and collaboration.

This can be seen in programs such as *The Giant's Embrace*. Students contract to

become "storyendermakers" and enter the program then as full participants in the

creation of a story. Embodied participation occurs primarily through two means: Image

Theatre, in constructing contemporary and historical images the Giant might see

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[28] I should note here that I am using the term *embodiment* generously here rather than limiting it to an idea of students using their bodies to perform character roles, construct images, or replay a moment of a program through role replacement, although it includes these as well. Critical dialogue and hot-seating-based discussion are embodied activities as well, with such dialogue situating knowledge construction in the entire performing body and having physical effects on the body as well. One need only remember a terse conversation to serve as one of many ways dialogue can impact the body. Critical and creative writing can also be imagined as embodied activities at times, although for the moment I am excluding them from this term, as I will explain later in the case study.

through his magic mirror (and which explain the current material conditions of the forest and the attitudes of the Giant) and through the physical manipulation of the artifacts from the story. The participants, posed with the problem of how to end the story, must engage in dialogue with each other and with the actor-teachers to negotiate democratically their individual proposals for concluding the story to reach consensus on the story's end.

Another essential element that arises through the engagement of embodied participation is the notion of play. Embodied participation allows for Vygotskian play, which in turn allows for the imaginative transformation of meanings and privileging of ideas over objects; thus, through embodied play the artifacts in *TGE* which the participants manipulate lose their importance in favor of the ideas that students can connect with them. In creating the Giant's memories, what becomes important is not the physical positions the participants take, but rather the ways in which those positions are transformed into multiple meanings and the ways in which those meanings are deciphered by the participants through dialogue and negotiation. The kinds of analysis required for these moments is achievable through play because the players themselves engage in metaxis, so that they are simultaneously committed to the embodied participation in the world of the fiction and aware of themselves as players, able to critique and negotiate the kinds of imaginative meanings that arise through acts of embodiment.

Situating Knowledges

In contrast with empiricist and rationalist epistemologies, which see knowledge

as atomic, *a priori* knowledge that is waiting, in a sense, to be transmitted to learners, TIE as a critical performative pedagogy operates within a critical constructivist epistemology, which images knowledge as molecular, partial, and produced in specific circumstances which themselves shape knowledge in some way (Rose 305). That is, knowledge can be thought of as situated. In a critical performative pedagogy, knowledge construction is situated not only in the learning situation but also in the bodies of the student participants. In thinking through a feminist form of knowledge, Donna Haraway calls for knowledge to be situated in the body, in the "complex, complicated, structuring, and structured body," in opposition to empiricist notions of knowledge as coming from "above, from nowhere, from simplicity" (589). Situating knowledges reduces or removes the possibility for grand universalizing ideas and narratives that, as dominant narratives, do violence to competing knowledges through erasure and suppression.

Situating knowledge in the bodies of participants allows actor-teachers to draw on the "themes, knowledge, culture, conditions, and idioms of students" (Shore 44). Such a situating also opens the possibility that students are not empty vessels, but rather that students come to learning situations with their own experiences and knowledges with and through which they can encounter new experiences and construct new knowledges. When students are seen as human beings with their own knowledges and experiences, they can move into the subject position of student-teachers and become co-creators of knowledge alongside teacher-students. Problem-posing, as a participatory methodology, can situate learning and knowledge construction directly in the bodies of

students and so increase their participation because, as Shor notes, "they [students] can begin critical reflection in their own contexts and in their own words" (45). It is in situating knowledge that TIE, as a critical performative pedagogy, transforms the body from the medium for and object of enfleshment and mechanization into the means of and site for critical learning, demechanization, and refleshment.

Ifans' Valley offers an example of such a situating of knowledge. Student participants in this program are recognized as having their own linguistic knowledges and skills, and they use these to build relationships with Ifans, to teach him ways of communicating and language, and to learn through embodied, participatory activities. As an adventure program, the learning situation in *Ifans' Valley* offers students opportunities to situate knowledge construction in their own bodies as they move through environmental spaces, social spaces, and contested spaces, ultimately posing a sophisticated problem to the students in the whether or not Ifans' land should be flooded to provide the community with water, a problem which is ultimately resolved in one way or the other in the bodies of participants as they move to stand with either Ifans or Mr. Armitage. Before this choice is made, however, students are able to reflect on the situation in their own contexts and in their own words, and begin to see the world not only as a complex place filled with difficult decisions but also as a place filled with different sorts of work, cultures, values, and physicalities.

Presencing

Education, in general, is marked by absence. Objects of study in schooling often form a lacuna, either because the objects are purely theoretical or metaphorical, such as

in the studies of mathematics or languages, or because the objects are historically or

geographically distant, such as in the studies of countries, societies, histories, etc. TIE,

as a critical performative pedagogy, offers the ability to presence the object of study.

I must be clear here that I am not talking about *presence* as the complex and contested

term discussed and debated by theatre scholars and practitioners such as Philip

Auslander, Peggy Phalen, Noël Carroll, Jon Erickson, Suzanne Jaeger, or Alice Rayner,

usually as the notion of the presence (or presence-through-absence) of actors,

performers, and performances.[29] I am also not thinking of *presence* here in terms of

educational theorists such as Carl Gunnlaugson, James Bugental, John P. Miller,

Rachael Kessler, Jonathan Reams, Sharon Solloway, or Otto Scharmer, who tend to see

presence as an aspect and function of the teacher in a condition of "embodied, present-

moment centered awareness" (Gunnlaugson 67) and which may be synonymous with

mindfulness.

Rather, I am thinking here of *presencing* as the ability to engage with an object of

study *as if* it were actually there, materially, in the learning site, through the imaginative

leap of student-participants and actor-teachers. Presencing occurs in TIE through the

embodied participation of the student participants in collaboration with actor-teachers.

The precondition for presencing is mutual agreement through contracting, and the actual

presencing, the materialization, occurs through the combined embodied actions of

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[29] For a debate on presence and its (im)possibilities through difference, absence, phenomenology, liveness, media, and objects, see *Staging Philosophy: Intersections of Theater, Performance, and Philosophy*, which has a section of six articles in which Auslander, Carroll, Jaeger, Erickson, Rayner, and Crease and Lutterbie rather ruthlessly work to dismiss each other's theories on the problems/possibilities of presence in performance.

participants and actor-teachers in Vygotskian play. Thus, the story of *TGE* unfolds as if

it were really happening because the participants have contracted to be

storyendermakers and then enter the story to find its conclusion.

The 1914 Burston School Rebellion can be explored thoroughly in *School on the*

Green because student participants and actor-teachers behave as if it were unfolding

there in the space of the students' actual school building—space is transformed and

time is transcended as 1914 merges with the realities of students located in 1984.

Presencing through embodiment allows young people to attend to situations in material

ways that would not be possible otherwise. It is in the occupational mime sections of

The Price of Coal, for example, that students are able to experience "firsthand" the

historical methods of mining in Coventry alongside their material dangers and

consequences. The presencing of such situated knowledge allows participants to make

decisions and take actions that they might not otherwise be able to make and take if the

immediacy of the event were not present. That is, the presencing of the historical

conditions of mining, class relations, and attempts at social justice in *TPoC* allow

students to construct knowledge of local history, class inequalities, and power relations

through an imaginative leap and embodiment that more traditional encounters with

history as written text do not allow; the absence of the event of history makes such

embodied knowledges impossible, or at least extremely difficult. I should also point out

that, as with embodied participation, presencing allows students to develop a dual

consciousness through metaxis, so that students can fully attend to the experiential

aspects of TIE as if they were actually happening (through an imaginative leap) while

also being fully cognizant that the events are happening as a sort of playful game that can be analyzed, so that various perspectives, actions, and ideologies can be analyzed, critiqued, challenged, resisted, and rewritten.

Desocializing

As I have stated previously, schools and schooling socialize and acculturate students into specific ways of being in the world that reproduce dominant ideologies and power relations; the purpose of schooling, indeed, seems to be to reproduce these power relations and sort and distribute students into economic locations that maintain the status quo. Critical performative pedagogy, and in particular TIE as a practice of critical performative pedagogy, has the potential to allow students to desocialize themselves, [30] that is, to question, resist, and rewrite the ways that social behaviors and the experiences of schooling shape students into active citizens. As Pineau indicates, a critical performative pedagogy has the power to foreground the ideological body and the hegemonic forces that shape it into behaving in the ways that it does. Once those forces are made visible, it becomes possible to imagine other ways of being, other ways of behaving; and through performance (the performing body), social habits can be broken down and through and replaced with other ways of being in and relating to the world (51).

Shor notes that desocialization occurs through critical questioning of learned behaviors, received values, existing knowledges and power relations, and traditional discourses (114). Desocialization from the acculturating effects of schooling can be a

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[30] I am borrowing the term *desocialize* from Shor's *Empowering Education: Critical Teaching for Social Change.*

step towards desocializing from injustices deeply embedded in mass culture, such as racism, sexism, classism, heteronormativity, excessive consumption, imperialism, etc. (114). Desocialization occurs through problem-posing, participatory, dialogic education and is greatly enhanced by the performing body in a critical performative pedagogy. The ultimate goal of desocialization is a Freirean conscientization that allows students to see themselves in relation to knowledge and power in society, to develop a critical literacy that is critical of and responsive to the ways language is used to order and control society, to question and challenge the societal and cultural limits on humanization, and the ability to engage technologies and behaviors that have the potential to transform the self and others tactically in the projects of liberation, social justice, and humanization; that is, the ability to develop a differential consciousness.

School on the Green offers an example of desocialization, particularly in the notions of recognizing the discursive ways the roles of student and child are constructed, the ways that certain forms of knowledge are embedded in particular power relations, and the function of traditional schooling to reproduce economic structures that maintain dominant power relations. By asking participants to engage the performing body as a means of desocialization, *SotG* offers the possibility of moving towards conscientization and social praxis—participants can decide whether or not to strike and have the opportunity to rewrite what it means to be student and young person as well as determine what forms of knowledge are worthy of note, where and how that knowledge is constructed, and what forms of power are overturned/supported by these new areas of

knowledge. Desocialization is made possible by positioning the body as a means for and site of knowledge and learning.

Empathizing

Empathy is a dangerous concept, it seems. Boal claims that empathy is the "most dangerous weapon in the entire arsenal of the theatre and its related arts" (*Theatre* 113). For Boal, empathy develops as an emotional relationship between audience and character, a relationship of passivity in which the audience takes the emotional experiences of the character for itself, thus surrendering its power of decision to the character (the character's decision becomes that of the audience as well) and experiencing an oppressive (Aristotelian) catharsis that prevents the audience from taking any action, as the character has already done so. In a workshop in Minneapolis in 2007, Boal again spoke of empathy as dangerous and debilitating, proposing sympathy as a better instigator of action. If Boal were right and empathy becomes a form of violence in which the other is negated and erased when the spectator assumes her feelings and reactions as his own, Boal might have a good point. However, I think his formation of empathy is problematic.

Fletcher notes that empathy, which he defines loosely as the ability to feel for, with, and/or as another is, rather like TIE, a risky endeavor with danger zones (1). Part of the danger of empathy is that it does not have a history of stability in meaning or use. From its emergence in 1909 as Edward Titchener's English translation of the German *Einfühlung,* the concept that psychologist and aesthetic theorist Theodor Lipps' used to describe the process of projecting oneself into an object of perception (Wispé 316),

empathy has had a convoluted history of oftentimes contradictory, or at least

significantly different, meanings. Social neuroscientist C. Daniel Batson notes eight

different uses of the word *empathy* that range from a simple adopting of the posture of

another to more complex notions of being penetrated by another's emotions or

projecting oneself into another's apparent emotional state (4-8). These differing notions

of empathy pose important questions: Is empathy a projection of the self into someone

else and thus a form of violence? Is empathy an arrogant assumption that one can know

someone else's feelings and thoughts? Is empathy the same thing as sympathy? Is

empathy an act of imagination and thus incompatible with notions of reality? It is

because of the slippery nature of empathy that Fletcher poses three dangers of empathy

to which one must attend if attempting to mobilize empathy as a motivator for activist

work and social change: Empathy implies an inexact, one-way relationship between self

and other; empathy does not necessarily imply ethics; and empathy relies upon others'

victimization (3-8). While I agree that these are important considerations, I also think

that recent advances in neuroscience may help assuage certain of Fletcher's concerns.

Elaine Hatfield, Richard Rapson, and Yen-Chi Le note the presence of at least two

different sorts of neurons in the brain: canonical neurons and mirror neurons (24).

Canonical neurons activate when an individual manipulates an object or anticipates the

possibility of manipulating an object, either through perceiving a potential object or

imagining one. Thus, canonical neurons activate in *The Giant's Embrace* when

participants manipulate the artifacts of the story in an attempt to find an ending. Mirror

neurons, however, activate both when certain actions are performed and when one

observes another performing the same sort of action (24). Research on mirror neurons indicates that similar brain regions are activated in an observer as those activated in a person who is experiencing a particular emotion, sensation, or action. Jeanne Watson and Leslie Greenberg note that regions in the brain associated with particular emotions are activated by seeing that emotion in an other or witnessing an other in a situation that might elicit that emotion (126). This seems to indicate that empathy, if thought of as emotional contagion or feeling into an other, could be a form of negation of the other. However, Watson and Greenberg also note that the neurons activated do not create a one-to-one correspondence; that is, the areas of the brain that alert one to his own personal experience are not activated through observation or imagination; rather, neurons that indicate a third-person experience, experience as someone else's, activate instead, indicating a structural *as if* condition that is often emphasized as a condition of empathy (126-7). This seems to indicate that mirror neurons, when firing as a result of an encounter with an other, generate an imaginative leap that does not take the emotional state of the other as a personal subjective experience (and result in an erasure or negation of the other) but rather foregrounds the other as the owner of the experience while simultaneously allowing one to attempt to comprehend or understand the feeling through the firing of similar neurons. Empathy, then, does not seem to act as a form of violence but rather as a means of understanding. Watson and Greenberg indicate that this imaginative leap is hardwired into human brains and is actually an involuntary neurological reaction, although individuals have greater or lesser capacity to extrapolate the intentions or emotions of others (127).

One more neurological aspect of empathy germane to this discussion is that empathy requires the decentering of the perceiving subject through an imaginative leap that allows for contemplation and potential understanding of what the perceived other's emotional state might be. Watson and Greenberg claim that the default mode of thought for human beings is egocentric, but that the firing of mirror neurons through observation has the potential to decenter the observer in order for empathy as a means of understanding to take place (131). The focus of the observer moves from herself to an other. This seems to be neurological evidence in support of David Krasner's claim that empathy allows theatre-goers to transcend the limits of their own worlds by admitting the existence of another consciousness within a realm guided by both affect and cognition (258). While not a neuroscientist, Krasner seems to theorize empathy along similar lines to decentering. For Krasner, empathy enters cognitive understanding through emotion and therefore allows for both compassion and critical judgment, for an intersubjectivity that is embodied and relational. Invoking both Maurice Merleau-Ponty and Emmanuel Levinas to claim that embodied existence necessitates sociability, Krasner sees empathy as a means of moving the focus from the self to an other, establishing relationships, and engaging in heightened cognition (cognition which merges affect, cognition, and the lived body) and social action (272).

While these observations from neuroscience are brief and merit much more in-depth exploration, I think they create a space to re-image the possibilities of empathy. Fletcher's three aporias of empathy are well-noted, but research in neuroscience seems to indicate that, for example, empathy may not depend on the victimization of the other,

and that as an involuntary, embodied neurological response, empathy might not best be imagined as a one-way relationship with the other but may be better described as a complex set of neurological responses, a positioning of the other as the "owner" of emotion, and an imaginative leap that allows the observer to attempt to understand how the observed might be feeling through the activation of similar areas of the brain. Krasner's notion of empathy as an embodied, relational intersubjectivity also seems to support this idea. To this end, it seems to me that the most useful description of empathy is the *as if* leap that allows one to imagine how another might be feeling or how one might feel if she were in the same or similar circumstances.

I propose this thought because it seems to contradict Boal's notion of empathy as deadly and deactivating. While I understand his thought that sympathy can motivate humans to take action, it seems that empathy must first take place for someone to be able to understand that action might need to take place. Lauren Wispé defines empathy as a way of knowing and sympathy as a way of relating (5), and these definitions seem useful to me, particularly when theorizing theatre as a way of knowing and as a critical performative pedagogy. Empathy is an embodied response, a way of knowing through the body, and TIE has the potential to allow multiple opportunities for empathy to occur. For example, *The Price of Coal* allows student participants to develop empathetic relationships with historical figures and to use empathy, as an embodied way of knowing, to construct knowledge in ways that might not be possible if they were only encountering the same figures through textbooks. The physical presence of the

characters starts an automatic, hardwired response by activating mirror neurons,

allowing participants an opportunity to create meaning through imaginative leaps.

The one aporia of empathy that Fletcher proposes that must always be considered,

however, is that empathy does not always imply ethical action. While the firing of

mirror neurons may be automatic, the potential for an imaginative leap does not always

mean that the observing subject will make that leap. And even if he does, this does not

mean that he will always take action based on the knowledge that may or may not be

gained. Any action taken may or may not be ethical in the sense of constant

questioning or being in power relations without domination—it is possible to use such

knowledge to exploit or oppress the observed. While empathy as ethical action may be

hardwired into most or all people, it is no guarantee that ethical action will be taken.

Empathy, like TIE, is a risky endeavor.

Responding through Art

As a modality of performance that positions participants as co-performers, co-

teachers, and co-creators of knowledge, TIE has the potential to create spaces for

participants to respond to programs through multiple artistic venues. Certainly since the

Boalean Turn in the early 1980's, the incorporation of Image Theatre and Forum

Theatre-type interventions has allowed participants to analyze and respond to moments

within programs through artistic means. This sort of artistic response is a particular

strength of TIE when opportunities for such work are built into the program. While

critical pedagogies tend to offer opportunities for student intervention through dialogue,

critical writing, and proposed/direct action, TIE as a critical performative pedagogy

offers participants the opportunities to use their bodies artistically, creating meaning

poetically and metaphorically, in addition to more traditional, albeit important, modes

of response and intervention.

For example, in Theatr Powys' 2002 program *Living with Macbeth*, a full-day

program for secondary students, participants grapple with the questions: what does it

mean to be a young person in a society waging an unpopular war; what happens to

people when the laws which govern the world are dehumanizing laws; and what are the

real needs of humanity? Participants are cast in role as members of the Commission for

Research and Development of the Physical and Psychological Security of our Youth, a

commission set up by the people of a society nearly destroyed by war and seeking to

find new ways of being in the world. In working through the program, participants

engage in dialogue, image construction and analysis, image construction as analysis,

hotseating, pair-and-share discussions, reflective writing (that is, writing that reflects

on, analyzes, and synthesizes knowledge being constructed in the program), and theatre

performance. These in-built moments allow participants to respond artistically to the

ideas being presented in the program and allow them to analyze and challenge these

ideas as they choose. However, the task at the end of the program is for the participants

as commissioners to make recommendations to their society on what the new society

should be and how it should operate. Participants make recommendations through art

via Image Theatre, as well as engaging more traditional response modes of dialogue,

discussion, and critical writing.

The artistic responses here are limited, essentially, to Image Theatre, and while Image Theatre can be a potent way of working, I would like to suggest that as a critical performative pedagogy, TIE can produce many more forms of artistic response that work in different ways. Typically TIE programs engage embodied artistic reflection as part of the progress of the program, as here in *Living with Macbeth*, but do not offer as many opportunities for engaging in art as reflection once a program ends. This seems to be a missed opportunity, but perhaps an understandable one as such forms of response cannot always be facilitated by TIE actor-teachers, who must leave to work with the next class, and may be left to the hosting classroom teacher, who may or may not have training and experience in facilitating such sessions. I will return to the question of how to facilitate such work in a moment, but for now I want to state that the "output" of contemporary TIE should engage artistic work just as much as conscientization— indeed, engaging in art will increase possibilities for conscientization. Boal's philosophy for TO is that there are no spectators—there are only spect-actors. Everyone is an actor and capable of engaging in artistic work that questions, challenges, imagines, remaps, and rehearses for reality. I make the same claim for TIE—as a critical performative pedagogy, TIE activates the potential for all its participants to create critical art:[31] through image, improvisation, scene creation, creative writing, spoken word, performance art, playwriting, music, visual art, mural creation, folk arts—

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[31] I am mobilizing *critical art* here as a reference to art that aims at the same ends as critical writing; that is, art that exposes, analyzes, critiques, challenges, resists, and/or rewrites dominant ideological stances, power relations, economic relations, hegemony, colonizing strategies, etc. Such art can simultaneously celebrate and activate subjugated knowledges, cultures and cultural productions, alternative ways of knowing and being in the world, and imaginative possibilities for democracy, equality, and liberation. Critical arts have the potential to activate Freire's liberatory notions of faith in, hope for, and love of the oppressed in postmodern ways that have the potential to activate a differential consciousness.

any artistic avenue can be appropriate as a means for critical response, and can be just as layered, thoughtful, thought-provoking, and analytical as the more traditional forms of writing that are engaged as response.[32]

My example here is *With These Wings I Will….* The entire program builds up to, and culminates in, the student performances that compose the multicultural Pageant Parade. Students contribute any sort of performance they wish—from stepping to dance to scene work to textile arts to spoken word—and in so doing respond to important questions raised in the program itself—what does culture mean; what does identity mean; where do I fit within my cultural and identity locations; where do I fit within my community; etc. Such artistic production allows students as solo performers or in groups, to challenge dominant ideological thought that marks certain cultures, identities, and modes of cultural production as insignificant or dangerous as well as resist dominant power relations that attempt to construct young people as capitalistic consumers (rather than cultural producers) as well as disciplinary systems attempting to create the docile bodies necessary for correct training, thinking, and economic distribution.

Such a response through multiple modalities of art is possible because the Creative Arts Team builds carefully towards such events. CAT residencies include teacher training days and activities to help classroom teachers facilitate responsive critical art,

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[32] I do not mean to diminish the value of critical writing and genre-based writing as essential forms of response, particularly in a time when (critical) literacy seems to be in such crisis. However, most classroom teachers are trained to teach and engage writing in some form, so TIE has the potential to engage writing, which it must, but also other avenues of artistic response that are, more and more, neglected in daily classroom activity.

so that teachers receive clear instructions on and practice in working with students to engage critical art before they have to do so in their own classrooms. Additionally, the teacher resource guide for each program also includes suggestions of ways students might respond through art and clear directions to help teachers facilitate such modes of artistic production. Finally, *Wings* ensure space for artistic response by including it directly in the program itself as a public event—that is, classes do not perform for themselves; rather, they perform alongside and for other classes as well as parents, family members, school administrators, faculty, staff, and others, with the potential of performing for the entire school. While public performances may not always be appropriate for all TIE programs, the focus CAT puts on critical art as a mode of response serves as a useful model for ways other TIE programs can enhance this potential of critical performative pedagogy.

Case Study: Homelands

As I stated, the six areas of possibility for TIE as a critical performative pedagogy are not always present in every program, but serve as potentials for enhanced ways of working for what might possibly be thought of as utopic TIE or, at the very least, potential areas of concern for future engagements of TIE. I have looked in a somewhat fragmented way in which the performative aspect of TIE as a critical pedagogy has manifested itself in various programs. In this case study, I will attempt to analyze one particular program as a manifestation of TIE as a critical performative pedagogy, focusing on all three aspects of the term. While the program for this case study perhaps does not demonstrate the most effective use of an integrated embodied participation in

ways that, say, *The Price of Coal* or *Living with Macbeth* might, the particular program

in question here offers some outstanding connections with other aspects of critical

pedagogy that I have not seen in any other TIE program—its tactics did not emerge into

the repertoire of TIE as perhaps they might have done.

The program in question here is Coventry Belgrade's *Homelands*, a half-day

program for six and seven year-olds which toured Coventry schools in 1984. Set in both

contemporary (1984) times and an unspecified past,[33] *Homelands* explores complexities

of the British colonization and occupation of Nigeria, the diasporization of the Yoruba,

and the reclaiming of historical and cultural identities. *Homelands* establishes a

dramatic framework around Nike Oni, a Nigerian living in contemporary Coventry who

has been acculturated into British ideology and hegemony. Nike has never met her

grandmother, who still lives in Africa, and knows very little about British colonization

except for the "benefits" Britain brought to Nigeria, such as opportunities for work,

healthcare, and possibilities for relocating to Britain for a better life. She receives a

package from her grandmother, Bisi, containing copper bracelets, an ivory necklace,

and pieces of cloth which turn out to be Bisi's traditional Yoruba clothing, but she has

no idea why her grandmother sent them to her or what significance they hold. She asks

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[33] While no specific dates are mentioned in the program or support materials, a date of early to mid-1920's seems reasonable. One of the characters, Bisi, mentions being an extremely young girl during the British destruction of Benin, which occurred in 1897. At the time of the program, Bisi is a young woman without children, and a push to acculturate all Yoruba into British culture takes place. Such a push happened during the rule of Sir Hugh Clifford as Governor-General of Nigeria. Clifford served as Governor-General from 1919-1925, and one of his policies was that it was the responsibility of a colonial government to bring the practical benefits of British civilization to Nigeria as quickly as possible. His method of doing so was to erase local practices and replace them with British ones. By the time the program returns to "contemporary" times, Bisi is "an old woman" living in Nigeria with a granddaughter she has never seen living in Coventry.

the students, via a letter from Coventry Belgrade TIE to the students, to help her

understand the artifacts, and the program begins.

The story within the framework centers on three people: Bisi, a Yoruba woman, Dr.

Ian Jameson, a Scottish doctor on a seemingly-benevolent mission to bring medical care

to Nigeria, and Robert Nelson Carter (RNC), an Englishman who has come to

Yorubaland to mine and export tin and acculturate the Yoruba into English culture and

practices. [34] Throughout the program Bisi's identity as Yoruba vanishes bit by bit as

RNC forces her to give up her historical means of farming, her cultural mode of dress,

and her traditional means of health care by coercing her into labor as an English maid in

English servant clothing and partaking only of English medicines and cures. The

program offers four crucial moments of intervention by the participants: an

occupational mime session picking epa plants, two hotseating sessions, and a

culminating response session in which participants write letters and statements and

create visual art as a means of persuasion.

With an apparent bias against the British occupation of Nigeria and the logics of

colonialism and in support of Bisi and Nike (and through her the Yoruba diaspora),

Homelands operates as a form of postcolonial theatre for young people.[35] I use the term

postcolonial theatre here not in the sense of anti-imperial performance created by, for,

with, and about peoples historically subjugated by colonial rule, but rather in Helen

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[34] I believe the name Robert Nelson Carter is not an accidental choice. It is an allusion, particularly in the codifications I show later, to the Royal Niger Company, the British company established in 1902 to control mining operations in present-day Nigeria. The RNC created the Royal Niger Constabulary, a policing force and army used to fight tribal groups and force leaders into treaties.

[35] A surface reading of *Homelands* might indicate that the point of the program is to force participants to agree that colonization, British imperialism, and racism are bad, I suggest something a bit more complex is happening in later sections of this chapter.

Gilbert's sense of theatre as a cultural practice that has both a historical and discursive

relationship to Western imperialism (1). In this sense, *Homelands* labors as a sort of

theatre of the oppressor, working from within an imperialist regime to question the

practices—material, economic, and ideological—of colonization that "deny all forms of

humanity" to the subjugated (Fanon 250) and materialize as multiple forms of physical,

ontological, and epistemological violence. *Homelands,* as postcolonial theatre, works to

question the assumptions that British rule over colonies was benevolent and helpful to

the subjugated, an idea that still pervades in certain official recounts of British history.[36]

Coventry Belgrade grounded *Homelands* in the following quote from the 1981 report of

the Institute of Race Relations to the Rampton Committee, placing it on the first page of

teacher resource material:

> Ethnic minorities do not suffer disabilities because of ethnic differences…but
>
> because such differences are given differential weightage in a system of racial
>
> hierarchy. Therefore our concern is not centrally with multi-cultural, multi-
>
> ethnic education but with anti-racist education (which by its very nature would
>
> include the study of other cultures). Just to learn about other peoples' cultures,
>
> though, is not to learn about the racism of one's own. To learn about the racism
>
> of one's own culture, on the other hand, is to approach other cultures
>
> objectively. (*Homelands Workpack* 1)

Homelands, then, as postcolonial theatre is not meant to deal with the lingering effects

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[36] For example, the National Curriculum suggests that learning about colonization in Africa, while focusing somewhat on lingering effects today, should predominantly focus on culture before colonization, such as the slave trade, and positive effects of colonization such as the abolition of slavery.

of British imperialism in Nigeria, but rather with the racist attitudes that allowed

colonization in the first place and that still existed, as far as Coventry Belgrade was

concerned, in 1984.[37] *Homelands* attempts to do this through a constructivist

epistemological frame and problem-posing, particularly the problem of what do the

artifacts sent to Nike mean, and how is she to interpret them?

Participating

Now that I have established *Homelands* as an experiment in postcolonial theatre, I

will use the six opportunities for intervention I posed for critical performative

pedagogies to analyze what happens within *Homelands* and how *Homelands* might be

imagined as acting within a critical performative pedagogy: participating, situating

knowledge, presencing, desocializing, empathizing, and responding through art. First,

in the area of participating, there are three tactics worthy of note: co-investigation,

codification and ideological exchange.

Homelands embraces and highlights the idea that students are co-investigators

alongside the actor-teachers from the very first moment, the reading of the letter posing

the problem of the artifacts and Nike and asking the students for their help. Rather than

passively awaiting to be filled, students transform into collaborators with actor-teachers

and actively participate in synthesizing their knowledge to overcome the domination of

colonization and imperialism and work toward humanization and liberation. The

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[37] I am not posing postcolonial theatre as an unproblematic cite of cultural struggle, as postcolonial theatre can fall into similar problematics as TIE, particularly as oppressive oppositional discourses. My goal here is to locate *Homelands* within a larger field of discourse than just TIE to make use of thinking in that field that may be beneficial to reimagining TIE as well as to continue to think through potential problems and problematics.

student-participants and actor-teachers work together to uncover reality and to know it critically in a process described by Freire:

> Teachers and students. . . co-intent on reality, are both Subjects, not only in the task of unveiling that reality, and thereby coming to know it critically, but in the task of re-creating that knowledge. As they attain this knowledge of reality through common reflection and action, they discover themselves as its permanent re-creators. In this way, the presence of the oppressed in the struggle for their liberation will be what is should be: not pseudo-participation, but committed involvement. (*Pedagogy* 69)

The participation inherent in *Homelands*, as a form of collaboration between actor-teachers and student-participants, is not a false form of participation, but rather a committed involvement on the part of the students to help Nike, Bisi, and ultimately themselves as well.

Codification is Freire's term for images that "contain themes that change people's perceptions of life" (Peckham 227). The images are a form of coding, or the representation of a situation that details some of its constituent elements in action, which require decoding, or the critical analysis of these elements (*Pedagogy* 105). The coding of the image concretizes ideas, values, concepts, and obstacles to full humanization. The decoding of the situation allows participants to unveil and understand these obstacles, these mechanisms of subjugation and the contradictions of social structures that privilege a few people at the expense of the many. For Freire, these codifications are incredibly important to dialogical education because they contain

generative themes, themes or ideas of a given historical period that come from the lives

of people and that also contain limit-situations and limit-acts. *Limit-situations* are those

structures and situations that serve the privileged and negate and curb the possibilities

of the oppressed, while *limit-acts* are the people's responses (both in enacting and

resisting limit-situations) in the form of historical action (*Pedagogy* 102). For Freire,

the fundamental theme of our current historical epoch is that of domination (103), and

codifications are important because in their decoding and recoding, they expose the

strategies of domination as well as open other, opposing themes as possibilities, such as

liberation and humanization. Decoding occurs through critical thinking, dialogue, and

writing, which open further themes for coding, decoding, and recoding.

Many TIE programs engage with the notion of codifications through Image Theatre,

but what I find particularly interesting about *Homelands* is that it utilizes Freire's

original method for codifications: drawings. Before the TIE company comes to visit,

each class receives a packet containing a picture of Nike in contemporary Coventry, a

letter from the company asking for their help, and a series of five codifications. These

codifications are used by the classroom teacher as part of a unit of study on Nigeria and

British imperialism to help start dialogue around the theme of domination. Students are

asked to examine each drawing carefully and to make judgments on what is happening,

why it is happening, and what the results might be. These codifications are so

important to the program that I think they are worthy of viewing here.[38] The

codifications build on each other to begin to tell the story of *Homelands*, particularly

with the characters of RNC and Bisi, and they also open the possibilities to explore the

effects of colonization not just on Bisi, but on the Yoruba people and Yorubaland itself,

especially noting what is happening to the environment in the pictures (note the trees in

Figure 3 and the dog in Figure 4). In the drawings Bisi moves from being connected to

a larger culture and society around her to being isolated and then subjugated to/by RNC:

Figure 1: Bisi in Yorubaland

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[38] I retrieved these images from an un-indexed box in the TIE archive at Bretton Hall College, which unfortunately has been absorbed into the University of Leeds system and is, at time of writing, unavailable for viewing elsewhere. *Homelands* is not a published program, and the documentation of the program in the archive was not of the highest quality, so the images are deteriorating. Still, they are exceptionally useful to see, even in a deteriorated state.

Figure 2: Bisi meets Robert Nelson Carter (RNC)

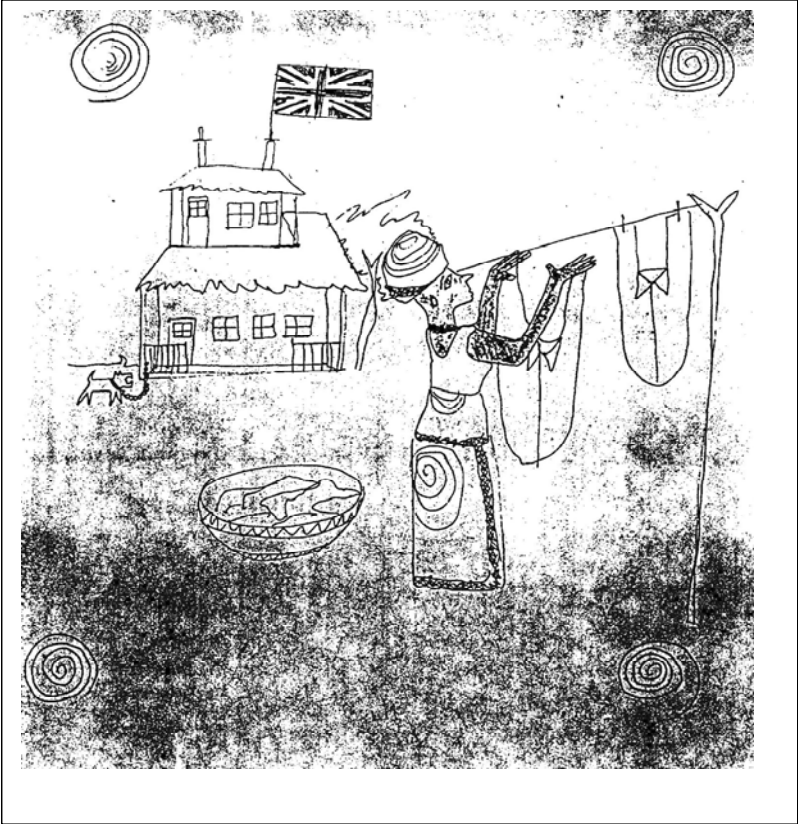Figure 3: RNC declares land as property of Great Britain
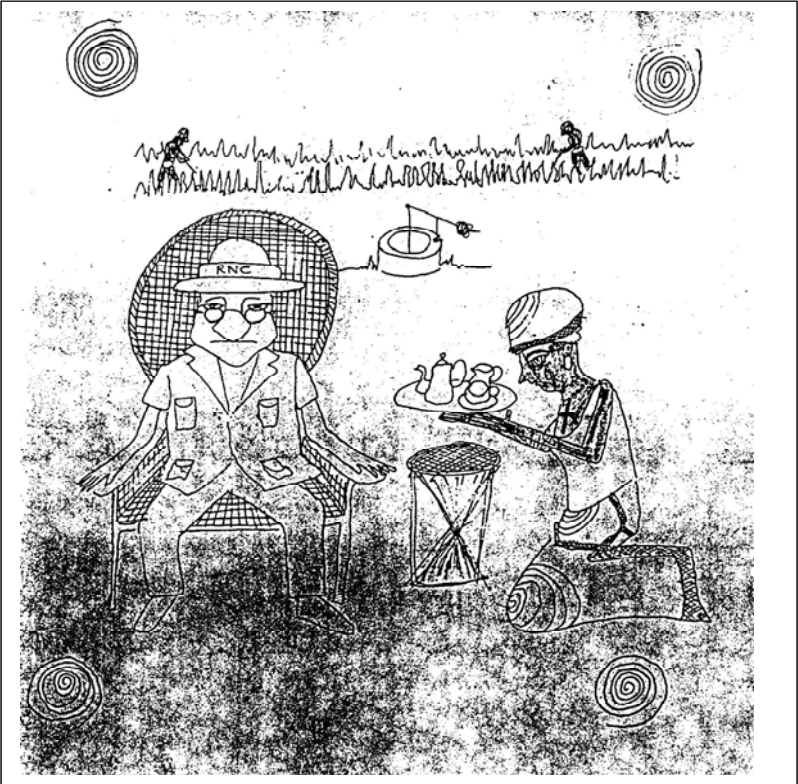
Figure 4: Bisi works for RNC

Figure 5: RNC transforms Bisi into an English servant

The codifications depict the strategies of colonization employed by RNC, especially the erasure of Yoruba culture and its replacement with English culture. Bisi moves from connection to subjugation and loses her bracelets, as can be seen in the fourth picture, and ivory necklace, which is replaced in the fifth picture by a Christian cross. These items appear in the performed program, and the participants actually become the protective guardians of the bracelets and necklace when Bisi is forced by RNC to remove them.

These codifications and their ensuing decodings offer participants the opportunity to participate through dialogue and critical analysis before the performance ever actually starts. They also can be returned to after the end of the performance as a means for further analysis and response. The value of this is that the moments presented in the codifications have been made present in the program, and participants have a new, embodied awareness of both the specific moments and the contexts in which they arose, which might alter their responses to the limit-situations encountered, the limit-acts that enabled them, and ways Nike might resist or overcome aspects of the limit-situations today. It seems that in using these codifications, *Homelands* is making explicit connections to Freire's notions of dialogical education, problem-posing, and critical pedagogy.

The third aspect of participation needing mention here is in the moments of what Baz Kershaw calls ideological exchange (20), which in *Homelands* happens in two sessions of hotseating. Hotseating is a technique in which participants are able to question and engage in unscripted (although at times agenda-laden) dialogue with actor-

teachers in role as specific characters. In essence, hotseating allows participants to

interview characters in order to articulate, clarify, and even challenge the ideologies of

various characters. In *Homelands*, the three main characters mark three different

positions in the project of colonization. Bisi embodies the viewpoints of the colonized,

the indigenous people subjugated to and by British rule. RNC embodies the role of the

colonizer, the invader who uses multiple forms of violence to subjugate others and to

take resources from the land. Perhaps the most complex character here is Dr. Jameson.

Apparently benevolent, he has come to Yorubaland to help cure the illnesses and

diseases brought by the white invaders which traditional Yoruba cures are having

difficulty overcoming. However, this benevolence masks the fact that he, too, is a

colonizer and oppressor. Under the guise of charity, he works to ensure that the power

relations of colonization are not overturned; he becomes complicit in the acts of

violence (and perhaps terror) which subjugate through apparent benevolence and

through silence.[39] This complex position of benevolent complicity becomes apparent

through his complete inaction to help Bisi throughout the program, even after she has

saved his life by pulling him from a river and treating a poisonous snake bite.

　　The two hotseating sessions allow student participants to question and challenge

both Dr. Jameson and RNC. The job of the actor-teacher in these situations is to

embody particular ideologies and stick to them as much as possible, challenging student

thoughts, pushing for more complex thinking, and helping students clarify their own

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[39] In *Pedagogy of the Oppressed,* Freire talks about acts of charity as actions taken by oppressors to appease the oppressed and to make it seem as if they are working to change dominant power relations but that actually reinforce these relations and keep the oppressors empowered.

thoughts through the dialogue. These moments of contestation allow students to confront differing ideological stances, thus resulting in an ideological exchange. Ideological exchange here is not the replacement of one's ideology with that of another, but rather the articulation and unmasking of differing ideologies so that participants can gain cognizance of them and can adapt tactics against those that they deem harmful while aligning themselves with those that seem helpful. The goal is to allow space for students to develop conscientization and perhaps align themselves with liberatory thought if they so choose, although it is possible that students might align themselves with oppressive ideologies if the actor-teacher is particularly persuasive or charismatic, or if the stance is one they already hold as fundamental. *Homelands* does not attempt to force a particular ideological alignment; rather, it attempts to unmask imperial assumptions and allow students to make their own choices.

The first encounter is with Dr. Jameson, and the documentation of the program notes that students often (but not always) challenged him both on the idea that the diseases he was meant to treat were brought to Africa by the British in the first place, and in the notion that he supported the subjugation of Bisi through his silence.[40] In this hotseating session participants had the possibility of recognizing that actions labeled as charitable might actually be forms of domination. However, Dr. Jameson attempted to argue persuasively that his entire presence there was a humanitarian act of charity, which had the possibility of persuading young people that certain aspects of

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[40] Of course, not all of Jameson's manipulations of Bisi are through silence. At one key moment when Bisi wants to fight against RNC (and asks the participants to help her), Jameson convinces her the idea is hopeless by reminding her of the destruction of Benin. Bisi is almost instantly defeated.

colonization might be beneficial or that acts of charity themselves might be questionable—again, such decisions were left to the individual students to make.

The second area for ideological exchange through hotseating takes the form of a dialogue and debate between the participants, Dr. Jameson, and RNC. This moment is particularly useful because it foregrounds a dialectic of subjugation and freedom while also exposing colonization as a more complex, insidious force than it might appear at first glance. According to the program documentation, students often challenged RNC about his use of violence and the destruction of land and theft of natural resources, particularly tin, while continuing to critique Jameson's silent complicity. RNC attempts to downplay the violence of colonization by mentioning the benefits it brought: modern Western medicine and hospitals, education, modern methods of industry, and more efficient transportation through improved roads and planned rail systems (even though these rail systems were never constructed). In an act of epistemological violence, RNC also attempts to appeal to participant patriotism by invoking Britain as the greatest country in the world with an obligation to spread the benefits of civilization to the uncivilized, which include "proper" gender roles of men working and women staying home, English as a unifying language, and British culture as a the proper means of knowing.[41] Through the hotseating session participants can support or challenge these

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[41] These ideas are embodied in earlier moments of the program as well. Bisi wants to work farming as she always has, but RNC tells her the place of women is in the home either as the owner of the home or as a servant in the home. Bisi begins to learn English from Jameson by choice but is forced by RNC to complete her learning and only speak in English. Bisi wants to wear the traditional clothing given to her by her parents, but RNC forces her to wear a traditional maid's costume and Christian crucifix, telling her to remove the bracelets and ivory necklace. All of these things happen because Bisi is now a "proper English woman." These moments are ripe with possibility to explore questions of sex and gender roles, class differences, and Freirean cultural invasion and manipulation.

statements, and also are able to put RNC's overt subjugation of Bisi in relationship to Jameson's covert manipulation and subjugation of her. These moments of ideological exchange allow very young people to engage in a complexity of thinking not often thought possible for people of their age as well as allowing them to participate in global discourses of imperialism, cultural domination, and violence.

Situating Knowledge

I have spoken at length about the possibilities of situating knowledge in the bodies of participants of TIE. *Homelands* offers an opportunity to think through two more important possibilities and extensions of this idea, particularly in the types of molecular knowledge that are situated in participant bodies. The first type of knowledge that might be situated is subjugated knowledges. Foucault defines subjugated knowledges as those knowledges "that have been disqualified as nonconceptual knowledges, as insufficiently elaborated knowledges: naïve knowledges, hierarchically inferior knowledges, knowledges that are below the required levels of erudition or scientificity" (*Society* 7). Subjugated knowledges are local, differential, and are kept in the margins, marking a history of struggle and the relationship between truth and power, and as popular knowledges resist positivism. Subjugated knowledges offer ways to resist globalizing metanarratives and dominant normalizing ideologies as counter-hegemonic sources of truth, ways of knowing, and operations of power.

In *Homelands*, the subjugated knowledges of Bisi—her ways of knowing the world through religion, work, gender performance, and culture—are situated within the context of the performance and also in the bodies of participants through the

codifications, the occupational mime session, hotseating, and song. Bisi teaches a song

to the participants as they labor with epa plants. The song is a Yoruba song (taught to

the actor-teachers by a Yoruba woman living in Coventry), and the words, translated,

are "I am black and proud. I could travel all over the world but there is no place like

Africa to me" (*Homelands Workpack* 2). By learning the song, participants have the

potential to recognize that cultural productions have meaning to those who participate in

a given culture and that the suppression and devaluing of differing cultures is a form of

(epistemological) violence and racism.

The unveiling of subjugated knowledges contests the rightness of British

domination through imperialism and offers possibilities of living and being in ways that

are different from the normalizing ideologies offered by RNC and Jameson. These

differing possibilities seem to be validated by Bisi's decision to remain in Yorubaland

rather than accompany RNC to England (where she would most likely work as his

acculturated servant for the rest of her life). The subjugated knowledges unveiled in this

program also help participants decode and recode the artifacts that travel from Bisi (in

Africa) to Nike (in Coventry) as both sites of cultural production, identity, and conflict

and as historical markers of resistance to domination and acculturation. It is only

through exposure to and understanding of the specific, local, and differential subjugated

knowledges of Bisi that participants can respond to the problem posed at the beginning

of the program—what are these artifacts and why should they have any meaning for

Nike? And this exposure to subjugated knowledges is not just an intellectual exercise—

it becomes situated within participant bodies through (mimed) work, through singing, through (de)codification, and through the ideological exchanges of hotseating.

Along with subjugated knowledges, *Homelands* offers opportunities to situate knowledges that go beyond the local/global binary in what might be termed a glocal knowledge or a glocal point of view. In such a knowledge, the local is encountered through the global and the global is encountered through the local, with neither the local nor the global displacing the other. Janet Lippman Abu-Lughod frames her own research in Moroccan history as impossible without simultaneously researching the other side of the Mediterranean and Africa south of the Sahara (91). While she states this as evidence for a world-systems theory of history, it also indicates that a global/local binary is a false binary and that aspects of each are found within each other. I do not mention this to work towards a modernist claim of universality, but rather as a way of thinking through the possibility that British imperialism as a globalizing force has an impact on the local lives of students in Coventry in 1984, just as the specific, local events in Bisi's life in Yorubaland have implications on global narratives of domination, acculturation, and knowledge production.

Glocal knowledges, as well as subjugated knowledges, have the potential to resist the closure of meaning into "metanarrative and ideological fixity" and "encourage an ethics that is driven by unrelenting and unending critique and a heightened awareness of the intersubjective and intertextual nature of discourse" (Hardin 73). McLaren, while not using the term, calls for glocal knowledges (or a glocal perspective) by aligning himself with Lyotard's call for multiplicities and pluralities that resist totality ("Critical

Pedagogy" 242). Such multiplicities and pluralities start, for McLaren, in the local, concrete, and situated knowledges of students and then move "beyond the specificity of experience" and local narratives to uncover the social relations that organize experience by interrogating such organization as a totality while "simultaneously avoiding the terrorism that totalization often entails" (255). In *Homelands*, the local situation of Nike's identity as diasporic Yoruba in Coventry requires moving to the globalizing (totality) violence of Britain as imperial power in order to be comprehensible. At the same time, the local, situated, historical experiences of Bisi in Yorubaland require moving to the global organization of Africa as colony of Europe and Nigeria as the enforced merging of multiple tribes and cultures to be a British colony in order for the magnitude of the situation to be visible and intelligible. *Homelands* manifests as a sort of movement from local to global and back to local again, with the duality of glocal knowledges allowing for multiplicities of meaning that resist a simple closure of imperialism and colonialism as projects of the past with no relations to today.

As an ethical practice resisting closure and fixity, then, *Homelands'* embodiment of glocal knowledges allows for the interplay of what Abu-Lughod calls eccentricities, which allow one "to escape from the ethnocentrism of accumulated wisdom," and idiosyncrasies, the individual differences that allow for "new visions" (97) by bringing together the local and the global. These knowledges are situated in the bodies of young people through participation, empathy, presencing, desocializing, and artistic response, and helps bring about the potential for a differential consciousness.

Presencing

In many ways, *Homelands* can be imagined as an entire exercise of presencing. Because it poses a problem that requires historical analysis and then allows for that analysis through performance, *Homelands* presences British imperialism, epistemological violence, cultural conflict, cultural production, benevolent domination, and many other concepts that could be difficult to analyze as mere abstractions. What I want to make note of here are a few of the tactics used to assist in the presencing.

Jan Mandell, a teacher and theatre activist who works with high school students in St. Paul and co-author of *Acting, Learning & Change: Creating Original Plays with Adolescents*, often talks of "thickening" as a precursor to learning. For Mandell, thickening is a process both of generating a need to learn and charging the atmosphere of a space so that learning becomes necessary, interesting, and relevant to students. Thickening the atmosphere helps activate what Mandell calls the receptive mind, the mind ready to learn, to accept the challenges of constructing new knowledge, the mind ready to question and critique, the mind filled with curiosity and passion for learning (2). Thickening and activating the receptive mind most often rely on embodiment and physicality and so are useful strategies and conceptualizations for a critical performative pedagogy. Thickening, in particular, can greatly enhance presencing, as it does in *Homelands.*

In *Homelands,* presencing through thickening happens in three main ways: through a letter sent from the TIE team to the class posing the problem of Nike's mysterious artifacts, through examination and exploration of the codifications, and through a

teacher-led (but TIE team prepared) unit of study on British imperialism, Africa and

African colonies, the history of Nigeria and Yoruba peoples, and multiple cultures

represented in Coventry and the classroom. The unit of study asks students to explore

the origins and meanings of their own names, to ask relatives where their families came

from, and to explore the different labor and economic roles people fulfill in Coventry

(particularly the jobs held by immigrants). Students share with the class the information

they have discovered while also learning about Yoruba culture in particular. The unit of

study, combined with the decoding of the codifications, allows for a presencing of the

problems posed by the program that might not happen otherwise, particularly when

Nigeria seems so far removed from the everyday experiences of six and seven year olds.

The initial letter serves as the final tactic of presencing I wish to explore here. Once the

unit of study has been completed, the students receive a letter from the TIE company

(the codifications arrive with the letter) that poses the problem of Nike's artifacts and

asks directly for the class's help in uncovering the meanings of the artifacts as well as

help in co-performing the TIE program. The letter serves as a form of contracting,

which both signals the program as a fictional performance and also brings an

immediacy to the fiction, a presencing, that thickens the environment and helps activate

a receptive mind in the student participants. Students know they will be exploring an

event from the history of Nigeria, and they have an immediate, locally-grounded need

to understand the event and its implications.

Desocializing

Desocializing in *Homelands* happens in numerous ways, including the hotseating

sessions and the artistic and critical responses generated at the end of the program. The

tactic I want to note here, however, is that of the postmodern counternarrative. Michael

Peters and Colin Lankshear note that counternarratives function as a countercultural

critique of modernist totalizing master narratives that derive from the culture of the

Enlightenment; these counternarratives serve a political function of fragmenting and

disrupting "grand stories which gain their legitimacy from foundational myths

concerning the origins and development of an unbroken history of the West based on

the evolutionary ideal of progress" (2). A second dimension concerns the ability of the

counternarrative to disrupt not only master narratives but also the official, hegemonic

narratives of everyday life—legitimating stories reproduced for specific political

purposes to manipulate public consciousness (or the public imaginary) by calling forth a

national set of common cultural ideals, similar to the way the Patriot Act works upon

the public imaginary (2). Such counternarratives are Lyotardian "little stories" or

Foucauldian counter-memories of individuals and groups whose knowledges and

histories have been marginalized, excluded, subjugated, or forgotten in the telling of the

official narrative. Peters and Lankshear posit that the field of education is a form of

cultural studies and can become charged by a sort of postmodern incredulity in the face

of master narratives (29-30). Challenging these master narratives with counternarratives

seeks to open spaces of inquiry and the possibility of change in lived experiences.

In essence, postmodern counternarratives tactically deploy subjugated knowledges

for the explicit purposes of desocializing, that is, of questioning received knowledge,

wisdom, and behaviors that seek to shape young people into particular sorts of citizen-

consumers. By posing Bisi's story as a counternarrative, *Homelands* offers participants

the potential to rewrite the ways social forces have shaped Nike into behaving and

subsequently to rewrite the ways social forces shape themselves as well. The

counternarrative offered in *Homelands* works to disrupt the hegemonic narratives that

order everyday life in which white, male, British culture is superior to any other culture

by posing Bisi's choice to reject RNC's offer to remove her to England as a counter-

memory that opens possibilities that other cultures and knowledges may also have

value, a counter-memory that has the possibility of resonating in 1984 with Nike and

with the student participants themselves.

This is a way in which counternarratives work towards desocialization.

Counternarratives unmask hegemonic logics as social constructions and therefore not

inevitable. What is not inevitable can be changed, and counternarratives indicate that

change might be possible by looking to situated and subjugated knowledges. By

desocializing students from normative hegemonic and ideological operations,

counternarratives also become a technology for developing a differential

consciousness—multiple subjugated knowledges offer multiple tactics and technologies

for constructing different narratives and different realities as well as different logics

determining when and in what contexts to utilize each knowledge, narrative, or

technology. This might be considered the ultimate goal conscientization—a tactical

praxis of action and reflection that labors through oppositional activities for liberation

without (re)inscribing oppression.

Empathizing

Empathizing has the potential of serving as a way of knowing and a way of decentering the self to acknowledge the presence and (emotional) situation of an other. As a cognitive function accessed through embodiment and emotion, empathy potentially plays a large role not only in knowledge construction, but also in the forging of links and the noting of the bonds that help convert atomic knowledge to molecular knowledge. Empathizing is activated, potentially, in *Homelands* through the frame of the local and concrete: Nike's question of what meaning the artifacts should hold for her. Empathy is also potentially activated through the learning and singing of the Yoruba song, the decoding process with the codifications, the counter-memory offered in the counternarrative, but perhaps most potently in the occupational mime of picking epa plants. While in other programs such as *The Price of Coal*, occupational mime plays a clear role in activating the body as a medium for learning and for reconstructing subjugated knowledges, in *Homelands*, the purpose seems mostly to develop empathy for Bisi. The subjugated knowledge learned by picking the plants in the way Bisi had done so historically does not become crucial for future action in the way that learning mining techniques does in *TPoC*. However, it does allow participants to make a physical and emotional connection with Bisi as they sing and work together, and then later share the fruits of that labor by eating together. This could be seen as a form of manipulation, and perhaps it is, but I see this moment differently. Developing empathy is essential in acquiring and making use of the glocal knowledge needed for participants to enter into an ideological exchange with Jameson and RNC and for their later critical

responses, and the occupational mime allows for empathy as a way of knowing to

develop while also exposing participants to a tiny aspect of everyday living in

Yorubaland. Of course, participants are free to decide on their own whether or not to

support Bisi's idea that life as a Yoruba is better than life as an English servant, and

they can also decide whether or Nike should resist her acculturation through the

artifacts or whether she should embrace the culture in which she finds herself now,

especially as she has never been to Africa and bears little connection with her

grandmother, or they may decide she should exist in a point in between, embracing both

cultures for what she finds valuable. While there is the potential for the occupational

mime and resulting empathy to be coercive, the program attempts not to force

participants down a particular path of response, but to allow students to make their own

choices.

Responding through Art

In addition to an additional unit of teacher-led but TIE team-suggested study,[42] the

conclusion of *Homelands* offers participants two options for response: through art, and

through critical writing. The type of art requested here is that of visual art, of drawings.

Participants are invited to draw moments from the program that they think will help

Nike understand the significance of the copper bracelets, ivory necklace, and traditional

clothing Bisi has sent her. This is an intriguing strategy because it works within

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[42] The final unit of study invites students to bring in their own cultural artifacts that are charged with meaning for them in some way, to make family trees, to explore great civilizations in so-called Third World countries (suggested cultures include the Aztec and Incan civilizations, modern-day Deli, and Easter Island), to explore aspects of Western culture that are taken from other cultures—including spices, music, architecture, the potato, medical knowledge and practices, and numerals—and to engage in research to find and describe different ethnic groups in student families, in their school, in Coventry, and in Britain.

Freire's notion of codifications and alongside the original codifications the class explored. In drawing moments from history to help Nike understand, students are necessarily decoding the events of the program and recoding them as artwork, but coding them in such a way that Nike can understand the glocal and subjugated knowledges necessary for deciphering the artifacts and constructing her own cultural meanings. These codifications exemplify Freire's notions that generative themes unfold more themes, and that themes contain within them their opposites, so that domination also contains/indicates liberation, etc. Responding by codifying in art brings the program full circle, ending in a place of examining art for visible and hidden meanings that work to explain the world and their relations to and within it.

I want to make a very brief mention here also of the critical writing that students engage as a form of response. In this case, students write letters to Nike explaining the history of the artifacts, Bisi's relationship with RNC and Jameson, and offering advice on how Nike should react and respond to the artifacts and to the knowledge that she has been acculturated into relations of power that devalued and erased the knowledges and power of her grandmother. This is actually quite a high expectation for students, but one which, according to the documentation of the program, students engaged thoughtfully and with excitement, perhaps as a result of the empathy they may have developed with Bisi. Again, the glocal knowledges activated in the program probably assisted with this as well.

Writing can be a potent tool of transformation, an act of what Linda Christensen calls "rising up," because writing (as well as reading) can be a liberatory act (vii),

particularly when writing engages multiple genres that connect with the everyday lived realities of students (see chapter 2). hooks claims that writing is essential for critical thinking, and Christensen invokes Freire in claiming that writing allows students not only to read the world through the word, but also to write the word and the world, to imagine and write change into existence (58). Hardin argues that one of the core goals of critical pedagogies is to generate critical texts, that is, to write texts that unmask power relations and/or resist "the unthinking acceptance of hegemonic values" (113). And while critical writing is not necessarily artistic, it is vital in a critical performative pedagogy. It is unfortunate that writing is often left to the classroom teacher to facilitate and not integrated fully into TIE programs, but *Homelands* offers one way of including critical writing as part of the program, even if it comes only at the very end.[43]

Evaluating Homelands

I mentioned earlier that a surface reading might make *Homelands* seem that it is attempting to work merely as a polemical statement arguing against colonization and imperialism. As a cultural production from a theatre company with an openly-leftist political alignment, this might be an easy assumption to make, particularly as RNC is a particularly nasty character and because the program takes great lengths to build relational empathy between the participants and Bisi. However, I think such a claim too-easily dismisses some of the more complex aspects of the program. While *Homelands* is not perfect and may raise troubling questions, such as why it is structured

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[43] The potentials for writing, both critical and creative, are vast and in reality need an entire study of their own. I make this gesture here to point to the need for further study on the ways writing can engage with TIE, as I discuss in the Conclusion.

so that an African woman must serve two white European males, an accusation of simple polemics may be responsibly and effectively challenged.[44]

As I have repeatedly mentioned, the point of the program is not to force young people into certain modes of thought, but rather to question dominant modes of thought and to allow young people to make their own choices and alignments. Two aspects of the program in particular point to this. First, the characters offer different embodiments of thought on colonization, with RNC representing a fairly obvious idea that while a colonizer may claim occupation is for the good of all, it truly is beneficial mostly (or only) for the colonizers, and Bisi materializing the effects of the violence of colonization on those occupied. The character of Dr. Jameson, however, is particularly complex. While young people have the opportunity to come to see Dr. Jameson as complicit in the subjugation of Bisi and the colonization of Yorubaland, he comes across as a sympathetic character only there to heal the sick. He represents the apparent benefits of British colonizing without the overt violence found in RNC, and some participants may choose to agree with him that his presence there is actually helpful for everyone. While some participants may actually challenge him, there is nothing staged in the program that overtly suggests to young people that they should distrust or

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[44] The questions of sex and position I raise here may perhaps be explained, although not excused or erased, as an attempt to embody the paternalism inherent in colonial projects (along with the notion of the infantilism of the colonized as a strategy of control). The creators may have also seen the program as empowering women, as Bisi ultimately rejects RNC and his ways of being and chooses to stay in Africa rather than bending to RNC's will. Additionally, in this production the roles were created by the actor-teachers who would be performing them, so that while Bisi was actually played by a Nigerian woman, there may not have been great access to male Nigerian-British actors in Coventry at the time. Still, this does not mean white European women could not have played either of the male characters, and such questioning must be a constant visible presence, even when practicalities may dictate certain sacrifices or choices.

disagree with him. While such challenging of Jameson actually happened rather often according to the program documentation, it happened through the observations of the young people and not, for example, by leading statements made by Bisi or Jameson.

Another way that the program attempts to avoid polemical thought is through the main question of the day, which opens and closes the program—what are the meanings of the artifacts Nike received from Bisi? By focusing on interpreting the artifacts and offering suggestions on what Nike might do with them, the program does not necessarily ask participants to take particular stands on imperialism or colonization as a massive, overwhelming historical structure. Rather, the program asks participants to help one individual interpret family artifacts to which she has no immediate connection and leaves larger implications, whatever they might be for each student, to the individual student to make.

I am not trying to be disingenuously supportive here, as clearly the program ultimately paints colonization and British imperialism in a negative light. However, the presence of Jameson may help to "balance" thinking, assuming that it really needs to be balanced—it certainly complicates thinking. Also, the program, even in exposing certain types of imperial thinking and acting from the past that have implications in the present (of 1984), labors to present multiple possibilities and meanings rather than close off all thinking into one place, even if the multiplicities are not equally just. Students, ultimately, must make their own choices, which seems to be what critical performative pedagogies attempt to do. *Homelands* may not be completely successful, but it is a

strong step in the direction toward the ideal critical performative pedagogy for which I

yearn.

Can TIE be salvaged for the 21ˢᵗ Century

At the beginning of this chapter I posed the question of whether TIE, given its

nature as a risky endeavor, was worth pursuing in the 21ˢᵗ century, or has its time come

and gone, as some seem to think. In my opinion, given TIE's potential for multiple

forms of violence, potential for cooption and redeployment to reinscribe dominant

hegemonic values and power relations, potential for erasing the thinking individual in

favor of a collective mob, and potential to operate as an oppressive oppositional force,

TIE when practiced as a mere methodology for activating learning through physicality

may best be thought of as a historical artifact from a time of progressive and

experimental education. However, TIE can be salvaged, reenergized, and recommitted

as a force for liberation and social justice if it is engaged intentionally as a critical

performative pedagogy. Engagement as such a pedagogy assumes an engagement with

an ethical questioning and self-reflexivity as well as an attempt to exist in power

relations without domination. Such an ethical engagement, while working in a

postmodern sense to expose hegemonic values and practices, ideological stances, and

power relations, requires that students be given a choice of what they will do with such

knowledge, or else it becomes just another oppressive strategy. Additionally, TIE

offers opportunities for student participants to explore the relationship of self to self and

self to O/other through embodied participation. In *Homelands*, student participants gain

the opportunity to reflect on the relationship of self to self as they encounter what might

be their own thoughts and prejudices embodied in the characters of the doctor and RNC and witness how these prejudices have real effects on both Bisi and Nike. If these characters do not embody their own thoughts and prejudices, then students are confronted with differing thoughts that may challenge their own and must choose what sort of person they want to be, what sorts of values that might require, and how they might go about transforming themselves into persons who act on those specific values.

While this sort of ethical relationship of self to self is being established, students also explore their own relationships to an O/other through their encounters with Nike as a contemporary Coventry citizen as they attempt to decipher what meaning the artifacts and drawings should have for her, if any. The deciphering and sharing of meaning with Nike allows students a space of possibility to question, dismantle, and reconfigure new power relations that have the potential to open new, equitable spaces of relations with Nike as colonized O/other. TIE as a performance modality, critical performative pedagogy, and political practice offers an ethical stance, and this can be seen clearly in *Homelands* as an aspect of relations, both relations to and with others and relations to and with the self. But there is one more aspect of TIE as a critical performative pedagogy that makes it a useful endeavor that merits mentioning.

Writing an anecdote about the Bolton Octagon TIE Company's program *Spy Ring*, Eileen Murphy recalls a situation in which seven year old student participants decided, by vote, that a "scruffy, nasty old woman" would be thrown out of her home and on to the streets. In watching her shuffle down the street, now homeless as a result of being kicked out, students began to voice regret about their decision. When the program

ended for the day, one participant grandly announced that the eviction of the woman did

not matter, because it was "only the Octagon"—it was only a game. Immediately,

however, the other student participants began attacking his opinion that it did not

matter, claiming that the choice did matter, that it was exactly the same as if it were real

life (11).

This anecdote foregrounds the ludic role assumed in TIE work and the dual

consciousness that results from it. The ludic nature of TIE results from a Vygotskian

sense of play—the imagined world of TIE is both real, because it is present in the minds

and bodies of participants and actor-teachers through imagination *as if* it were real, and

simultaneously not real, because it is mere imagination. The ludic nature allows

participants, as Kershaw notes, to "participate in playing around with the norms,

customs, regulations, laws, which govern her life in society" because such playing "has

no *necessary* consequence" (24). In *Homelands,* students are able to question and

challenge imperial colonialism because it is "just a game," because it has no necessary

consequences. However, as the Bolton Octagon anecdote, and indeed the examples

from *Homelands* seem to indicate, the challenges are also very real. The ludic nature of

TIE as a critical performative pedagogy makes the situation of situated knowledges real

and worth knowing, while simultaneously allowing for a space of reflection and critique

because it has no necessary consequences. This is not just a factor of engagement,

although that is important. Ludic play is what makes learning possible in TIE because it

develops metaxis. And the dual immersion in and critique of that can happen through

metaxis can help participants achieve an active subjectivity and conscientization. And

ludic play is what makes programs like *Homelands* very different in form and function from oppressive forms such as *Pow Wow* or even *Questions Arising*. When TIE manifests a ludic role, participants can choose how they play and what they do with the knowledges they construct as a result—they can dismiss the knowledges and continue with the world-as-it-is, they can use the knowledge to imagine new possibilities and take actions to create these possibilities, or any number of possibilities in between these two poles. When there is no ludic play, either because the program is Invisible TIE as in *Pow Wow* or because the program is antidialogical as in *Questions Arising*, possibilities for choice dissolve and students may only react because they are acted upon. Encounters with differing ideas and possibilities may not be played with; they must be accepted or rejected as they are.

In *Homelands,* ludic play allows conscientization to manifest as an oppositional consciousness, particularly in opposition to the violence of imperialism and cultural invasion. At the end of the program, participants are asked to write and draw ways that Nike can resist complete acculturation into English culture. By invoking the subjugated and glocal knowledges constructed through ludic play in collaboration with Bisi, students have the potential to develop what Sandoval calls a coalitional consciousness as well, that is an awareness of working collaboratively with others who may have different goals, ideologies, and/or values in ways that do not erase these differences but use them to tactical advantage (71).

I think this idea can be pushed even further. I think that continued work in TIE programs such as *Homelands* has the possibility of allowing participants to develop a

differential consciousness.[45] People who develop a differential consciousness occupy

subject positions self-consciously, which allows them to move tactically through the

field of potential subject positions depending on the forms of oppressive power to be

moved, reshaped, and resisted. A differential consciousness allows a sort of

metamovement among ideological positionings in order to make use of the differences

and distinctions between and among them in order to lift them out of potential

hegemonic (oppressive) activity (Sandoval 58-9). *Homelands*, with its use of

coalitional consciousness, subjugated knowledges, and oppositional activities, allows

for the possibility of such a differential consciousness to be imagined.

While I do not think that a student whose only experience of TIE was one encounter

with this program would begin to imagine such a possibility, I do suggest that continued

involvement in such activities just might. This is one of many reasons that continued

contact and long-term relationships between TIE companies and schools is vital.

CAT's three year relationship with PS 15 begins to offer the potential, while Theatr

Powy's 38 year service to schools the Powys district of Wales and Belgrade Coventry's

31 years of service to schools in Coventry offer great potential models for such

knowledge and subjectivity to form. Such potential, however, only arises when TIE is

 engaged with intentionality as a critical performative pedagogy.

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[45] Again, Sandoval provides an extremely useful discussion of differential consciousness in her chapter "US Third World Feminism: Differential Social Movement I" (41-64).

Chapter 4

Parry Jus' Once: TIE and Spatial Transformation

The organization of serial space was one of the great technical mutations of elementary education. It made it possible to supersede the traditional system . . . It made the educational space function like a learning machine, but also as a machine for supervising, hierarchizing, rewarding. Michel Foucault, *Discipline and Punish*

Abstract space, which is the tool of domination, asphyxiates whatever is conceived within it and then strives to emerge. . . This space is a lethal one which destroys the historical conditions that gave rise to it, its own (internal) differences, and any such differences that show signs of developing, in order to impose an abstract homogeneity. Henri Lefebvre, *The Production of Space*

Every story is a travel story—a spatial practice. Michel de Certeau, *The Practice of Everyday Life*

In the last chapter I explored the idea that for TIE to be relevant and efficacious in

the 21st century, it must be created with intentionality not only as a performance

modality and a political practice, but also as a critical performative pedagogy. When

materialized as a critical performative pedagogy, TIE has the possibility of allowing

participants to transform themselves through embodiment, of reaching toward

conscientization, and of laying the groundwork necessary to develop a differential

consciousness. However, because TIE has the problematic nature of simultaneously

operating both within and outside of official school(ing) structures and power relations,

TIE most often unfolds within formal school(ing) spaces, the disciplinary/disciplining

spaces of school buildings. As Michael Apple has noted, schooling most often serves as

a method for acculturating students into dominant hegemonic and power relations and

distributing them along economic lines to maintain the status quo (42). In this sense,

schools and schooling become a materialization of what Foucault calls *governmentality*, the art of government, or the organized mentalities, rationalities, and strategies governments use to produce citizens best-suited to support the government's ideology and to fulfill the government's policies ("Governmentality" 87-93). The sort of citizen required by a late-capitalist society is the one that participates in democracy by choosing amongst multiple product alternatives, does not question hegemony, and labors in ways that maintain order (the status quo). So schooling becomes a process of producing, through power relations and truth games, citizens who can participate in capitalism as producers and consumers with various statuses assigned according to class, gender, sexual orientation, ability, and so on. The strategies of governmentality include an education system rooted in the banking model, the transmission of atomic knowledge, and the homogenization of students into a generic model of "American citizen," making school(ing) spaces productive spaces. Many schools--particularly public elementary, primary, and secondary schools--become factories (the machines Foucault mentions in the first epigraph to this chapter) which produce specific sorts of governed, docile citizens. In essence, the schooling required by governmentality is a manifestation of colonization and imperialism. If this is the schooling system within which TIE of necessity must work, how is it possible, then, for TIE to operate as a critical performative pedagogy striving for conscientization and liberation?

In this chapter, I argue that the answer to this question lies in the transformative property of TIE practices that operate with intentionality and ethically as critical performative pedagogies that are self-reflexive and self-aware of their positions as

practices that operate within the framework of schooling as colonization and empire.

Not only do such TIE practices work to transform participants through embodiment, but

they also transform the spaces and places in which they unfold, creating nooks and

crannies, liminal spaces in which a critical performative pedagogy can exist.[1] The case

study for this chapter, *Parry Jus' Once,* produced by Arts-in-Action in Trinidad and

Tobago, offers an example of the ways in which spatial transformation creates

possibilities for humanization and personal transformation. In order to elucidate how it

does so, I will frame some aspects of space, place, and counter-spaces most appropriate

to my argument. This allows me to theorize and clarify not only how public education

disciplines students through spatial practices, but also to articulate the power relations

TIE engages through spatial transformation.

Space and Place

In "Spatial Stories," Michel de Certeau makes an important distinction between

ideas of *space* and *place*. Traditional thinking imagines *space* as emptiness, as areas

unoccupied by bodies or objects, while a *place* is a specified location. De Certeau

pushes beyond these simple notions in ways that are helpful in analyzing how it is that

schools can be both places of subjugation and oppression and spaces in which that

subjugation takes place. For de Certeau, a *place* is an ordering, a configuration of

positions in which elements are distributed in "relations of coexistence" ("Stories" 117).

The elements are arranged beside each other, with each element having its own proper

location that implies a certain sort of stability or fixity of relationships. The elements in

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[1] In this chapter I use the terms *place* and *space* as defined by de Certeau in *The Practice of Everyday Life.* I will come back to these distinctions momentarily.

a place can be reduced to a state of "the *being-there* of something dead" ("Stories" 118, emphasis in original)—the objects and elements that compose a place do not require any sort of activating relationship except that of geography and proximity; places are formed by objects/elements and their positionings. A school building, therefore, can be thought of as a place because it contains, orders, and maintains relationships between walls, hallways, desks, chairs, chalkboards/white boards, computers, books, pencil sharpeners, paper, etc. in arrangements that are fixed and stable. School buildings become the places in which schooling happens, the accumulation of "dead objects" that contain the processes and strategies of governmentality.

Space, for de Certeau, is comprised of the intersection of mobile elements, something produced by operations that orient, situate, and temporalize, and by operations that make space function in a multi-dimensional "unity of conflictual programs" ("Stories" 117). Space does not imply fixity or stability, but rather change, temporality, relationship, and embodiment, and because of this lack of stability, conflicting operations are possible within space. Space is situated as the act of a specific time, of a present, and is determined through the operations, movements, and acts of embodiment of subjects with their own historicities ("Stories" 118). For de Certeau, space arises when a place is activated—space is a practiced place ("Stories" 117). De Certeau's example is that of the city street, which is a place that becomes activated into a space when travelers begin walking on and by it. Thus, a school building, a place of schooling, becomes a space when students, teachers, staff, and administration enter, inhabit, and travel through the place.

De Certeau also notes that stories constantly transform places into spaces and spaces into places. I find this important because de Certeau offers spaces as possibilities for resistance. When travelers walk the city, which can be imagined as a place, they have the ability to do so in unpredictable ways, choosing amongst the offered possibilities for movement, rejecting choices, and going beyond the limits of the offered possibilities by creating new possibilities ("Walking" 98). Such walking might be thought of as a tour, offering the walker a haptic experience, the everyday, partial, fragmentary experience of passing-by, that is, the situated and potentially subjugated experience that comes from the specificity of the relationships created, encountered, and experienced by walking. Because such an experience is activated by specific embodied operations that orient, situate, and temporalize the walker, it might be thought of as a spatial transformation, of a story that changes the place, the city, into a space.

This is in contrast with an optic view, the map created by the all-knowing, all-seeing architect viewing the entire city from a theoretical or genuine point above. This optic view separates itself from specific, spatial itineraries by attempting to present a totalizing view, erasing the practices that produced both the map and the place it attempts to stabilize by mapping. The sorts of spatial configurations and knowledges possible in the haptic tour are not possible in the optically mapped place because the elements in a map are reduced to the state of being-there and the view must of necessity be distant and totalizing rather than situated in the possibilities of choosing, rejecting, and creating that an individual walker makes in moving through a place. For de Certeau, a map is about seeing, while a tour is about going ("Stories" 119-22). The tour

and its accompanying spatial practices, offer small moments of resistance (of resisting-by-going through) to the totalizing view of the mapped place. And as de Certeau suggests, stories become one way individuals can transform places into spaces of such possibility ("Stories" 115).

Schools, as places, are mapped into specific configurations designed to create specific types of docile citizen-bodies, and students are placed into these maps in ways that makes their surveillance possible (maps are for seeing). TIE might be imagined as a tour, offering moments of resistance by offering stories that "go through" the mapped school in a series of haptic encounters that offer differing views to the totalizing view of the mapped school. I argue that TIE, as a mode of performance, a critical performative pedagogy, and a political practice, has the potential to offer stories that allow for movement from place (school) to space (learning), thus carving liminal spaces of possibility within the confines of school-as-place.

However, de Certeau also notes that stories may transform spaces into places. The sorts of stories that do this are the hegemonic master narratives that are reproduced within schooling-as-governmentality, such as the so-called American Dream—the idea that anyone can succeed (usually thought of as achieving a large income and the consumptive power that comes with such an income) if she tries hard enough. Other narratives that convert schools from spaces of possibility to places of oppression include narratives such as hegemonic ideas that education is objective and neutral; that all students have equal access to quality education; that no child will be left behind by public education regardless of class, race, economic need, ability, language spoken,

religion, etc.; and that America is genuinely a stable, indivisible place where all men are

created equal and have the rights to life, liberty, and the pursuit of happiness, with

justice for all. These are the sorts of dominating narratives TIE often works to dismantle

by offering counter-stories that travel through such narratives (*With These Wings I

Will…*, with its emphasis on the history of oppression and celebration of diverse thought

in the Pageant Parade, is an example of such a counter-story). Such counter-stories also

help transform schools from places of schooling to places of education. Historically in

the US, schools, particularly public schools, have operated as both places and spaces of

discipline and production: school(ing). This is a term that will guide much of the rest of

this argument, especially as I return to notions school(ing) as both places and spaces

that serve a disciplinary/disciplining (and arguably policing) function through specific

logics and practices that can be traced through Foucault.[2]

Disciplinary/Disciplining Places and Spaces

In the Introduction, I briefly explored Foucault's notions of the reliance on the

examination as symptomatic of the dehumanizing nature of disciplining structures such

as No Child Left Behind. In this section I engage with his ideas of school(ing) as a

disciplinary/disciplining place and space. While Foucault does this writing about

school(ing) and other disciplining forces and operations in the 19th century and before,

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[2] I should again point out that not all schools serve only as spaces and places of schooling (perhaps very few schools exist only to fulfill this function, such as the so-called reform schools beginning with the Massachusetts Reform School in 1848), and that school(ing) often exists side-by-side with education, pointing again to the two strands of education as drawing out and leading forth. And even when schools are designed to overcome the constraints of place to become genuine spaces of opportunity and learning, it is difficult to argue against the idea that the requirements of government systems such as No Child Left Behind that rely on high-stakes standardized testing transform, perhaps only at certain times, even the most open and transformational schools into places of school(ing).

the strategies engaged by authorities interested in schooling young people to produce

docile citizen-bodies are still in circulation today, thus making Foucault's

historiographic intervention relevant today. [3]

The first way in which school(ing)-as-place acts as a disciplinary/disciplining force

is through architecture—discipline requires enclosure, that is, a specified place closed in

on itself that partitions students within functional sites, places that have specific and

useful purposes (*Discipline* 144). Schools on one level act as social spaces, bringing

together students, staff, faculty, and administration for a common purpose of "learning."

However, enclosure within functional sites separates young people from their

communities, their situated, everyday life experiences, and to a degree from each other,

locating schooling as a formal procedure that only happens in a specific place, in a

specific time, and in specific ways facilitate by specific people. This has the effect of

devaluing knowledges that arise in other places and in other ways, turning such other

knowledges into subjugated knowledges.

Schooling further increases its operations as a disciplining/disciplinary place by

using enclosures within enclosures—students are assigned to groups (classes) and kept

separate from other groups in specific places and ways that are useful for instruction. [4]

Since schooling transformed into direct support of industry, commerce, and society

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[3] In writing about discipline and exploring the way it manifests in real world places, Foucault consistently uses the term *space* rather than *place*. However, I find de Certeau's distinctions of *space* and *place* important to maintain and so continue to use them throughout this chapter.

[4] I am speaking here in broad terms. There are, of course, non-traditional schools that work to build larger communities and relationships between and among students, and there are more traditional schools that attempt to have communal areas where students can encounter others not in their classes. I am thinking here of schools such as Oakdale Elementary School in Oakdale, MN, which maintains classes in "houses," clusters of classrooms that share a common space in order to foster community and cut down

(that is, since one major purpose of education is to maintain capitalism), the problems

the school must solve are the problems of industry, commerce, and society: trade,

employment, and American citizenship (*vii).*

 The disciplining/disciplinary effects of enclosure affect most school(ing) places and

spaces. A second aspect of disciplining places that Foucault articulates is that of

ranking. That is, students become interchangeable elements of the machinery of

schooling and are therefore ordered and distributed according to the position they hold

in a series of classifications, including grade level, designated ability level, etc. (145-6).

This is the means by which classes are formed and regulated through schools as places

and as activated spaces. For Foucault, this sort of arrangement by ranking into classes,

which began in the 18th century, was one of the great technical changes of elementary

education and still works today. Ranking and ordering through class made it possible to

create a new system of teaching that bypassed previous systems in which an individual

student was part of a heterogeneous group and was allotted a few moments of individual

instruction with a teacher. This new system created homogeneous groups because of

the ranking into classes and made it possible for one teacher to supervise both

individuals and the entire work of the group simultaneously (147). This management of

students as simultaneous individuals and homogenous body turned schooling into an

educational machine that allowed for ordering, supervising, hierarchizing, and

rewarding (147). The grouping of students into such ranked classes in specific places

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on feelings of isolation. However, access to the common space is highly regulated, and "houses" are still
ordered by grade level, so entire grades are enclosed with each other and do not necessarily have contact
with other grades/houses.

allows the teacher a panopticizing view, and thus power over and control of, all students in the class. Because the possibility exists of being observed at all times, students are expected to behave as if they are always being observed, interiorizing specific ways of thinking and being and then exteriorizing them as specific embodied behaviors; that is, docile bodies.

Ranking students into classes begins to move the discussion of disciplinary/ disciplining schooling places into ways those places are activated into disciplinary schooling spaces. Another aspect of such schooling that merges the two is that of the timetable. The division of time into smaller and smaller units, in schools in particular for class periods or subject instruction segments, required teachers to present activities that were governed in detail by "orders that had to be obeyed immediately" (*Discipline* 150). Foucault notes minute-by-minute routines that were forced on students in elementary schools in the early 19th century that mimicked worker movement in production factories (150-51). Another aspect of the schooling timetable was that it imposed on pedagogical practice—specific times were assigned to specific teaching and learning activities and were therefore detached from time experienced outside of the school enclosure, another aspect of the idea that learning happens in schools and not elsewhere (159). This is a practice that continues today, to the extent that in some schools a daily timetable is posted, and should anyone enter the classroom and the class not be exactly where the timetable states they should be, the classroom teacher may be held accountable and even penalized or punished. The school timetable made possible new ways of administering time and making it productive through segmentation and

seriation, binding time to the functioning of power relationships. Time, in the school timetable, can only be experienced linearly, and it is divided into segments/subjects which are then ordered in a series through which students must travel sequentially— first there is spelling, then reading, then math, then science, etc. This creates multiple modes of economy in schooling related to its disciplinary operations, including financial economies that stabilize the world-as-it-is and temporal economies that stabilize movement through the world in particular, pre-arranged ways.

This segmentation and seriation is arranged by teachers and administration for particular purposes and for specific ways of moving students through the machinery of schooling. Architect John Joseph Donovan, for example, devotes an entire chapter in *School Architecture* (1921) to the ways in which schools should be physically designed and arranged to enhance the economy of time in routing "human material" (16). This is facilitated by ensuring that all places used for schooling have multiple, useful purposes, so that the dressing rooms for the auditorium are also used as rehearsal rooms for music instruction; restrooms for playground activities should also serve the gymnasium and indoor play areas, etc. School facility layouts should be made so that the "rotation of students may be accomplished without friction or waste of time or energy" (17). Hallways must be wide enough to allow for the traveling of as many students as possible, younger students should be housed closest to exit doors, and the number of exterior doors should allow for quick passage of students without congestion. The economy of time materialized in the physical setting provides that every second of schooling can be accounted for and productive time teaching and learning can be

maximized—more and more time can be extracted and utilized in more productive ways. Time becomes another way of organizing schooling, and control of time is another way of controlling and disciplining the student.

The final aspect of discipline that I wish to discuss here is the ways in which schooling-as-activated-place (space) controls the body. Because individual students are ranked and ordered into classes, the body becomes an element, a cog in the machinery of schooling, that can be moved, placed, and inscribed by others (*Discipline* 164). The body becomes the site on which discipline is inscribed through exercises, a series of tasks imposed on the body that are repetitive and graduated, so that they build on one another to forms of continuity and constraint. Foucault calls this an instrumental coding of the body, and this idea is similar to Boal's notion of mechanization (152). The coding here is instrumental because it breaks a specific gesture required for schooling into two parts: the specific part of the body to be used and specific parts of an object to be manipulated (bottom of pencil, book page, hammer, screw, etc.). These two parts are then correlated to form specific gestures required by schooling. Such instrumental coding details how a student must sit upright in her chair at her desk, how a student must hold his upper body, hand, head, and eyes in order to write correctly, or in contemporary terms, how a student must sit correctly at a computer or how a student must turn her head to follow along with a media presentation or sit appropriately with fellow students when working on a group project. Instrumental coding makes use of schooling-as-space, but it also makes use of schools as place and is one of the narratives that turn space back into place.

The notion of school(ing) as both place and space links to Henri Lefebvre's ideas of the spatial production, particularly abstract space. While schooling utilizes specific methodologies to activate it as a space as well as real locations (places), it can still be considered an abstract space. As Neil Brenner and Stuart Elden note, abstract space is social space (everyday, lived space) that is produced and regulated by the state for specific, functional, politically instrumental purposes (358-9), which for Lefebvre was to erase all differences in favor of homogeneity, most often through violence (285). Schools then, as an everyday, lived spaces inhabited by young people, teachers, staff, and administrators, become abstract spaces when they impose the generic (and abstract) homogeneity of "citizen" or "American" on students, often wiping out the historical conditions, particularly violence, that allow those ideas to exist in the first place. As a result, schooling can be seen as a form of violence and/or of governmentality, notably through the governmental arts of administration, repression, domination, and centralization of power. Abstract space engages transformations in and on those moving through them, particularly within the public imaginary, as it homogenizes people into envisioning in pre-determined ways both the places in which everyday life unfolds as well as the actions of that unfolding, such as the actions of transforming into homogenized "citizens" (Brenner and Elden 359).

Abstract space is the space of the bourgeoisie and capitalism and therefore acts as a space of domination, as a space of sovereignty that implements constraints on those passing through. Abstract space is disjunctive, locating specific places (as being-there) and locations in order to control them and make them negotiable (similar to de

Certeau's idea of mapping). Finally, abstract space is hierarchical. As the space of

capitalism, abstract space sorts, orders, and distributes along economic and social lines,

keeping classes separate and discouraging contact between and among classes

(Lefebvre 282). There are some clear links between abstract space and schooling as a

disciplinary space particularly in the ideas of places of domination, classification,

ordering, and distribution, the creation of useful/functional spaces, and the violence

inherent in such spaces. Therefore, it seems fair to describe schooling as an activity or

transformation of abstract space.

School(ing) as a place and (abstract) space seems to be rigidly constructed as a

means of controlling abstract products, capitalist citizens, whether those are "full

citizens" in late capitalist democratic empires such as the United States and Great

Britain, non-citizen occupants of nation-states such as indigenous peoples, immigrants,

and undocumented workers, or even non-citizen peoples colonized by and living within

colonies of late capitalist democratic empires.[5] Even in the 21st century, school(ing) as

a place and space can be imagined as part of the historical trajectory of education-as-

acculturation, homogenization, and distribution first noted in the United States by

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[5] The participation in public schooling by undocumented immigrant children is extremely divisive in the
United States and has led to certain legislation, such as that in Arizona, meant to oppress immigrants
deemed "undesirable," which chiefly means Latina/Latino immigrants and usually excludes others.
Recent legislation in Alabama, House Bill 56, was upheld by Federal Appellate Court on 14 October
2011. This bill requires documentation of citizenship, such as a birth certificate, for enrollment in public
schools. Those who do not provide such documentation are automatically deemed "alien" by the law and
schools are mandated to report their identities to federal immigration officials. This legislation, along
with California's similar but failed Proposition 187 are purported to be attempts to overturn the Supreme
Court Decision Plyer vs. Doe in 1982, which guaranteed the right of undocumented children to access
public education in the United States. Access to public schooling in colonized states is a materialization
of certain "benevolent" ideologies of colonizing empires (as can be seen in *Homelands*) but has perhaps
even more serious consequences, as those colonized may be led forth to ideology that inscribes them as
genetically and culturally inferior, making their control through colonization natural and necessary.

Thomas Jefferson and then later embodied through material and legislative practices that I explored earlier.

If school(ing), with its historical traditions of acculturation and distribution, is the space and place in which TIE most often operates, can TIE, which locates itself both within and outside of school(ing), be thought of as anything but a disciplinary force itself? Is it possible for the liberating actions hoped for by TIE practitioners to take place within dominating/disciplining places and spaces such as schools? I believe that TIE has the potential to be something more than just another disciplinary force through intentional planning and continual, ethical questioning and self-reflexivity. And this resistance to the disciplining caused by place/space can be effected through spatial transformation.

Counter-Spaces and TIE

The reason I find it important to link school(ing) to abstract space is that Lefebvre also imagines the possibility of counter-spaces, of spaces tactically appropriated that work to accentuate differences and heterogeneity instead of homogeneity. Counter-spaces restore unity to social practices, elements, and functions that abstract space fragments in order to control. Lefebvre calls such spaces differential spaces (52). Because they are tactically and temporally appropriated, differential spaces can materialize thought the movement of human bodies in the nooks and crannies of places. This is the sort of space into which TIE potentially unfolds and the sort of spatial transformation materialized by TIE. That is, TIE may transform places into differential spaces of possibility. It is this sort of spatial transformation which allows TIE to act as

a critical performative pedagogy that allows students opportunities to transform themselves.

In ways similar to travelers offering resistance by walking in the city vis-à-vis tours rather than maps, TIE allows students to transform place by finding differential ways of traveling through schooling through stories—all stories are travel stories. Stories allow participants to engage imaginative leaps, so that the school hall becomes two different mines in *The Price of Coal*, or the classroom becomes the village green in *School on the Green*. Specific places in and around the school become places of possibility rather than places of being-there. Imaginative leaps make this transformation possible, and imaginative leaps themselves are activated by Vygotskian play. For this reason, I propose that the type of space created by the transformation of TIE be termed *ludic space*.

Ludic Space

I am not advocating *ludic space* in the sense of Lefebvre, which might be better translated as *leisure space.* For Lefebve, *leisure space* is an extension of dominated space that is arranged functionally and hierarchically (384). Leisure spaces work to reproduce specific relations and so are controlled, managed, and constrained in specific ways, requiring specific gestures, discursive formations, and models of space dependent on the type of leisure activity to be encountered—swimming, skiing, etc. What is useful about Lefebvre's notion of leisure space is the privileging of the body as generative, the emergence of a pedagogy of space and time (different from the uses of place and divided time in schooling), and the tendency of such space to overcome

divisions (384-5). For Lefebvre, leisure spaces are the spaces of beaches, ski resorts,

and other commodified activities. However, the ludic space I propose is quite different.

The ludic space I propose is also not the sort of game-space or play-space proposed

in ludic architecture. Steffen P. Walz proposes a notion of ludic space that is the space

of the play-ground, the space of play and games, what he calls *playces* (170). However,

he is mostly thinking of gaming-places, ways in which architecture can be invoked to

enhance the playability of games in specific spatial contexts. The type of space I am

proposing is a counter-space, a differential space that transforms places into liminal

spaces through the activity of Vygotskian play. Such a space is tactical and temporal—

transformations cannot be permanent because they occur inside abstract spaces, inside

disciplining/disciplinary spaces which ultimately reassert their domination. Ludic space

emerges through mutual agreement between actor-teachers and student-participants and

the resultant imaginative leaps they take. If there is no mutual agreement and

corresponding imaginative leap, ludic space does not emerge. In *Pow Wow*, then, the

space of the program is actually dominated space, as student participants in general

have no idea that the program is not real life. Ludic space establishes and enhances

student metaxis by separating ideas from objects—just as the stick is both a stick and a

horse, the corner of the classroom is both the corner of the classroom and the pigeon

coop where Tati receives messages in *With These Wings I Will…*. Ludic space is a

precondition for ludic play, which itself is a precondition for metaxis and thus for

learning in TIE. In scenarios such as *Pow Wow* where ludic space does not emerge,

metaxis cannot emerge and learning of necessity can only happen through transmission rather than through construction.

Ludic space, then, emerges through mutual agreement and through the embodied actions of and relationships between actor/teachers and student/participants. It shares with Lefebvre's leisure space a privileging of the body as generative—here of ideas, of imagination, and of molecular knowledges—and the tendency to overcome divisions, so that body and mind become linked; affect, cognition, and the kinesthetic join; etc. And perhaps most importantly, because it is a space of ludos, a critical performative pedagogy emerges that treats time and space vis-à-vis Albert Einstein as modes of thought rather than conditions in which people live, making it possible to help Nike in Coventry and Bisi in Yorubaland simultaneously in *Homelands*.

My thoughts on ludic space are informed by Augusto Boal's thinking on aesthetic space (*Rainbow* 18-28) and Baz Kershaw's linking of temporary autonomous zones (TAZes) with radical performances (201). Both of these ideas of space, aesthetic space and TAZes, have powerful implications, but alone neither completely explains how spatial transformations in TIE occur. The idea of ludic space, then, brings these together, not by conflating them, but rather by noting ways they complement each other as well as enhance Lefebvre's notions of counter-space.

Like Boal's aesthetic space, ludic space exists as a space within a space (and as a space within a place) that emerges by mutual consent of those who will be/are inhabiting and activating it. Ludic space, as an aesthetic space, becomes a stage or platform on which actor-teachers and student-participants can play and in which the

spaces and times of memory and imagination can merge and emerge (*Rainbow* 19).

Boal claims that aesthetic space, and by my extension ludic space, contains three

epistemological properties that stimulate experiential learning and knowledge

construction: plasticity, dichotomy, and telemicroscopy.

The first property is that of plasticity (*Rainbow* 20). Ludic space, as an aesthetic

space, draws on the properties of imagination and memory to remake and reshape things

so that they are not always exactly as they appear. This is the quality that turns the stick

into a horse or transforms the school hall into a coal mine in the 19th century. As Boal

notes, "time and space can be condensed or stretched at will, and the same flexibility

operates with people and objects, which can coalesce or dissolve, divide or multiply"

(20). Plasticity allows ideas and objects to be separated, so that objects and people are

simultaneously what they are and what they have been, will be, or even what they could

have been instead.

The second property of ludic space (as an aesthetic space) is dichotomy (22).

Because ludic space is a space-within-a-place, it creates dichotomy—the bodies

inhabiting it are in two spaces simultaneously. This allows metaxis to emerge, and so

student-participants can observe themselves in action—they are both themselves and the

characters taking action in the program, and this doubling of self (metaxis) enables self-

reflection and analysis. This, again, can be seen occurring in *The Price of Coal (TPoC)*,

as participants begin to analyze the contradictions and oppressions of 19th century

working class conditions through their ludic play as miners and also through their lenses

and people living in 1978. Play in the dichotomic space allows for a dichotomy of thinking.

The third property of ludic space is telemicroscopy (28). Aesthetic and ludic space moves what appears to be far away so that it can be close up—aspects are presented and brought closer as if by a telescope, and then magnified and examined as if under a microscope. This property brings actions closer and makes them larger, allowing participants to examine things that might escape their attention otherwise. Shari Popen, who teaches educational philosophy, postcolonial studies, and democratic theory at the University of Arizona-Tucson, notes that this property of aesthetic space also allows participants to develop a critical distance from forms of surveillance that encode sites of oppression, assisting in critical analysis and thinking (126). That is, through the presencing and magnifying properties of telemicroscopy, participants can attend to sites of oppression outside of their actual physical locations and so engage that distance for critical thought in ways not available within the immediacy of the real site of oppression. For example, in *TPoC,* telemicroscopy allows participants cast as coal miners to reflect critically on the conditions of the mines because they are not actually in the real coal mines under consideration or under surveillance by the managers of those mines.

Several aspects of ludic space are also informed by TAZes. Temporary Autonomous Zones are theorized by Hakim Bey in *T.A.Z.: The Temporary Autonomous*

Zone, Ontological Anarchy, Poetic Terrorism.[6] The TAZ is another form of space-within-a-place, but with explicit political aims. Bey puts the notion of revolution into dialogue with uprising, up-rising, and insurrection. *Revolution,* for Bey, is an attempt to turn the world upside down, a process that tends to fail because the world always rights itself again once the revolution is over. For Bey, *uprising* is a term used by historians to label failed revolutions, but *up-rising* represents the possibility of movement outside of and beyond a notion of modern "progress." *Insurrection,* coming from the Latin *insurgo,* to rise, to raise oneself up, is also useful to think of for political efficacy rather than revolution, which seems doomed to failure (*T.A.Z.*). The up-rising is temporal, a peak experience rather than an ordinary experience, rather like a festival or carnival, but a peak experience that allows for shifts and changes (*T.A.Z.*). For Bey, then, the TAZ is an up-rising, an insurrection that avoids violence and martyrdom by avoiding direct action against the state. The TAZ is an up-rising that temporarily liberates an area of land, time, or imagination from state control and so is an autonomous zone, and then dissolves to reform itself "elsewhere/elsewhen" before the state can crush it. Because it avoids direct action against a state, a TAZ can occupy areas clandestinely and carry on its up-rising and festival purposes for long periods of time in relative peace.

    The TAZ occupies the space of cracks and vacancies in an era in which the state is omnipresent, panopticizing, and all-powerful, and at the moment of its detection disappears only to reappear in another crack or vacancy (*T.A.Z.*). The TAZ also resists

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[6] My access to this work is via a digital copy hosted by hermetic.com, and can be found at http://hermetic.com/bey/taz_cont.html. Because there are no page numbers, I can only cite Bey's ideas as (*T.A.Z.)*

the closure of the map by finding cultural, geographic, social, and imaginary spaces that can be reconfigured as autonomous zones as well as times these spaces can be thought of as open, either through neglect of the state or because they have escaped the notice of the mapmakers, or for any reason. Bey sees the TAZ as a guerilla tactic, and even as a form of guerilla ontology that strikes as a festival and then runs away.

Ludic space, then, by assuming aspects of a TAZ, might be thought of in some similar ways, particularly in the notion of a space within the cracks and vacancies of state-controlled places that work as a temporary up-rising, as temporary movement outside of and beyond modernist notions of progress. Ludic spaces do not work for revolution, but rather for up-risings and insurrections by liberating and decolonizing the imagination, creating possibilities for thinking the unthinkable and imagining the unimaginable and unintelligible. Ludic space resists the closure of mapping by traveling through the social and cultural places of schooling vis-à-vis the imagination in times in which those places have been opened in collaboration with students, teachers, and even administrators. Perhaps the greatest contribution by the TAZ to ludic space is the idea that it is a peak experience, not an everyday occurrence, and as a peak experience it has the possibility for making shifts and changes, for transformation. And by posing as "educational theatre," TIE as ludic space avoids direct action against the state even as it simultaneously works for up-rising and has the potential to work clandestinely for long periods of time, as evidenced by the work of companies such as Theatr Powys, the

Creative Arts Team, and Coventry Belgrade TIE.[7]

Ludic space, then, is highly politicized and has the potential to lead to shifts and changes by temporarily occupying spaces-within-places, resisting the closure of mapping by traveling through stories, bringing the qualities of memory and imagination into place to produce metaxis, presencing and magnifying aspects that might otherwise go unexamined, and creating dichotomy through doubling consciousness as well as space. Ludic space can, however, also be characterized as one other type of space, that of heterotopia, as described by Foucault in "Of Other Spaces."

Heterotopias

Heterotopias, according to Foucault, are counter-sites, sites in which all the real sites of a culture are simultaneously represented, contested, and inverted (24). The heterotopia is capable of juxtaposing in a real place multiple spaces that in and of themselves might be incompatible (25). One of Foucault's examples here is the theatre space, which brings onto the stage an entire series of places that are foreign to each other. Heterotopias are also usually linked to specific "slices of time," or heterochronies (26). Because of this, a heterotopia begins to function at full capacity only when people encounter it and simultaneously experience a break in/from their traditional time. Some heterotopias are oriented to the temporal, to time in its most fleeting, festival state. Heterotopias are not generally accessible by the general public,

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[7] I am thinking here about programs such as *School on the Green*, which can be considered an temporary up-rising that reimagines how community-funded schooling might be reframed as education, or *Homelands*, that allows participants who choose to do so to critique the logics of imperialism, or *With These Wings I Will…*, which relocates learning from the space of schooling to the space of the community and openly celebrates subjugated knowledges.

but rather engage a system of opening and closing that both isolates them and makes them penetrable (26). Entry is either compulsory or through a series of rites and purifications. Finally, heterotopias have a relationship to all the space that remains, either by creating a space of illusion that exposes every real space as even more illusory, or by creating a space that is as perfect and well-arranged as real space is messy and jumbled (27). Popen theorizes heterotopia as the space of difference, the space of multiplicity, the space of the Other, the other space (127). She also theorizes heterotopic space as the dialogic space of both/and rather than the dialectical space of either/or, opening possibilities for multiple actions in a third space of possibility (127).

Ludic space, I propose, also has these characteristics of heterotopias, particularly as engaged by TIE programs unfolding in official sites of school(ing). Certainly ludic space in such sites becomes a counter-site that represents the real place of the school but also inverts and contests that place/space by activating students as active subjects through play. The ludic space of TIE is connected to specific materializations of time, to heterochronies, as we have seen through numerous examples from *The Price of Coal* to *Homelands* to *Living with Macbeth.* And the ludic space of TIE as a heterotopia only functions to full capacity when student-participants engage in the TIE program and break with the tradition timetable of schooling. The time engagement of ludic space is temporary and tactical, fleeting, like festival time. The ludic space created for and transformed by TIE is not generally accessible to the public, but must be accessed through the rites of school(ing) and in most cases is compulsory for the student participants. And just as in Foucault's final characteristic of heterotopia, ludic space

has a relationship to all the space that remains by creating a space of illusion that

exposes every real space as even more illusory—that is, ludic space exposes that the

hegemony of real spaces and power relations are not natural or inevitable, and so are

illusory and can be changed. Ludic space, as the space of critical performative

pedagogy, is dialogic while also engaging dialectics, and acts as a third space, a space

of possibility for multiple actions, including reimagining and up-rising. The ludic space

employed by TIE, then, clearly is also heterotopic space, and this, along with its

characteristics as aesthetic space and as a TAZ, allows ludic space to transform

oppressive places into spaces of possibility and change.

Case Study: Parry Jus' Once

The case study for this chapter, *Parry Jus' Once (PJO)*, provides an excellent

example of the sorts of spatial transformation possible through TIE. *PJO* is a TIE

program created collectively and performed by members of Arts-in-Action (A-i-A) in

Trinidad and Tobago in 1998 and then performed again from 2001-2003 through a grant

by the Canada High Commission.[8] *PJO* continues to be an active part of the repertoire

of A-i-A today, although it is engaged with less frequency than in its initial period of

production.

Before historicizing and explore *PJO* and A-i-A, I must take a moment to historicize

Trinidad and Tobago as an emergent nation-state. Trinidad and Tobago, officially now

the Republic of Trinidad and Tobago, has a long history intimately connected to

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[8] The members who worked to create and perform the program were Patrice Briggs, Marvin George, Kurtis Gross, Brendon LaCaille, Marc LaVeau, Samantha Pierre, Damian Richardson, Camille Quamina, and Tracie Rogers.

colonialism. Since 1498 Trinidad and Tobago was alternately an occupied colony of Great Britain, France, the Netherlands, Spain, and Courland until it was formally given to Great Britain in 1802 under the Treaty of Amiens. During these years of being a transitional (in that the ruling powers changed frequently) colony, the indigenous populations of South American Indians were nearly wiped out and replaced by Scottish, English, Irish, German, Italian, and French immigrants and their (mostly African) slaves. When Trinidad and Tobago stabilized as a British ruled colony in 1802, a massive influx of immigrants, slaves, and indentured servants from Great Britain and its colonies, particularly other Caribbean colonies and India, appeared. Trinidad and Tobago remained a British colony until granted independence in 1962. In 1976 Trinidad and Tobago became a republic, although as a nation-state it still remains within the British Commonwealth and keeps the British Privy Council as its final court of appeal.

Since Trinidad and Tobago have remained closely linked to Great Britain as both a colony and a Commonwealth nation-state, it is perhaps not surprising that Theatre in Education materialized there as a social and performative practice. Arts-in-Action formed in Trinidad and Tobago in 1994 as a public education program seeking to respond to the numerous incidents of domestic violence being highlighted in the national news. A-i-A formed after the successful creation and tour in 1992 of a TIE program called *Dolly Mois*, devised by students and faculty of the Centre for Creative and Festival Arts (now the Department of Creative and Festival Arts) at the University of the West Indies in St. Augustine, Trinidad, and directed by Dani Lyndersay, a

facilitator and TIE practitioner with degrees from the Royal Academy of Dramatic Arts

in London, the International Television institute in Brussels, the University of Victoria

in Canada, and ultimately a doctorate from Ibadan University in Nigeria.[9] Lyndersay,

who was born in Australia to British parents, had lived in many British-colonized states

(Australia, Canada, Nigeria) before moving to Trinidad and Tobago with her husband, a

Tribagonian she met and married in Nigeria, and as a theatre practitioner familiar with

the structures and practices of TIE, was asked to facilitate the devising of *Dolly Mois*,

direct the production, and lead the tour through 22 community centers around the

country.[10]

In an attempt to avoid creating a TIE program that served as a force acculturating

Tribagonians into white British culture, Lyndersay worked closely with students at UWI

to infuse *Dolly Mois* with the "festival arts," in this case local music traditions,

particularly calypso, instrument traditions such as steel drumming, and local gaming

activities, particularly children's outdoor games. And while indigenous "festival arts"

have become commodified to travel globally (the mission statement of the Department

of Creative and Festival Arts states that as a department it works to practice the festival

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[9] Lyndersay studied with numerous TIE practitioners in Britain, including Tony Jackson, as well as completing a master's degree in TIE in Vancouver.

[10] I should point out that Lyndersay is white. While the notion that an allegedly liberatory practice such as TIE would trace colonial circuits from Britain to Trinidad and Tobago and manifest as a cultural practice facilitated by a white colonizer is easy to produce here, I think the situation is a bit more complex than that. Lyndersay is aware of her position of privilege and might be assumed to be the sort of leader Freire imagines when he says that the Oppressed must be led by emergent members of their own group or by former Oppressors who have renounced ties to Oppressors. While it may not be possible for Lyndersay to avoid all the privilege she carries within her whiteness, she had labored to transform TIE in Trinidad and Tobago from a practice of cultural Britishness (and by extension whiteness) to a Tribagonian cultural practice. Lyndersay has even removed herself from the position of leading A-i-A, leaving all responsibility and control in the hands of the Tribagonians who currently make up the company.

arts in ways that make the region "internationally competitive"), A-i-A's engagement with them, both in *Dolly Mois* and other programming, works to help make TIE as a structure accessible and to transform TIE from a foreign practice of colonizers into a local practice of engagement (whether that transformation is complete or not is debatable, as there are inherent tensions in engaging TIE in a colonized country, as I will explore later).

Dolly Mois emerged as a response to eight consecutive days of news being headlined by serious cases of domestic abuse and traces a cycle of domestic and sexual violence through successive generations and also through children's playground games. Domestic and sexual violence maintains a large, visible presence in Tribagonian and other Caribbean cultures and became a core reason for the formation of A-i-A. Many scholars tend to see the prevalence of domestic and sexual violence in Tribagonian culture as the lingering effect of colonization, particularly the emasculation of colonized males through cultural and economic means (Cain 506).

However, Maureen Cain suggests that colonization alone does not sufficiently explain the prevalence of domestic violence in Trinidad and Tobago, and analyzed Tribagonian culture as a rape-supportive culture, particularly in light of legislation that places the burden of accusation and proof on victims of domestic and sexual violence while not shielding them from negative cultural connotations of being publically named as victims of such violence (506-10). The linkage of domestic violence with culture (as opposed to a lingering effect of colonization) became an entry point for interventions by

A-i-A, particularly when the original tour of *Dolly Mois* was deemed by cultural

workers in Trinidad and Tobago to be a success (Sanchez-Colberg 2).

The success of this TIE tour led Lyndersay to form A-i-A with support from the

CCFA, although A-i-A remained an independent organization until a merger in 2005,

which established A-i-A as an official but self-funded unit of the Department. While it

still engages TIE as the majority of its practice, alongside teaching TIE as a

performance modality through the Department, A-i-A describes itself as an applied

creative arts company serving Trinidad and Tobago, the broader Caribbean region, and

the world at large, with performances in the United States, Canada, Great Britain,

Portugal, and other countries at the invitation of UNESCO.[11]

By shifting their title from TIE to applied creative arts, A-i-A is attempting to mark

what they see as their "creolization" of TIE by infusing it with ". . . original music; the

patois of French and Spanish; the slang, or 'Trini' sayings that have developed through

informal gatherings; the recognizably indigenous body language and gestures; and the

rich local stories of Trinidadians" (Lyndersay, "Fourth World Theatre" 3). According

to Brandon LaCaille, A-i-A has deliberately attempted to shift TIE into Caribbean

forms and structures by using knowledge of local culture to inform and shape programs,

including the use of a festival approach that incorporates local music such as calypso

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[11] A-i-A derived the term applied creative arts from the applied theatre movement, noting that their work goes beyond theatre to incorporate Caribbean arts, particularly festival arts, f*or the purposes of social justice and liberation.* A-i-A's tours around the world should not, however, be imagined as participation in the Carnival circuit, or even as a festival circuit that offers "authentic" Caribbean culture for the consumption of tourists. Their tours have been invitations specifically to perform their interpretation of Caribbean arts, particularly specific Tribagonian music, instrumentation, folklore, and traditional characters, as a practice of social justice. For example, a tour to the United States in 1996 allowed them to share their production of *Dolly Mois*. I saw this tour stop in New York.

and soca, steel drumming (developed through a historical tradition of using alternative

materials for drumming when British colonizers banned drumming as a practice),

dance, party-like atmospheres, and familiar Carnival characters such as the Midnight

Robber, the Pierrot Grenade, Dame Lorraine, Jab Jab, Jab Molassie, and the Sailor Mas

(LaCaille interview).[12] The majority of their work is devised within and around local

culture in order to serve as cultural interventions. Even on the occasions they have

performed pre-existing TIE work, such as *It Fits*, a problem-posing program from Great

Britain for infants age 5-6 focusing on geometry and spatial relations, they have

rewritten the program to incorporate more local culture in order to be more accessible to

an emergent nation-state still dealing with a legacy of colonization.

While the TIE work of A-i-A may bear a similarity to the work of, for example,

Coventry Belgrade in structure, the modes of performance have been transformed to

engage local culture and indigenous artistic expression. In a sense, A-i-A have taken a

tool of the colonizer (although not necessarily a tool of colonization), and transformed it

to work as a tool of the decolonizer/decolonization. This is not an unproblematic

operation, but it is one that has transformed British TIE into a Caribbean TIE that is

more relevant to its participants and practitioners. As of 2007, A-i-A had a repertoire of

23 TIE programs and numerous other DIE and corporate workshops from which

potential hosting organizations and classes could choose, including *Dolly Mois* and

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[12] I should point out that Carnival as a cultural practice in Trinidad and Tobago has further links to colonialism, particularly French colonialism. Carnival as a practice emerged when French settlers celebrated through masquerades. Although slaves and servants were forbidden from participating, an alternate carnival, called the canboulay. Such alternative carnivals allowed slaves and servants to incorporate their own myths, folklore, and traditions, and when slavery was ultimately abolished, the contemporary Carnival emerged as a blending of cultural practices and characters.

PJO.[13] Hosting organizations pay for the programming, although A-i-A also receives

grants to ensure its work continues.

The context of education and school(ing) in which A-i-A works arises from

Trinidad and Tobago's status as former British colony and current member of the

Commonwealth. Education is organized along similar lines to that in Great Britain,

with attendance at school mandatory for students in primary and secondary schools for

twelve years, with a national curriculum intended to "reflect and support our national

ideals and aspirations" (Ministry of Education), and with sorting and distribution of

students into various economic, academic, and social tracts based on high stakes

standardized testing, particularly in year seven of primary school (the Secondary

Entrance Assessment, which determines which secondary school a student may attend),

in year three of secondary school (the Caribbean Secondary Education Certificate,

which determines whether students may continue an academic education or whether

they move into a vocational tract), and in year five of secondary school (the Caribbean

Advanced Proficiency Examination, which determines whether students may continue

their education at the university level or whether they are to enter the workforce

directly). As a result of an influx of money into Trinidad and Tobago because of

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[13] I use the term repertoire here deliberately. During my residency with A-i-A, I learned that the organization does not have an archive of scripts, and that these programs literally existed only in repertoire. When a program is selected that they have not done in a while, A-i-A actor-teacher-facilitators (this is the term they use) seek out former members who have performed those programs to remember how they went. There are a very few video tapes of select performances, but the majority of programming is passed from person to person rather than being recorded in script form. The two members who have the largest managerial responsibilities for A-i-A, Patrice Briggs and Brandon LaCaille, have been with the company since the late 1990's, which is fortunate for A-i-A, especially since Lyndersay, who is a white European, has stepped back from the daily operations of the company to allow others to run it.

deposits of oil, all education is free for all students, up to and including a bachelor's

degree at a state-sponsored university such as the University of the West Indies, where

A-i-A is housed. In addition, the Ministry of Education also funds transportation, books,

and meals for students in primary and secondary schools (Ministry of Education).

School(ing) is an interesting cultural intervention in Trinidad and Tobago, as it

maintains a certain legacy of colonialism through its transparent linking of school(ing)

to producing certain forms of citizens and to distributing them along the correct lines to

provide a labor force for the nation-state. However, the official curriculum (as stated by

the Ministry of Education) notes a certain tension in this sort of school(ing) in stating

that the purpose of education in Trinidad and Tobago is to "empower learners to be

agents of personal and social change" (Ministry). School(ing), then, might be imagined

as negotiating between colonial and anti-colonial practices in an emerging nation-state

that itself is constantly negotiating between lingering forces of colonialism and forces

working for new modes of being and new nationalistic identities (as evidenced by

UWI's positioning of local festival arts as a main focus for their programming and

scholarship within a system of higher education modeled after that in Great Britain).

The TIE work by A-i-A mirrors this tension and negotiation, employing a form of

cultural intervention emerging in a colonial empire and with the potential to act as a

colonizing technology itself, but working to modify the forms, patterns, and practices of

that intervention by locating it within the specificity of local cultural, historical, and

artistic practices.

It is in this state of tension between British colonization and postcolonization

thought and experience (or anticolonization, or even oppositional culture) in the TIE

work of A-i-A that *Parry Jus' Once* operates. *PJO* might be imagined as a sort of

guerilla TIE program in that, while originally performed in traditional school(ing)

locations, it was also performed spontaneously in public places known as liming spots,

indicating this colonizing/anticolonizing tension. When performing *PJO* as guerilla

TIE, actor-teacher-facilitators from A-i-A would load up a van with the sound

equipment and theatre cubes they needed for the performance, drove until they found an

active liming spot, and then unloaded the van and begin the performance right there.

Once the program was over, the actor-teacher-facilitators would re-load the van and

leave, leaving the people in the liming spot on their own to deal with the program they

just experienced.[14]

A lime, in Trinidad and Tobago, is slang for a party or social gathering, and has

positive connotations. However, a liming spot is a place where people gather to hang

out socially and do nothing and has connotations of laziness, gossip, wasted time, and

negative youth culture.[15] Liming spots arise any place that there is a location large

enough for people to gather, and can emerge in places meant for other activities, such as

basketball courts, street corners, parking garages, and spaces outside of rum shops,

general stores, and thoroughfares beside roads. And while liming spots are associated

with youth culture, the participants are not necessarily youth. Lyndersay notes that

participants in liming spots tend to run a gamut of ages from 16-24 and even older (2).

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[14] While most TIE companies use the construction actor/teacher, A-i-A uses actor-teacher-facilitator.

[15] Even though young people are not the only people who "waste time" in liming spots, it is considered to be a youthful activity, according to members of A-i-A, perhaps because of stereotypes linking youth and laziness.

The youth culture being imagined in liming spaces, then, is not that of young children, but that of people in their teens and 20's. I should note here that liming spots operate very differently from the traditional school(ing) spaces in which TIE engages functions of spatial transformation.

Liming spots exist in the cultural imaginary as non-productive spaces, places of potential that transform into spaces of waste (wasted time, wasted lives) through their occupation by physical bodies intending to do nothing more than be. Whereas school(ing) places are transformed into spaces by the movement through of students, teachers, and administrators, liming spots transform potentially productive places into spaces by occupation (as stasis) rather than movement. School(ing) spaces regulate and are regulated by constant surveillance and hierarchized observation, the compression of time, and the control of the body through instrumental gesture and specific postures. Additionally, school(ing) spaces are governed by authority and legislation. In contrast liming spots tend not to be subject to (as much) governing surveillance and are regulated, mostly, by the people who show up to occupy the spots.

However, I contest the idea that liming spots are necessarily non-productive spaces. As social spaces, liming spots allow participants to negotiate experiences of time and space in ways that may be significantly different from their experiences in more regulated locations of work and school(ing), as experiences in liming spots are more directly under participant control—participants, on the whole, decide when to enter a liming spot, when to leave, and where to be within the liming spot. Additionally, being in such a social space allows participants more control over the other people with whom

and to whom they will be in relation, as attendance is not mandatory and segments of the population may flow in and out of the occupied space at their own discretion and choice. In a liming spot, participants produce their own experiences of time and space and their own social experiences.

Additionally, as a social space in which the primary preoccupation is sociability, liming spots are potential locations of cultural construction, change, and shifts. It is in the lived experiences of daily life such as liming spots that cultural attitudes and actions can be written, embodied, contested, and transformed. Liming spots, then, have the potential within them as social spaces to become counter-cultural spaces, differential spaces, particularly when cultural constructions become the focus of attention within such a space. My argument here is that *PJO*, as a cultural intervention by A-i-A, works in such a way, transforming what might be seen as a cultural place of inactivity into a potential counter-cultural space of rewriting cultural attitudes and practices.

PJO deals with questions of HIV/AIDS, which is at epidemic levels in Tribagonian culture, and explores cultural reasons behind the continuing growth of HIV/AIDS within rural and urban areas of Trinidad and Tobago. The practices that *PJO* engages resonate with the colonizing/decolonizing tension I mentioned earlier, in that the program attempted to be an immediate intervention to help stop the spread of HIV/AIDS on an individual level (through what might be perceived as thinly-disguised colonizing didacticism) while it simultaneously attempted to call into question certain cultural practices that structured behavior in certain ways to spread HIV/AIDS by engaging dialogue. This tension even manifested itself in the devising and execution of

the program. While acknowledging that there are cultural and political implications to

the HIV/AIDS epidemic that work at structural levels to keep infections spreading

(especially notions of class, access to healthcare, lack of effective educational and

health policies, etc.), the devisors of *PJO* elected to make the program a cultural

intervention not only against several dangerous myths in circulation concerning

HIV/AIDS, but also against a common but unlawful (and unmentionable in "polite

society") cultural practice of violence against young women—the *parry* (George 2).

That is, the company elected to focus this program both at the level of individual

choice-making (what can be imagined as a colonizing strategy) and at the level of

certain cultural practices that shaped and structured the field of individual decision

making (what might be imagined as a decolonizing tactic). This decision was made

partly because *PJO* was imagined to participate within a broader context of cultural and

medical interventions against HIV/AIDS in Trinidad and Tobago (which I note later).

   The program does this by presenting the stories of up to seven people through image

work, monologues, scenes, music, and games.[16] Each character embodies an aspect of

Tribagonian culture or a specific attitude towards HIV/AIDS—the dangerous myths in

circulation mentioned above—the A-i-A team discovered in their research for the

program, which included interviews with HIV/AIDS patients, articles on the

transmission and spread of HIV/AIDS in Trinidad and Tobago, consultations with the

Caribbean Epidemiology Center, and interviews with people in liming spots (Briggs

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[16] Various manifestations of *PJO* utilized different numbers of characters depending on the availability of actor-teacher-facilitators. The version I saw, which I discuss here, had seven characters, although some had six.

interview). Judy is a Christian woman who has just had her first sexual experience and discovered that her lover has died of AIDS-related complications. Maria is a young girl who thinks that HIV/AIDS can be avoided if the penis is removed before ejaculation. Malcolm is a gay man whose partner died from HIV/AIDS and is trying to overcome his own grief. Stanton thinks AIDS is a "homosexual disease" (and therefore that "real men" cannot get HIV) and that only unhealthy, skinny people have AIDS. Derek is angry that his long-term girlfriend has requested that he begin using a condom. Sheldon is fearful because he has just tested HIV positive. And Johnny refuses to believe that the death of his best friend from HIV/AIDS may have resulted from participation in *parry*.[17]   While it may seem that *PJO* works only a simplistic (colonizing) level of advocating making good choices (and therefore open to criticism of ignoring structural and social conditions that structure and spread HIV/AIDS or merely looking for "correct" responses from participants), I think something slightly more complex might be happening.

Sudirman Nasir at Hasanuddin University, Makassar, advocates for anti-HIV/AIDS programs that make structural changes on three levels: promoting change at levels that affect multiple groups, such as legal reform, socio-economic reform, and stigma reduction for marginalized groups; promoting change in social structures that create vulnerability within specific populations such as women, low-income young people, drug-injectors, sex workers, etc.; and finally, promoting change in health-related

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[17] While these are the "standard" characters and stories of *PJO*, the stories were sometimes altered when other people performed. For example, one NYU student visited the company for an entire semester and performed as Ben, a tourist who was afraid to touch anyone because everyone knows that all Tribagonians have AIDS.

behaviors, including changing rules, services, and attitudes that impede individuals

from accessing health and medical services ("Structural Interventions"). If effective

programs against HIV/AIDS require effort on multiple levels, then, how might *PJO* be

considered as efficacious on any level if it is only working on one (colonizing) level?

I argue that *PJO* works on two levels simultaneously, although it might be debatable

as to how effective these fronts are. First, and most obviously, *PJO* works at the level

of individual advocacy and agency, working to challenge misinformation and cultural

myths in sites where those myths might be constructed and circulated. Locating this

program within sites of social construction and circulation, perhaps, makes *PJO* a more

complex program than mere abstinence programming or colonizing programming that

attempts to deliver simple directive messages. By working in social sites where cultural

knowledge is produced and circulated, *PJO* allows the participants to enter dialogic

relations not only with the actor-teacher-facilitators, but also with each other and with

their cultural beliefs. The actor-teacher-facilitators do not deliver lessons and messages

that act as a form of school(ing); rather they mark cultural beliefs and myths and engage

participants in dialogue about those beliefs and myths. This seems to work within

Nasir's third level of structural intervention—change in health-related behaviors,

particularly social rules and attitudes which inhibit healthy behaviors (as well as

inhibiting access to health and medical services).

This brings me to the second level this program works, that of cultural critique.

Working at the level of individual choice cannot be seen as a structural intervention.

Working in sites where cultural knowledge is produced and circulated, to question and

potentially rewrite cultural myths, however, might. And directly calling into question a

specific cultural formation for dialogue, analysis, and critique by the participants might

be imaged as a structural intervention working along the lines of Nasir's second level:

promoting changes in social structures that make specific groups vulnerable. In this

instance, the group is young women, and the social structure is the *parry*.

The cultural construction of *parry* is particularly important to this program.

According to Lyndersay's[18] address at a regional symposium at UWI on Gender,

Sexuality, and the Implications for HIV/AIDS in March 2004, *parry* is a sort of "male

initiation orgy" which is both culturally unacceptable and unlawful, yet widespread in

youth culture in Trinidad and Tobago (4). In such an event, the sexual contact is always

between only one girl and a group of boys. The practice usually involves a girl who

thinks she has fallen in love with a boy, who gets her to agree to have sex with him in a

prearranged location by manipulating her to think that love must be proven through

sexual activity. It is important to observe that the agreement is between one female and

one male. However, when she arrives, she is joined not only by her boyfriend but also

by three or more of his friends, who force her to have sex with all of them and expect

that she not resist or report the activity, which is indeed the case most times. A culture

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[18] I am not attempting to make *PJO* more important and bigger than it is. It really is a guerilla TIE
program attempting to make cultural interventions as I have described, along Nasir's second and third
levels of intervention, and on its own, probably unlikely to make great strides toward change. This might
be said of any TIE program, however. *Homelands* will not, by itself, end colonial violence. However,
this program might begin a process of cultural change that will have great impacts. Certainly David
Soomarie, director of the NGO Community Action Resource in Trinidad notes that a combination of
programming has brought about significant positive change in the battle against HIV/AIDS in Trinidad
and Tobago, including the free distribution of antiretroviral medication in major urban areas and an
official policy on HIV/AIDS in the workplace mandated by the Department of Labor (4). These gains
have been made through the action of a multiplicity of programs, and while Soomarie does not cite *PJO*
specifically, he does mention theatrical actions that began making an impact on the public imaginary.

of silence surrounds the *parry*, silence based in fear of reprisal (for reporting the *parry*)

and fear of public shaming (by acquaintances and strangers who might label the girl

with damaging labels such as "slut," "whore," or worse). The *parry* acts as a cultural

initiation for males but simultaneously removes power from girls to decide when, how,

and under what circumstances sex takes place, and which also exposes all participants

to the transmission of HIV (5-6). The *parry* also can be seen as a materialization of the

rape-supportive culture Cain theorizes.

PJO presents a defender of the *parry* in Johnny (another materialization of rape-

supportive culture), who believes that if he "goes first" he cannot receive HIV;

however, Johnny has participated in a *parry* with a friend who has recently died from an

AIDS related illness and so may have been exposed to HIV himself. The participants of

PJO have the opportunity to hotseat Johnny and to challenge his naïve beliefs regarding

HIV/AIDS as well as to offer him advice on what to do, if they so choose. Participants

can respond and participate in similar ways with other characters as well, through

hotseating, role replacement (as a sort of Forum Theatre exercise), and directly giving

advice. Hotseating and the giving of advice seem to be particularly effective, at least in

the performance I witnessed, at activating audience participation. Women in the liming

spots in particular challenged Johnny and Sheldon's negative attitudes toward and about

women, and when male participants appeared to support these two characters, female

participants took them to task as well, engaging in cultural dialogue that has a potential,

however small, to reshape ideas, reshape cultural myths, and then enter social

circulation via the liming spot as participants talk about the program in other times and other (liming) spots.

Also worthy of note is the fact that A-i-A brought medical literature with them to pass out to participants after the performances, but that they relied on the participants themselves to supply accurate information about HIV/AIDS transmission and ways to engage in safer sex practices as well as the need for testing and treatment. Actor-teacher-facilitators were prepared to step in should false or misleading information be presented as fact, but according to LaCaille, the community was always able to help itself; it did not need A-i-A actor-teacher-facilitators to provide information in hotseating sessions, so the sessions themselves became community actions (interview).

While hotseating might appear to be a space merely for discussions of individual culpability or decision-making, the characters had opportunities to foreground the social formations and contexts in which these decisions are made as well as cultural myths and beliefs that helped formulate thinking (or non-thinking) about these social formations. For example, certain social homophobic constructions operate within the public imaginary in Trinidad and Tobago, materializing in laws that make sexual activity between two or more members of the same sex illegal (Sexual Offenses Act 13), and that also make it illegal for homosexual women and men even to enter the country (Immigration Act 18.1). The actor-teacher-facilitator playing Malcolm has the opportunity in his hotseating session to address not only the social myth that HIV is a homosexual disease, but also the structural homophobia that makes his relationship with his (deceased) lover illegal. While these foregroundings were not always picked up for

dialogue by participants or not always discussed in depth by participants, the opportunities were there and could (and should) probably be enhanced.[19]

The guerilla performances of *PJO* in liming spots provides an example of ways that TIE works to transform places into productive spaces of liberation and learning. Liming spots are considered negative places of inactivity, yet because TIE transforms space as well as participants, the liming spots were transformed into productive spaces of possibility where cultural norms could be highlighted, challenged, and rewritten by participants, even if in limited ways that required other programming to enhance and make change. The ludic space of *PJO* allowed participants who had not planned on doing so to engage in dialogue with A-i-A team members and community members around questions vital to the survival of the people of Trinidad and Tobago. Perhaps a closer examination of the properties of ludic space might enhance this discussion.

Ludic space has plasticity, and this plasticity allows liming spots to transform into the multiple locations indicated in the scenes, monologues, and images presented in *PJO*. Time became flexible, so that the here and now of the participants bent to allow room for the recent and more distant pasts of the seven characters, including the time of the *parry* in which Johnny participated with his HIV-positive friend (although the *parry* is not actually staged), the time of Judy's first and only sexual encounter, and the more recent times of Johnny's friend's death, Judy's lover's death, and Malcolm's partner's

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[19] Regardless of my analysis of *PJO* as perhaps having more potential than actual positive effect, in 2004 the *Jus' Once* project was named by the UNAIDS/UNITAR (United Nations Institute for Training and Research) AIDS Competence Program as one of the top ten "Techniques and Practices for Local Responses to HIV/AIDS" (George 6).

death.[20] Because the actor-teacher-facilitators are careful to introduce *PJO* as a

theatrical performance and specify themselves as actors playing roles, the space of the

program is dichotic, allowing participants to develop a sense of metaxis and be fully

committed to the world of the performance while simultaneously aware of themselves

as observers and capable of critical and analytic thought.

The program also is telemicroscopic, bringing cultural practices and problems close

and magnifying them so they can be examined and critiqued. This seems to be

particularly true for the characters of Johnny and Sheldon, who both embody

particularly negative cultural views of women. Johnny's view of women is embodied in

his defense of and participation in the *parry*. Sheldon's view is embodied in his

continued unprotected sexual contact with multiple female partners even after

discovering he is HIV positive. In a performance I witnessed on 7 May 2007, one of

the participants, in a hotseating session, asked Sheldon why he is sleeping with women

without using a condom. Sheldon responded, "They [women in general] gave it to me;

I'm just sharing it back." This presenced a particular cultural view of women that

activated many responses in participants, from anger to mocking to actual dialogue

between men and women observing the program, and resulted in a scene where a male

participant came to give Sheldon advice, imploring Sheldon to face the reality of

HIV/AIDS in order to help the problem. It was an electric moment, and all activity by

other people in the liming spot stopped while this scene was happening. The

telemicroscopic quality of ludic space charged the liming spot and transformed it from a

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[20] The *parry* is a familiar cultural practice, so participants do not need to see a staging to understand what happened.

space of "laziness" into a space of humanizing encounters and dialogue.

As an act of guerilla TIE, the ludic space of *PJO* creates a TAZ within the liming spot. This TAZ occupies the space of the liming spot and creates the potential for a temporary up-rising, an opportunity to go beyond and above cultural norms and practices to explore and imagine other alternatives. A liming spot is itself a crack or vacancy on the state map, a cultural space ripe for reconfiguration, so transforming it into a TAZ through ludic space is fairly easy, particularly when the TAZ is a peak experience such as an interactive performance. And finally, the ludic space of *PJO* is not calling for a cultural revolution, but rather for an insurrection that might change or at least influence ideas about sexual practices as well as cultural practices in Trinidad and Tobago such as the *parry*. *PJO* cannot claim to change all the structural conditions that allow the *parry* to take place, nor can it claim to be able to eliminate the *parry* completely as a cultural practice. However, it did open spaces of possibility for members of society to look at the *parry* in a different way, to question whether it was a natural human behavior or a constructed one, and, perhaps, to begin a new sort of thinking (that might be set in circulation through the practices of the liming spot) that eventually might rewrite or even erase the *parry* as a cultural practice.

PJO uses ludic space to transform liming spots into heterotopias, into real-world spaces that contain, contest, and reconfigure real-world places and the power relations that go along with them. Through liming participants have already ruptured traditional time, and through the creation of ludic space in *PJO* participants can enter a completely different relationship to both time and space as modes of thought. And the ludic space

of *PJO* has a relationship to all the space that remains. *PJO* exposes real space as illusory—that is, the ludic space of *PJO* exposes the hegemony of real spaces and power relations as not natural or inevitable, and so these spatially embedded practices, particularly the *parry*, have the possibility of ultimately being rewritten, altered, or eradicated.

It may seem unusual that I turned to a TIE program that often does not take place within a traditional school(ing) environment to explore the possibilities of spatial transformation and TIE, but liming spots are charged spaces. While seemingly acting as counter-sites to spaces of hegemonic productivity, including spaces of capitalistic production, labor, or learning, liming spots are feared on a cultural level to "school" individuals in ways of behaving and cultural values that are not endorsed as positive cultural values by ideology or hegemony. And yet people, particularly young people in their late teens and early 20's, continue to gather in liming spots and engage them not as productive spaces but as leisure spaces—not the leisure spaces of Lefebvre that hold the dual possibilities of danger and potential, but a leisure space of non-activity and of mere being. Liming spots are neither spaces of work nor of play, but rather of a simple practice of being.[21]

Still, as places of specific forms of cultural (non)activity, liming spots are potent places of learning outside of formal school(ing) and have the potential to help embody aspects of culture that are not allowed to manifest in more formal locations. In such

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[21] While I use the word *simple* here, I am aware that complex social relations are constantly and continually negotiated in liming spots, and that such social negotiations always contain a potential for violence and so are not simple at all.

spots, *PJO* acts as a travel story that transforms liming spots into ludic spaces with liminal possibilities as it passes through on its way to other liming spots in other locations. Ludic space opens the possibility for dialogue, for critical thought, and for performance—ludic space becomes the activation of critical performance pedagogy.

Conclusion: The Space of TIE

The purpose of this chapter has been to explore the spatial transformations allowed and required for/by TIE, but there is one more space essential in thinking about TIE. Where is TIE located in theoretical space? The tensions inherent in programming such as *Parry Jus' Once* may indicate a certain tension around the possibility of locating TIE spatially. For example, TIE seems to engage certain Enlightenment notions of freedom, equality, self-determination, civic agency, and social change (Giroux, "Postmodern/ Modern Divide" 32). Additionally, TIE seems to engage in what Kershaw notes is a modernist assumption of "stable meanings that can be shared between author and reader, actor and audience, stage and auditorium" (*Radical* 12). Do these engagements place TIE firmly within a theoretical space of modernist thought?

However, if TIE has the potential to activate, as I have claimed, a critical performative pedagogy, with an ethics of resisting closure of meaning; if TIE works to deconstruct or destabilize cultural constructions such as colonization, school(ing) or even identity itself;[22] if TIE roots itself in post-structural, post-colonial, or postmodern tactics and though such tactics as counternarratives, subjugated knowledges, and incredulity towards (and even a dismantling of) master narratives, then might it be

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[22] Such a deconstruction of identity can be seen in *The Peace War*.

better positioned within the theoretical space of postmodernist thought?

Henry Giroux states that such a postmodern/modern divide, while theoretically interesting and useful, may not be helpful in activating a critical (performative) pedagogy in our current historical moment in which "profit making and market freedoms are the essence of democracy" while civil liberties diminish "as part of the alleged 'war' against terrorism (31). Rather, he proposes moving beyond such a divide to reinvigorate useful Enlightenment notions (such as liberty, self-determination, and civic action) and to problematize universalist notions of democracy and narrow notions of domination by appropriating tactics of "feminism, postmodernism, critical theory, post-structuralism, and neo-Marxism' (32). Such tactics allow a useful re-imagination of democracy as something beyond capitalism and something always in the process of becoming and never completed (33).

Kershaw, in locating his notion of radical performance, also suggests a location in theoretical space that brings together notions of modernist and postmodernist thought, which he mobilizes in terms of Brecht and Baudrillard (*Radical* 7). In (modernist) Brecht, Kershaw sees creative opportunities to change the world (for better or worse), connection to community, and a world growing (progressing) in measures of justice, equality, and freedom (17-20). In (postmodernist) Baudrillard, Kershaw locates constant destabilization, slippage of meanings, fractured selves and multiple identity locations, the death of intent, suspicion over master narratives, democratization, and the banishment of the real (11-18). Yet Kershaw also states that modernist thought is the location of "murderously oppressive histories" of violence (such as Auschwitz), while

postmodernist thought is the location of "absolute relativism," and looks for a means of

activating a continually revised and renewed democracy that brings together "the best in

both Brecht and Baudrillard" while also working to counter or minimize the problems

of both (20). He does this by locating radical performance on the cusp between

modernist and postmodernist thought, the cusp between Brecht and Baudrillard (21). [23]

I think activating a theoretical space such as this cusp opens a useful tension in

thinking about TIE as a practice and the practices of TIE. Such a space explains how,

for example *Parry Jus' Once* can be both a colonizing strategy and a decolonizing tactic

at the same time, or how TIE, a cultural product of a colonizing empire, can be viewed

as a labor of social justice in an emerging postcolonial nation-state, itself rampant with

tensions of a legacy of colonialism and an urge to become something different. A

spatial location between modernist and postmodernist thought also usefully activates the

problematics and tensions inherent in TIE in productive ways that allow them to be

engaged and attended to without sweeping them away by dismissing them as irrelevant.

Therefore, I locate TIE in the cusp, the space between modernity and

postmodernity. The ludic space of TIE engages the modernist belief in the potential of

community, the possibility of change (although change is not the same as progress), and

the possibility of active (Freirean) subjectivity in responding to and recreating the world

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[23] Kershaw carefully lays out his use of certain terms but not others. For example he does not parse modernity or modernism. However, he does parse postmodernism, postmodernity, and postmodern. For Kershaw *postmodernism* refers to the theoretical perspectives on the postmodern developed by Lyotard, Baudrillard, etc. *Postmodernity* indicates the postmodern as an "as yet fictional historical phase posited by postmodernism"; and *postmodern* indicates the zone of ideological contention and cultural tension created by opposition with the modern (21). Thus postmodern performance does not indicate specific aesthetic considerations, but rather participation in a theoretical tension in relation to an as-yet fictional historical moment.

through the word (the word of praxis). The ludic space of TIE also engages postmodernist skepticism over and suspicion of master narratives and of universality as hegemony. The postmodernist, ethical reflexivity is another important characteristic of the space of TIE, as is the notion that identities are fragmented into multiple identity locations and are fluid. Since the space of TIE is the space both of modernity and postmodernity, then it seems logical to locate the space of TIE as the limen between them, allowing TIE to mobilize potentials for change and justice by engaging tactics that question, deconstruct, analyze, and reimagine new power relations, new ways of being, new modes of thinking, and new languages of possibility and intelligibility.

The spatial transformation that TIE programs facilitate as a result of being located within the cusp help mark TIE not only as a critical performative pedagogy and an ethical attempt to generate subjectivity, but also as a spatial practice that itself creates spaces of potential and possibility. Such spaces, however, best emerge through intentional engagement with spatial transformations, with intentional engagement with tours through travel stories. TIE has many potentials, then—the potential to engage critical performative pedagogy, the potential to generate Freirean subjectivity through problem-posing, the potential to work from the cusp of modernity/postmodernity to transform school(ing) places and spaces into ludic spaces of up-rising and insurrection. But even with these potent potentials, do the problems and problematics of TIE make it a historical practice not worth salvaging today, or are there even more possibilities that might tip the balance, so to speak? This will be the main question explored in the conclusion.

Conclusion:

***Living with Macbeth:* The Sigh and the Laugh—Is TIE Worth Pursuing?**

In the Introduction, I posed an overarching question, one to which all four of my sub-questions contributed. Those four questions—how does TIE differentiate itself from other historical projects in which theatrical performance was used explicitly for the purposes of education; what were the conditions that allowed TIE to construct multiple subjectivities in the ways it has in various moments of history; how might TIE be imagined and engaged as an ethical practice; and how does TIE transform disciplinary places into spaces of ethical inquiry—all support the much simpler, yet provocative question: given all the problems and potentials of its practices, is TIE worth pursuing in the 21st century?

I have explored many of the problems that have arisen throughout the history of TIE: the inherent tensions of operating both inside and outside of school(ing) structures of governmentality; the problematics of being an operation of both theatre and education; and the difficulties of always being a transitional practice which requires grounding within a field of ethical action. Additionally, as a field TIE has numerous historical and contemporary problems, including a general lack of self-reflexivity, the lack of a public forum for engaged critique and dialogue, a scarce official archive and poor access to the multiple unofficial archives that hold much of the theoretical thinking of the field embedded in a repertoire of practices; and a reluctance to share contemporary work in public spaces of engaged critique. Some of this reluctance is

understandable, as public spaces for sharing TIE work have not necessarily been safe

spaces to share work.

In 2003, the Theatre in Education Network of the American Alliance for Theatre

and Education (now the Applied Theatre Network) hosted a pre-conference event

before the combined AATE/ATHE conference in New York. The four day event,

running from July 28-31, presented structured opportunities for TIE companies and

practitioners to observe contemporary work and to share their own work in workshop

formats, including opportunities for feedback and critique from attendees.

Unfortunately, the event structure assumed that attendees knew not only how to

construct engaged critical feedback but also how to communicate such feedback

effectively, and the experience of receiving feedback became exceptionally negative

experiences for many of the sharing companies, in particular one museum theatre

company that had not expected feedback and which found itself on the end of scathing

comments that included laughter from several "elders" of TIE. The feedback experience

in this specific situation left actor/teachers in tears and created a rift between the

specific company and the TIE Network which to this day has not been repaired—the

company has never returned to any AATE, ATHE, or TIE Network events.[1]

I share this because this specific event, as well as general feelings of negativity

about the ways feedback occurred in the preconference event, circulated for years in the

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[1] I was an attendee and a facilitator/presenter for the preconference event. In my opinion, in the feedback event I describe above many of the evaluative comments were accurate and the questions raised were necessary and vital, but the ways they were communicated were not helpful for the company. The laughter, in particular, felt scornful and judgmental, while the comments seemed to descend into an acrimonious debate in which some people spoke because they could rather than out of a generous attempt to help improve a program.

TIE Network and perhaps have contributed to the current situation in which there seems to be a lack of public space for sharing programs and for engaged critique. This rupture also highlights a few other problems about the current state of the field that are worth mentioning. First, because TIE has a tradition of resisting definition and of transforming itself in each new enunciation, it is difficult for practitioners who do not have a shared public forum to find common vocabularies to share and critique their work. Each enunciation of TIE can feel as if it were being created in a vacuum, even though it participates in certain traditions and practices. Second, the lack of public forum tends to mean that emergences into the official archive in the form of articles and books tend to cover similar sorts of ground and often become continuations of the project of making TIE visible. Third, this rupture suggests another encounter of (dis)similar ethical fields similar to the controversy over the Boalean turn. Even as a field with a 45+ year history, TIE still does not have a stable field of ethical action outside of its repertoire of practices and technologies, but as we have seen those are not intrinsically ethical—the uses to which they are put and the ways in which they are activated determine the field of ethics in which they fall.

Fourth, the rupture clearly demonstrates the difficulty of critique in this field, both in making and receiving. Similar to the sigh of TIE that communicates common understanding in not being able to critique for a multitude of reasons, this rupture underscores a certain refusal to hear critique and a certain power relation of oppression that may be engaged when attempting to give critique. The reasons for such difficulties are numerous: the field is very small, so in critiquing the work of a company or program

one is often critiquing the work of people she knows and who may be considered elders

or leaders in the field (and who may not like critique). Also, because of the isolation I

have mentioned, many practitioners are in very different places in terms of

understanding of and access to theory (I was introduced to TIE without a single mention

of *Theatre of the Oppressed*, for example), so certain engaged critiques may not be

understood or possible. Critique may be difficult because practitioners may not want to

hear it, and also because the person making the critique may not have a model for

making critique and may not know how to make it accessible or hearable for the person

who needs to hear it.[2] Critique can also be difficult because it can also be a matter of

someone wanting to hear himself talk because he is authorized to do so, because he is

an elder, because he is considered an authority, or simply because he can.

    And finally, the rupture suggests to me a potential problem over the "ownership" of

TIE (this may also have been an aspect of the Boalean controversy). The laughter of

certain TIE elders at the rupture may indicate a sense of possessiveness and ownership

over TIE, a sort of statement that "I know what TIE is, and this definitely is not it!" This

alludes to the same anxiety in the Boalean turn over from where practices and

techniques are being borrowed and the ethical differences that emerge as ways of

working are rewritten from one use into another that may have a different articulation of

ethical action. The laughter of ownership may also indicate a rigidity in thinking, a

fixed idea of the shapes, patters, forms, and content TIE programs may explore which

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[2] As editor of the TIE Network newsletter at the time of the preconference event, I wrote an article proposing Liz Lerman's model of critical feedback as a potential starting place for a Network discussion on ways of collaborating and giving critical response for precisely this reason.

rejects attempts at finding other patterns, other practices, and other technologies.

The current moment of TIE, contained within the laugh and the sigh, may indicate that TIE is a risky endeavor, particularly in light of the four aporias I proposed, that TIE can act as an oppressive oppositional force; that TIE may erase the possibility of the individual; that TIE can engage in multiple forms of violence; and that TIE has the potential to reinscribe dominant ideologies and power relations. Given these potent and serious problems, is it possible for TIE to be worth pursuing in the 21st century? Is it possible for TIE to become the sort of engaged practice for which I yearn, a practice that links theatre, learning, and struggle for social justice? My response is a conditional yes—if TIE can evoke its great potentials as I have noted throughout this study. In order to respond to this question, I need to return to a program from 2002 by Theatr Powys which I have explored briefly through micro-analysis in Chapter Three as an embodied practice of TIE which offered possibilities for responding through art—
Living with Macbeth.

Living with Macbeth: The Potentials of TIE

Living with Macbeth asks students to take on the roles of members of a society nearly destroyed in an unpopular war and to explore questions such as what happens to humans when their governments create laws and take actions which themselves are dehumanizing; what does it mean to be a young person (and therefore without certain forms of power) in a society waging an unpopular war; and what are true existential and material needs of humanity? In exploring these questions, students engage in Image Theatre, small group and large group dialogue, hotseating, scene construction and

performance, engaged listening and witnessing via the witnessing imagination, reflective writing, and critical writing. It is important to note as well that *Living with Macbeth* toured during the early years of the Iraq War, a war which was exceptionally unpopular in Great Britain (as it was ultimately in the United States as well).

One aspect that makes *Living with Macbeth* (*LwM*) exceptional is the way that it embraces TIE's contradictory positioning as both within and outside of formal structures of school(ing) and utilizes that contradiction to open potentially subversive opportunities for critical learning. That is, *LwM* mobilizes a mandated curricular topic, *Macbeth,* in order to ask questions that might be thought of by governmental authorities as dangerous (particularly questioning the government in a time of war) while simultaneously asking students to use desired academic outcomes, such as writing skills, to materialize suggestions for social and cultural change. Situating such potentially oppositional learning within *Macbeth* allows the program to appear to be in alignment with dominant practices of schooling—it seems to be a performance of *Macbeth*—while using that apparent academic endorsement to do a completely different sort of labor. And this is a labor-intensive program. It demanded a full day from its participants and several weeks of preparation and follow-up by hosting teachers. [3]

In the performance of *LwM*, students assume roles of members of the Commission on the Physical and Psychological Security of our Youth, a commission established by

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[3] This is not an unreasonable request, as the intent was to allow students to be familiar with the text as a text before the program begin, and for the hosting teacher to be able to integrate the final writing project into a longer project. Before the tour of *Living with Macbeth* began, Theatr Powys hosted a weekend-long conference within their home space for teachers who would be hosting the program. Over the course of twelve hours spread over three days, hosting teachers engaged the program as participants and worked collaboratively with actor/teachers to create lesson plans to engage students with the text of the play and also to extend the experiences of the TIE program once it concluded.

the new government of the kingdom to help the kingdom recover from the recent war

caused by the accession of Macbeth to power. The war is over; Macbeth has been

destroyed; and the Commission is charged with writing a white paper to make

recommendations to the new government on restructuring society. However, the new

government may not be all that different from the previous one. Led by Commissioner

O'Hare, the Commissioners discover that the new government has been keeping

children affected by the war in a detention center and enter the space, only to find three

children literally tied to a room with ropes. Even though the government representative

tries to make the Commissioners leave, O'Hare convinces them to stay to observe the

children.

   This is the investigational frame of *LwM*, and it sets up one of the core problems to

be investigated: what happens to citizens when the practices of the government are

dehumanizing practices? This is one of the questions which the participants investigate

through Image Theatre and small and whole group dialogue. The program moves on

from this point, utilizing the text of *Macbeth* as the basis for performances in which the

three children transform into various characters to help forward each child's part of the

overall story of *Macbeth*. For example, in attempting to discover the identity of Child

Two, the participants as Commissioners see scenes in which Child Two plays Lady

Macbeth, Child Three plays Macbeth, and Child One plays Duncan, enacting Duncan's

assassination. This is significant because the Commissioners discover that Child Two

was a child servant in Macbeth's castle who saw Macbeth's letter, knew about the

assassination, witnessed Lady Macbeth's growing madness, and ultimately was the one

who discovered her body after her suicide (25). Child Three, who plays Macbeth and other characters, was detained by the government on the edge of Birnam Wood after he saw the army's march on Macbeth's castle. Child One was a member of the Macduff household and is a survivor of the massacre at Macduff's castle. Throughout the performance the three children repeat important scenes from *Macbeth* and also use descriptions and depictions of violence and war in the text to indicate their own positions and experiences which ultimately led to their being incarcerated in the detention center.

Throughout the program the participants as Commissioners are provided moments in which they can choose to intervene in various ways. Commissioners have an opportunity to hotseat Child Two after the revelation that he lived in Macbeth's castle. Commissioners have opportunities to construct images analyzing the world of *Macbeth* and the world of Macbeth—that is, the fictional world of the play itself and the fictive reality in which the three children live as orphans of war. In a third intervention, Commissioners are invited to create images or scenes that "physicalize the relationship of the world and the child" (30).[4] In an early intervention, Commissioners create images in order to help prepare them for the program, images meant to explore and built around artifacts important to the performance: a crown, a knife, ropes (the ones that tie the children into the room), and bloodstained papers (which are ultimately revealed to be Macbeth's letter) (4).

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[4] I am using the term *scenes* here to indicate moments engaging movement and sound, as opposed to frozen images. Students did not build scenes in the sense of narratives with beginnings, middles, and ends.

Scattered throughout the program are moments of intervention through writing, in which students engage in reflective writing to help them make sense of what they are seeing and experiencing, and critical writing to help them analyze the multiple conditions affecting the three children. For example, in one moment students are asked to reflect on the following prompts: "At the core of the world of *Macbeth* lies . . . . In the hearts of the people in the world of *Macbeth* there is . . . At the core of the world of Macbeth lies . . . . In the hearts of the people in the world of Macbeth there is . . . ." (19). Writing interventions are sometimes pursued on an individual basis, as in the reflective and analytical writing prompts above, and sometimes writing happens more publically in groups as participants respond to prompts collectively on chart paper that is posted around the performance area. For example, after the hotseating session with Child Two, students work in groups to respond in writing on chart paper to the following prompts: "When this Child looks out into the world he lives in, he sees….When this Child listens to that world he hears…." (26). Writing becomes integrated as a mode of response equal in importance to artistic response through image production and serves as a mode of both individual and social learning and as a way to communicate/disseminate what is being learned.

The final interventions the Commissioners are invited to make occur at the end of the program. The Commissioners have been challenged to create white papers to present to the new government to make recommendations on how the new society should be imagined and structured. Such white papers could not be written on the day of performance (although hosting teachers were encouraged to facilitate this writing as

an extension of the program in the hosting teacher workshop), but Commissioners were asked to organize their previous notes and writing in order to be able to make a coherent series of recommendations for the organizing of the new society. Commissioners were also allowed to challenge the new government and its actions in incarcerating the three children if they desired, although this was not seeded as a possibility (35). In addition to writing and presenting these recommendations and accusations, Commissioners were invited to engage in a Boalean image structure in which they created images of the (fictive) world of Macbeth and the place of the child in the world as it was and images of the ideal…that is, what would be the ideal image of this world and the ideal place of the child within this world. In such a structure, participants perform the image of the "real" and the image of the ideal and then attempt to discover (in various ways) the actions necessary for moving from the real to the ideal. To prepare for such images Commissioners were invited into the performance space in order to manipulate artifacts and to test varying images using those artifacts. Actor/teachers facilitated the image building through guiding questions, such as "What are the true needs of humanity? How must the world operate in order to resist the creation of another Macbeth? What must the world be like to end the nightmare in which the children are living? What must be at the heart of the new social order?" (35).

Once the images and the written statements were ready, the actor/teachers returned in roles as the chair of the Commission, the government strategist running the detention center, a journalist, and an aid agency field worker, all of whom would be reporting back to the new government (6, 35). The Commission performed their multiple images,

which were read by the four actor/teachers and by other Commissioners. Once the

images were presented and processed, the Commissioners presented their prepared

written statements, which opened dialogue in which the actor/teachers, responding in

character, pressed against, extended, challenged, or attempted to complicate the

thinking of the Commissioners (35). Ultimately the characters must accept the

statements/recommendations (as they are or as they are modified through dialogue) as

the official statement of the Commission and must report them to the government. In

this moment the actor/teachers step out of role, create a space for dialogue about the

program as a whole (that is, they allow participants to process as themselves rather than

as Commissioners in a whole group discussion), and the program officially ends.[5]

My contention is that *Living with Macbeth* is an example par excellence of TIE as a

modality of performance, a critical performative pedagogy, and a political practice and

as such brings together the four chapters of this study to indicate that TIE is, indeed,

relevant and worth pursing in the 21st century. In Chapter One, for example, I posed

five concerns for projects of theatre and education and analyzed how various projects

responded to the problematics of artist/audience relationships, generation of

subjectivities, epistemological trends, social control and liberation, and the positioning

of the body. Different projects of theatre and education respond to those problematics in

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[5] Again, the hosting teachers have been prepared with a slew of activities to extend the production, including activities to help students write individual white papers making recommendations to their own government representatives, synthesizing participant thought into a course of action, whatever that course might be. Unfortunately there is no documentation as to whether or not any of these white papers were actually sent to anyone outside of a hosting school.

ways that mark their respective terrains as differing discursive fields, even when sharing similar theoretical spaces.

I argued that TIE at its best attempts to respond to the problematics in relatively consistent and specific ways, generating horizontal relationships of co-intentionality between actor/teachers and student-participants, encouraging a Freirean notion of active subjectivity, engaging a constructivist epistemological framework for producing molecular knowledge, centering the body as the source of and site of knowledge construction, and working in collaboration with young people towards and for liberation. *LwM*, as an example of TIE, accomplishes this by asking students to occupy roles of authority in the fiction of the program, posing generative questions and themes students decode and then recode through Image Theatre, role play, and reflective writing, and ultimately asking students to take and require action in the fictive world in ways that potentially serve as a rehearsal for actions they could take in the reality of a Great Britain engaged in an unpopular war against Iraq for the sake of its alliance with the United States.

In Chapter Two I engaged historiographic operations to explore the conditions necessary for the emergence of TIE, particularly the circulation of progressive ideas of education such as Vygotsky's notions of social learning, zones of proximal development, and play. I then explored the repertoire of embodied practices TIE engages during specific performance events as well as the logics of those practices in those moments. *LwM*, utilizes many of these practices, engaging with scenarios of problem-posing, perspective-taking, Boalean tactics, and in a limited way, adventure as

well as embodied practices such as hotseating, Image Theatre, and limited role play. *LwM* embodies Vygotskian notions of play and zones of proximal development as participants engage in knowledge-building tasks that are facilitated by actor/teachers but left open for participants to determine meaning. *LwM* also activates Dewey's linking of education, artistic production, and democracy, as in *LwM* students are literally performing democracy through participation in the Commission.

In Chapter Three I analyzed the problematic of ethical action which emerged as a result of the case study in Chapter Two. Looking to postmodern ideas of ethics, particularly continuous questioning, dismantling, and reconfiguring and Foucault's notion of being in power relations without domination, I posed four aporias of TIE that raised the possibility that TIE might be an unethical practice no longer relevant in the 21st century: TIE can act as an oppressive oppositional force; TIE may erase the possibility of the individual; TIE can engage in multiple forms of violence; and TIE has the potential to reinscribe dominant ideologies and power relations. However, I proposed that TIE regains relevance when it acts as an intentional engagement with critical pedagogies and becomes a critical performative pedagogy that activates participation, situates knowledges, presences absent objects of study; desocializes participants, creates opportunities for relational empathy; and generates opportunities for participants to respond through artistic production. In exploring *Homelands* as a critical performative pedagogy, I concluded that its performative nature is what allows learning to take place in TIE—the ludic nature of Vygotskian play allows necessary critical distance for learning to happen through metaxis.

My claim here is that *Living with Macbeth* indeed engages participants in an ethical action of questioning war and the positioning of youth in society through critical performative pedagogy. By investigating the war in *Macbeth*, participants gain a critical distance that allows them to question the war in Iraq, and what makes this questioning ethical is that the actor/teachers do not submit participants to oppressive oppositional ideas—participants generate their own opinions and are free to articulate them throughout the program. *LwM* situates knowledge and knowledge production within both the theatrical and literary realm of *Macbeth* and within the circumstances of the program, including the actual, non-fictive war in Iraq. This situating generates a potential for the uncovering of certain subjugated knowledges, particularly knowledges of young people who have experiences of or ideas about war but who, as children, are not allowed to have a voice in government operations, as well as potentially engaging glocal perspectives. The immediate effects of both the fictional war in *Macbeth* and the real war in Iraq on the real and imagined communities (in both senses) of the participants allow for complex thinking about war as a form of global machinery and for posing questions about power relations on local, national, and global levels.

Finally, in Chapter Four I explored TIE as a transformational spatial practice. Imagining schools as both oppressive places and spaces that form through mythic narratives of equality, labor, and the American Dream, I articulated TIE as a practice of ludic space, social spaces of plasticity, dichotomy, and telemicroscopy where temporary up-risings allow participants to alter notions of time and space in order to liberate and decolonize the imagination. In theorizing such a ludic space, I attempt to locate TIE

specifically in a space of possibility between modernity and postmodernity, a practice

of practices on the cusp of both, engaging certain projects of modernity such as

liberation through tactics of postmodernity, including suspicion of master narratives and

ethical questioning, dismantling, and reconfiguring. *LwM* maximizes ludic space

between modernity and postmodernity, fragmenting narratives of nationalism,

patriotism, and war in order to allow participants the possibility of conscientization and

to make recommendations for political change. Such a positioning can also be argued

by Theatr Powys' deliberate manipulation of a modernist notion of exemplary literature

and the beneficial effects of enforced studying of such texts as a process of school(ing)

into an postmodern event that deconstructs the text as a means of questioning

dominating narratives and power relations, particularly the adult/child relation.

   Living with Macbeth offers a model that engages TIE as a tactical performance

modality, critical performative pedagogy, and political practice that uses the

contradictory nature of TIE to its advantage. In a time in which TIE has been forced to

slip, more and more, into a benign façade that appears to be completely divorced from

progressive thought and political action or vanish from existence, *LwM* perhaps offers a

potential model of engagement that uses the authorized and celebrated cultural products

of a society (mandated within the curriculum as an object of study) in order to

decolonize the imagination and to imagine new and different ways of being and

behaving. *LwM* seems to engage with ludic space and ludic play in such a way that

metaxis forms, and perhaps has the further possibility of working not only toward

conscientization but also to a differential consciousness. This is quite a claim, but I see

this potential not necessarily in the narrative of *LwM*, which of course is important, but within the interventions the participants are invited, but not forced, to undertake.

Based in this potential, it seems that TIE in general, and *Living with Macbeth* in particular, is rather utopian, or perhaps a utopian performative as Jill Dolan imagines—a profound moment in which performance "calls the attention of the audience" to a palpable vision of how the world might be better, even though such moments are fragmentary, in process, and only partly grasped (5-6). Yet, as much as I think that TIE can be a powerful mode of intentional engagement, I am suspicious of claims of utopia, even utopian performatives. As Foucault notes, utopias are no-places, fundamentally unreal sites ("Other Spaces" 24), and as imagined sites may not be able to take into account multiplicities of contradictory perspectives on what an imagined ideal future might look like. Who has the authority to imagine utopia, and who has the authority to decide what is and is not included? Such utopian constructions might engage oppressive power relationships as some perspectives must be excluded—utopia cannot include everything. The idea of utopia, while idealistic, is perhaps too problematic. As a form of engagement located both within and outside formal systems of school(ing), with all the conflicts those systems entail, TIE has too many potential problems and contradictions to be utopian in any case.

My explanation of TIE as a performance modality, critical performative pedagogy, and political practice is really just a description of the ways TIE performs as a cultural practice, as a potential object of performance studies and performance historiography. As a problematic material practice making interventions in the "real world," TIE then

cannot operate as a utopia, because utopias have no real sites, and because utopias imply a sense of perfection not truly achievable in endeavors where humans are involved. I might try to define TIE, ultimately, as a philosophy, or as a series of historically linked embodied practices, or even as the shared delusion of a group of practitioners who are intimately connected because ultimately they have all taught each other the repertoire of TIE practices. I do not really think this, though. Perhaps the best way of thinking about TIE, as a performance modality, critical performative pedagogy, and political practice, is as a practice of potentials. And perhaps the most important potential of TIE is its possibility of becoming a (proto) technology of the self.

Technologies of the Self

Foucault defines technologies of the self in multiple ways across the last part of his career. In "Technologies of the Self," Foucault states that technologies of the self are a form of hermeneutic of the self, operational methods by which individuals effect, either alone or with the help of others, operations on their bodies, souls, thoughts, conduct, and ways of being in order to transform themselves to attain a certain state of happiness, purity, wisdom, perfection, or immortality (17-18). In "Self Writing," Foucault refers to the "arts of oneself," the aesthetics of existence and the government of oneself (207). And in the Introduction to *The Use of Pleasure: Volume 2 of the History of Sexuality*, Foucault defines technologies of the self as the arts of existence, the intentional and voluntary actions by which people set themselves rules of conduct but also seek to transform themselves in their "singular being" and to make their lives works that carry certain aesthetic values and meet certain stylistic criteria (10-11). Technologies of the

self, for Foucault, are the specific techniques that people use to interpret and construct themselves by regulating their bodies, their thoughts, and their conduct in order to achieve a certain state of being.

Technologies of the self change in different historical circumstances and moments, and Foucault traces two such different configurations located in Greco-Roman philosophy of the first two centuries CE of the early Roman Empire, manifesting itself in the expression the care of the self, and in Christian philosophy developed in the fourth and fifth centuries CE of the late Roman Empire, materializing in the expression knowing yourself. These phrases have complex histories and meanings, particularly as the care of the self achieved self-knowledge as a consequence of self-care, while the Christian idea of knowing the self did not necessarily imply care of the self, but rather materialized partially as a series of confessional practices as a means of self-renunciation. For the purposes of this definition, I am focusing more on the notion of technologies of the self as a form of care of the self, with an implicit knowing of the self, rather than the self-confessional technologies associated with the Christian notion of knowing yourself. In addition, I am just focusing on the aspects to which TIE, as a potential (proto) technology of the self links.

Foucault develops his theory of technologies of the self as care of the self in volume three of the *History of Sexuality, The Care of the Self.* The care of the self was not an unfocused attitude, but rather a focused labor of technologies over time—time spent in regulating the body through health regimes, physical exercises, and careful engagements with pleasure and regulating the mind through readings, making notes,

recalling conversations, writing letters, and conversing with others about such readings, writings, and memories (51). The care of the self, of necessity, was not a labor of technologies on the self in isolation, but rather through social practices that often took the forms of institutionalized structures, including structures of schooling; educating the self was interconnected with caring for the self. (55). Foucault cites Epictetus and his school as an example, noting that for Epictetus the point of education was not to learn knowledge useful for a career which one takes advantage of upon returning home; rather, school should be a dispensary for the soul. One was to leave in pain, not pleasure (55). bell hooks echoes Epictetus when talking about the necessary pain students experience upon radicalization and conscientization and noting that such pain must be named and honored ("Embracing Change" 43). The care of the self can begin at any age—there is no right age to attend to the care of the self, just as there is no right age for happiness (*Care of the Self* 48). A main goal of the care of the self, according to Foucault, was to develop a relation of the self to the self, an ethical relation, that makes it possible to determine when political actions and participation in power relations are possible, acceptable, and/or necessary (86).

These ideas of the care of the self link directly to TIE. TIE also posits that education and conscientization make it possible to determine not only when political action is possible, but what that political action might look like. The culmination of *Living with Macbeth*, for example, asks students to make specific recommendations for reimagining the post-war society in ways that work for equality and liberation both of the young and for all, posing the question how can society be reshaped so that conflicts

so great that they start wars never happen again (35)? Students write critical texts

articulating such possibilities and also use Image Theatre techniques to explore the

possibilities. TIE, when practiced with intentionality, engages an ethical relationship,

the relationship of self to self, through social activity and engagement in embodied

activities that exercise both the body and the mind. TIE practiced with intentionality

imagines the participants as a collection of individuals rather than a collective

individual, noting that even collective action requires individual analysis, decision

making, and commitment before it can happen. In *Living with Macbeth*, students work

socially in small and large groups, and small group discussion allows participants to

come to know themselves—their own thinking and mindsets—as a consequence of

taking care of themselves through the fiction of the roles they assume, members of the

Commission for the Physical and Psychological Care of Our Young People. Ludic play

and metaxis allow for this sort of thinking to manifest as a type of care of the self.

Metaxis through ludic play becomes an important part of care of the self in TIE,

then. While Foucault does not suggest metaxis or ludic play as technologies of the (care

of the) self, he does mention technologies in particular that are of important to TIE. I am

particularly interested in three tactics Foucault foregrounds in "The Hermeneutic of the

Subject": listening, writing, and habitual self-reflection. For Plutarch, listening was

crucial for distinguishing between what is true and what is not (101). Listening is also a

vital part of Freirean dialogue, the encounter between humans meeting on an equal

level, mediated by the world, in order to name and transform the world. Listening as

part of dialogic encounter is crucial for TIE work, as participants must listen not only to

the characters within the performance, but also to each other as a form of encounter. If there is no listening, there is no dialogue, only monologue. Listening then serves as a technology of TIE as well as of the self.

Habitual self-reflection is an aspect of postmodern ethical activity, and as a technology of the self it helps situate care of the self as an ethical activity rather than an act of egoism or selfishness. Yet as a technology of the self, habitual self-reflection is more than simple thinking—it moves beyond simple thinking to specific exercises intended to commit to memory the things one has learned. In terms of TIE, this can be exampled in embodied activities of reflection, such as hotseating and small or whole group discussion. However, this particularly manifests in activities that ask participants to respond through art. By engaging in the embodied practices of generating art, such as the Image Theatre exercises in *Living with Macbeth*, participants situate their learning physically in their bodies and muscle memory comes into play. Participants utilize their entire bodies not only as sites of and sources of learning, but as locations of memory and re-membering.

There is another aspect of self-reflection that is important to note. In between the mental and physical techniques of self-reflection and mental and physical exercises of training, there are spaces of possibility for other forms of self transformation, in particular what Foucault calls the control of representations ("Hermeneutic" 103). Epictetus warns that in order to take care of the self, one must be in constant vigilance over the representations that may enter the mind; one needs to determine whether he is affected or moved by the thing being represented and what reasons he has for being so

affected, or not. Being watchful of representations allows one to be reminded of certain principles of truth and one can then determine how to respond in accordance to such principles (104). TIE, as an engaged social practice of theatrical performance, concerns itself with representational practices. Participants consistently encounter representations constructed and presented by actor/teachers and also by themselves and other participants. Rather than being representations meant for thoughtless consumption, as many images in mass media are constructed, representations in exemplary TIE programs are meant to be encountered, experienced, reflected on, and discussed, not only to attempt to determine some sort of meaning for the representation or image, but also so that the individual encountering the image can determine what she thinks and how she feels about that potential meaning. Indeed, representations require habitual (self)reflection in order to communicate and to work as possibilities for conscientization. The presentation of representations and images that require reflection rather consumption ranges from images of young people caught in war situations in *Living with Macbeth* to the characterization of Dr. Jameson as a sympathetic colonizer in *Homelands* to the performance of history, heritage, and cultural identity in *With These Wings* in the pageantry parade.

The final technology is that of writing, writing the self. Foucault details two forms of personal writing that were important tactics: the *hupomnemata* and correspondence ("Self Writing" 209). The *hupomnemata* was a sort of notebook that served as a memory aid in which one could write quotes overheard, text from books, actions witnessed, behaviors engaged, etc. The purpose was not merely to serve as a memory

aid, as a diary, but also to serve as a place to collect what one had managed to hear and read, as a place for exercises in reading, rereading, writing, meditating, and conversing with the self and others in order to transform the self (210). Material kept in the notebook became the basis for constructing further arguments for future writing and linked practices of reading and writing so that they became aspects of each other, rather like action and reflection are aspects of each other in praxis. *Living with Macbeth* does not provide an example of the *hupomnemata*, but does ask students to engage in a series of writing exercises that are collected on chart paper and posted on the wall or on their private source of paper. The journal each student participant in *With These Wings* keeps can be imagined as a contemporary version of the *hupomnemata*, however. The participants created their own journals and used them not only for daily reflection after each session of the program, but also used them as locations for engaging in genre-based writing, in creating social action by writing within specific genres. Ultimately the writing in these journals became the basis for class, small group, and individual performances in the pageantry parade and therefore linked writing, reading, and public and private reflection as core components of cultural performance. Journal writing in *With These Wings* might therefore be imagined as a technology of the self.

Correspondence also became a form of writing appropriate for personal exercises intended to help transform the self, as the writing of the letter worked to project the writer into view of others who then might offer advice or others means of help in transformation (214-5). Foucault notes the performativity of letter writing, stating that the letter acts on the one writing it just as it acts on the one receiving and reading it

(214). Correspondence is public writing, as opposed to journal writing, and serves as a type of training, correspondence becomes a form of exchange in which ideas can be challenged, supported, clarified, and pushed into further realms of thinking. Correspondence has a further useful aspect as a technology of the self; it constitutes a way of manifesting the self to the self and to others; writing a letter presences the writer both to himself and to whomever reads the letter, a presence Foucault sees as an immediate, almost physical presence (216). To write a letter is to show oneself to another. Though I can think of no TIE program that engages such technologies of correspondence exactly, to tactics by Theatre Powys come to mind. The white papers students write in response to the question, what are the true needs of society, can possibly be imagined as a sort of letter that presences the self through writing. And in *The Giant's Embrace,* Theatr Powys did engage in letter writing. Students created their own individual endings to the story in addition to the collective ending they developed as a class and sent the story ending as a letter to Theatr Powys. When I was in residence, the walls were covered in such letters. To their credit, members of Theatr Powys wrote back to the students, commenting on aspects of the stories so that students would know their story had been read. While this is not the lengthy, engaged correspondence implied in letter writing as a technology of the self, it points to a potential that might be explored.

I think TIE might have great potential as a (proto) technology of the self. I keep using the construction (proto) technology of the self because while I think the potential is there for TIE to act as a technology of the self, such potential is not always activated.

In the next section I look to a few considerations for moving TIE from a (proto) technology of the self to an activated technology of the self, and pose some questions for further study beyond this particular one that would assist in such a move.

Future and Further Potentials and Problems of TIE

Foucault notes that technologies of the self are engaged voluntarily and with intentionality. The nature of TIE as a practice of practices (or perhaps as a technology of technologies) of theatre and education, and the fact that it most often takes place within schools, makes a voluntary engagement very difficult for students, as I mentioned earlier when stating that while TIE might engage Theatre of the Oppressed activities and structures, by definition it cannot be imagined as a form of TO. Simply put, students usually do not have a choice of whether or not to participate in a TIE program. An adult invested with authority usually makes that decision for them. Still, TIE can offer options and possibilities for more freedom of choice, including the choice to opt out of the program altogether and do something else instead. TIE practitioners must attend to the power relations within which TIE operates and work to reduce domination as much as possible for TIE even to begin to have the possibility of being a technology of the self, but this is, perhaps, possible. This poses an important question for further study: how might TIE practitioners who work within formal systems of schooling and education to carve spaces for students to make free choices of participation? When the choices are participate in a TIE program or go do alternative work in the library or sit with an adult somewhere, there is no genuine choice; only a form of extortion. How can TIE work without extorting participation?

Another aspect of technologies of the self is that they are acts of labor over lengths of time. TIE programs make use of extended time as compared to, for example, a touring play by a theatre company. Most TIE programs last from a half-day to a full day, and the Creative Arts Team provides residencies that last from 10 to 15 days. But this is just a 10 to 15 day segment of an entire year, or even an entire lifetime, which does not allow the time necessary for the labor of technologies of the self. However, there are models for long-term relationships with students, teachers, and schools. The performance of *With These Wings* I saw at P.S. 15 was the third consecutive year of work with and in this school. Long term relationships such as this, or like the 30+ year relationships Theatr Powys has with schools in the Powys district or that Coventry Belgrade had with schools in Coventry is ideal for transforming TIE into a technology of the self. This poses another question for further consideration: in a time of schooling that is policed by high stakes standardized testing, how can TIE companies go about establishing and funding long-term relationships with schools in order to increase the efficacy of technologies of the self?

A final area for further exploration concerns writing as a primary technology for constructing the self as an act of intentionality. In Chapter Three I noted the power of TIE as a critical performative pedagogy to construct opportunities for participants to respond through art, noting that this was equal in importance, if not more so, than responding through critical writing. While I still think that it is of at least equal importance, TIE often does not engage writing, either creative or critical (even though this may be a false distinction) as often or effectively as it could. Programs such as *The*

Giant's Embrace, Living with Macbeth, and *With These Wings* are exceptions rather than the rule, and even when writing is positioned as a critical element of a TIE program, it is most often left to be facilitated and supervised by the hosting classroom teacher. How might TIE incorporate forms of writing as part of its embodied practices? How might writing, both reflective writing for learning/knowledge construction and critical writing for communication/knowledge dissemination, be enhanced as a technology of TIE? How might TIE programs create long term engagements with *hupomnemata* and set up situations of correspondence between/among participants in ways that not only enhance programs in the moments of production but also enhance student engagement with technologies of the self, as a process of conscientization, for lengths of time that exceed those of individual program performances? It seems that engagement with writing is a huge lacuna for TIE, one that can and must be explored further if TIE is to become a true technology of the self and not stay within the space of a potential technology of the self. These are questions to which I plan to turn my attention in the long term.

Conclusion: Living with *Macbeth*

In the Introduction, I posed Theatre in Education as a problematic endeavor, a performance modality, critical performative pedagogy, and political practice that promises social justice and conscientization through liberatory practices of embodiment, artistic production, and the generation of (a small amount of) critical writing. This is still true. What is especially problematic with TIE is its participation, however oppositionally, in formalized schooling and the ways it must disguise itself in order to

reach students. In the contemporary historical moment TIE tends to wrap itself in the oppressive language of performance and content standards, suggesting itself as a visual aid to teachers in helping their classes achieve passing scores on federally-mandated standardized tests.

However, this tactic actually helps create space for TIE, when practiced with intentionality, to resist these dominant power relations. In a way TIE might be thought of as always living with *Macbeth*—that is, living with or accepting (in a sense) the idea that authority-mandated objects of study will always be required in systems of schooling that work for dehumanization through standardized testing and so find ways to transform such studies from objects of oppression or domination into stories of possibilities, into travel narratives that provide movement from places into liminal spaces. TIE, as a performance modality, a critical performative pedagogy, and political practice, as a potential or proto-technology of the self, lives with itself and with *Macbeth* by transforming *Macbeth* into a procedure of caring for the self and knowing the self. And in so doing, intentional TIE resists the power relations, hegemonic forces, and economic distributions that dehumanize students, and by extension all members of society.

The current moment of history, the moment in which Occupy protesters are alternately taking public spaces and being ejected through violence by police forces and politicians, is a moment of crisis. This crisis is an opportunity to reimagine what it means to be human, what it means to be in relation with other humans, and how

relations in the world are ordered and arranged. New orderings and arrangements require new modes of thinking, new languages of intelligibility, and new ways of being. Is it possible that a practice of 45+ years and origins in 1960's progressive political thought could be relevant in the current crisis? Can an institution with such a history be useful in imagining new orderings and arrangements, in constructing new modes of thinking and ways of being?

The moment in which TIE emerged, as described by Romy Baskerville, sounds a lot like our current moment. The moment of emergence of TIE was one in which political conditions were leading to an impending breakdown of the international financial situation, in which unions were losing their rights to negotiate and to strike, and in which armed forces could be called out to squash civil disobedience (Baskerville 5). In a time in which unregulated banks have put national economies in crisis around the globe and millions of people world-wide out of work, in a time in which mega-industries have to be bailed out by governments even though individuals lose their jobs while executives retain high bonuses, in a time in which states have removed the rights for unions to engage in collective bargaining, and in a moment in which police beat peacefully-gathered and resisting students with batons and spray them with pepper spray and have no real consequences for such actions, TIE seems exceptionally relevant. While TIE will never rewrite practices of such domination on its own, it can influence such practices by working for humanization.

TIE, as an intentional engagement with critical performative pedagogy, theatrical performance, and human beings, has the potential to rewrite traditional aspects of

school(ing) into spaces of possibility and creativity that might promote humanization and the new modes of thinking necessary for any sort of change to occur. A single performance of a TIE program will never decolonize the imagination or rewrite the practices of late capitalism, but a long term engagement with TIE as a practice and the practices of TIE might, just might, work as a technology of the self to produce the sort of conscientization necessary to imagine new ways of being and to produce the counter hegemony necessary to effect change. Or at the very least long term engagement with TIE might produce possibility. Or perhaps TIE might only resist dehumanization enough to remind young people that they are human beings with the capacity to think for themselves and to write their own narratives. If so, being mindful of the dangers inherent in TIE as resistance to domination, to me that seems to be enough.

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Appendix A: No Child Left Behind—the Letter of the Law

The purpose of this appendix is merely to provide a narrative of the legalities,

requirements, and punishments authorized by No Child Left Behind. For analysis of the

framing of such a system, please see the Introduction.

The No Child Left Behind Act of 2001, signed into law by President George W.

Bush in January, 2002, is a reauthorization of the Elementary and Secondary Education

Act of 1965 whose purpose is to ensure, "that all children have a fair, equal, and

significant opportunity to obtain a high-quality education and reach, at a minimum,

proficiency on challenging State academic achievement standards and State academic

assessments" (NCLB 115 Stat. 1439). In order for this to happen, NCLB calls for the

elimination of the achievement gap between high- and low-performing students,

particularly between minority and non-minority children and disadvantaged students

"and their more advantaged peers" (NCLB 115 Stat. 1440) and meeting the educational

needs of children living in poverty, children with limited English proficiency, migratory

children, children with disabilities, neglected or delinquent children, children in need of

reading assistance, and (American) Indian children (NCLB 115 Stat. 1440).

NCLB offers many promising features: Teachers teaching in core academic

subjects must be highly-qualified[1] (NCLB 115 Stat. 1505). State standards in reading,

mathematics, and science must expect the same knowledge, skills, and achievement

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[1] "Highly-qualified" is somewhat ambiguous and is, to some degree, left up to individual states to
determine. NCLB posits that a highly-qualified teacher as the "necessary subject matter knowledge and
teaching skills in the academic subject that the teachers teach" and have the "necessary skills to help
students meet challenging State academic standards." That is, they must be able to help their students
pass the state-chosen standardized tests required to prove they are making Adequate Yearly Progress
(AYP).

from all students enrolled in public schools in that state (NCLB 115 Stat. 1445). School

libraries are to be improved with up-to-date materials, technologically advanced media

centers, and professionally certified school library media specialists (NCLB 115 Stat.

1567). Migratory children are to receive programming to help them "overcome

educational disruption, cultural and language barriers, social isolation, various health-

related problems, and other factors that inhibit the ability of such children to do well in

school" (NCLB 115 Stat. 1571). States are to receive grants for comprehensive school

reform to help all students meet State achievement standards (NCLB 115 Stat. 1601).

The act provides funding for "school dropout prevention" and for programming aimed

at helping students stay in and complete school (NCLB 115 Stat. 1610). Finally, one of

the features of NCLB is that schools are graded publically on their performance in

multiple areas, including meeting state academic standards, grade completion and

graduation rates, attendance rates, numbers of "highly qualified" teachers, etc., so that

students and parents can see where schools need improvement and where schools are

succeeding and achieving (NCLB 115 Stat. 1450). On the surface, NCLB actually

sounds and seems like a vast step forward in educational policy in the United States.

One of the main features of NCLB is that it calls for the closing of the "achievement

gap" between minority groups and non-minority groups and for meeting the educational

needs of disadvantaged students. More specifically, NCLB requires the monitoring of

the academic progress of eight subgroups: Asian/Pacific Islander, American Indian,

Hispanic, Black, and White students as well as students with limited English

proficiency (LEP), students who qualify for special education services, and students

who are eligible for free or reduced-price lunches. Academic achievement, or Adequate

Yearly Progress (AYP) occurs when a sufficiently high percentage of students passes a

state-chosen standardized test in a given academic year, or when a school demonstrates

"continuous and substantial academic improvement for all students" (NCLB 115 Stat.

1446). As Scott Franklin Abernathy notes, a school that does not have a sufficiently

high percentage of students passing the state-chosen standardized test can still make

AYP if the number of students not passing has declined by 10% since the previous year

(5).

Test scores for a school are examined in aggregate for all students in a grade level;

in addition, schools are judged by the performance of each sub-group in a grade level.

However, each state is allowed to determine how many members a subgroup must have

in a grade level before it is subjected to the requirements of NCLB and AYP, with

groups typically ranging from 10 to 50 (Abernathy 5). And as Abernathy and many

others note,[2] the more subgroups a school has, the more chances the school has to fail,

for regardless of how a school is doing with the student population as a whole or with

other subgroups, a single failing subgroup causes the entire school to fail (6).[3] In

addition, the percentage of students who must pass the state-chosen standardized test

increases, with the ultimate goal being that in 2014 100% of students must pass

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[2] See also Linda Darling-Hammond, "From 'Separate but Equal' to 'No Child Left Behind': The Collision of New Standards and Old Inequalities," George Woods, "A View from the Field: NCLB's Effects on Classrooms and Schools," Stan Karp, "NCLB's Selective Vision of Equality: Some Gaps Count More than Others," Deborah Moore, "NCLB and Democracy," and Bruce Fuller et. al., "Gauging Growth: How to Judge No Child Left Behind?"

[3] This sort of subgrouping and categorization might be imagined as an anti-dialogical strategy of divide and rule, and it also embodies Foucault's notions of normalizing judgment, particularly in the notion of standardized exams creating gaps into which individuals fall and by which individuals can be measured, compared, critiqued, judged, and disciplined for difference.

(Abernathy 6).

In NCLB, failure has severe penalties. Schools that fail to make AYP, fail to make their state's test participation targets, or that fail to meet attendance or graduation requirements move onto a series of penalties and punishments that are increasingly severe. In the first year of AYP failure, a school has no sanctions other than being labeled publically as a failing school. However, with two consecutive years of AYP failure, a school is labeled as "in need of improvement" (NCLB 115 Stat. 1479). These schools must spend 10% of any Title I money received on professional development for principals and teachers that "directly addresses the academic achievement problem that caused the school to be identified for school improvement" (NCLB 115 Stat. 1481). These schools must also develop a school improvement plan to push all subgroups to have a 100% success rate in meeting state academic standards as measured by standardized tests by 2014 and must notify the parents of all students in writing that the school is failing, what that means, what the school is doing to change, and what their options are for transferring students to other, non-failing schools in the district (NCLB 115 Stat. 1479-1481). In addition, if parents choose to move their children to another school, the original school must use up to 20% of its Title I funds to pay for transportation and related services (NCLB 115 Stat. 1486).

If a school falls on the AYP failure list for a third consecutive year, it must put into place the plan it developed the previous year in addition to continuing allowing parental choice of another school and using 10% of Title I funds for professional development. The school must also provide students with supplemental services, such as tutoring,

with providers chosen from a list approved by the state, which, according to NCLB, can include faith-based and for-profit private institutions (NCLB 115 Stat. 1494).

A school who fails AYP for a fourth year falls into the category of corrective action. Schools in this category, while continuing to do everything that have done to date (inform parents of transfer options, use Title I funds for professional development, etc.), must take one of six prescribed corrective actions: 1) Replace school staff relevant to the failure to make AYP; 2) Institute and fully implement a new curriculum utilizing scientifically-based research that offers substantial promise for improving the educational achievement of subgroup members; 3) Decrease management authority at the school level significantly; 4) Appoint an outside expert to advise the school on its progress towards making AYP based on the plan created in year two; 5) Extend the school year or school day; or 6) Restructure the internal organization of the school (NCLB 115 Stat. 1484).

If a school under corrective action fails to make AYP, then in its fifth year of failure it must plan for restructuring for alternative governance, a plan which must be carried out if the school fails to make AYP for a sixth consecutive year. Restructuring into alternative governance involves one of the following possibilities, depending on state law: 1) The school closes and re-opens as a public charter school; 2) The school replaces all (or most) of its staff, potentially including the principal; 3) The school is taken over and managed by a private management company but still operates as a public school; 4) The school is taken over and run by the state government; or 5) The school is subjected to any other major restructuring allowable by state law that makes

fundamental reforms to the school's governance and that ensures making AYP (NCLB 115 Stat. 1485).

As Abernathy notes, NCLB is, at its core, a punitive system and offers no rewards for schools that succeed other than not moving onto the list of failing schools and the consequences that being on the list brings (141). Two other "rewards" can be seen in the law, though, slight as they are. A school who fails to make AYP and then the next year succeeds in making AYP does not move down the chain of punishments. A school that achieves AYP two years in a row is taken off the list of failing schools altogether (and a future failure moves it to year one of consequences rather than where it had been previously) (NCLB 115 Stat. 1487). Certainly NCLB can be seen as part of the trajectory of schooling as acculturation that began with the implementation of standardized testing and which labors to create citizen-individuals with docile bodies necessary for a contemporary labor force in a late capitalist democracy such as the United States. This is the system within which TIE must work and against which TIE must position itself if it is have efficacy as a critical performative pedagogy and not merely serve as an oppositional force or an acculturating one.

Appendix B—*The Giant's Embrace*: A Narrative

In the Theatr Powys version of *TGE*, the participating class of five, six, or seven year-olds, is first visited by a member of the *TGE* company, who explains what the day's activities will be like. The company member asks the students about stories— what are different parts of a story; what is difficult about telling a story; what is easy about telling a story; how might someone feel if they wanted to tell a story but did not know how the story ended; etc. The company member might show a series of nine black and white photos to the class to prod their imagination and to set the scene for the mystery of what these items might have in common. The photos include a picture of a giant and a boy, a mother and baby, an empty sack, an owl on a dead tree, a large knife in a giant ladle, a bottle lying on its side, a deer caught in brambles, a mouse on a stone, and a large mirror in a forest. The visit ends with the company member saying that when the program starts, their class will be visited by a special lady who tells stories. The company member asks the class to find a special place for the lady to sit and for them to arrange themselves around the space so that they can listen to the story.

In the next segment of the program, two actor/teachers enter the classroom in role as helpers of Mrs. Story-Maker (Mrs. S), who is to visit the class that day to share a new story. However, Mrs. S does not arrive as expected, and as the helpers cannot find her, they ask the students to help them find Mrs. S and bring her back to the classroom. The class works as a group to find Mrs. S, who hides anywhere she can think of— sometimes up a tree, sometimes in a closet, sometimes behind school equipment—and upon their success, bring her back to their classroom. Once there, Mrs. S admits to

having a large problem—she has a new story and knows the beginning and the middle, but not the end. What's more, she has never been stuck for an ending before! As Mrs. S links her own situation (being stuck with the story) to the situation of the boy in the story (who is stuck in a difficult situation in the story), the helpers suggest that the students might be able to help. Mrs. S contracts with the students for them to become her official "story-ender-makers," and then leads the students to the school hall, where the next phase of the program occurs.

In the school hall the students find a full set consisting of a dead forest suggested by multiple clusters of varying types of brooms and mops, a dried-up river suggested by various types of twisting fabric, a large, angular black tent that is the home of the Giant, and several spots of bare earth representing the destruction of the environment caused by the Giant's incessant eating. On this set Mrs. S tells the story of *The Giant's Embrace* while her helpers help her by embodying the roles required for the story. In the story, Tom is a young boy who lives with his mother and baby brother, his father having fallen sick and died previously. Tom lives on the edge of a forest that is home to a Giant who used to be friendly towards people but who now was obsessed with consuming everything. The Giant has eaten so much that the forest is just bare ground and trees, aside from the black thorns that rip and tear at Tom's clothes as he walks through the forest. The Giant has also drunk all the waters of the land, so that the river and all ponds have dried up completely. Tom and his family (and all the other so-called Little People[1] of the land) are starving.

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[1] In *TGE,* all non-giants are termed Little People.

As in many fairy tales, Tom's mother sends him out on three journeys: first to find food, then to find water, then to find both food and water. On his first two journeys Tom is successful, finding food and later water with the Giant, who is sleeping after his last meal. Tom manages to take the food and water by flattering the Giant's magic, talking ladle, who agrees not to wake the Giant. Additionally, Tom makes friends with a mouse and an owl by giving away his last scrap of bread and his last drop of water before he finds sustenance with the Giant.

However, it is on his third journey into the forest that Tom gets into trouble. His mother has given him a knife to take along on his journey, which he uses to free a deer that is caught in brambles. The knife becomes his undoing, however, when he reaches the Giant's magic ladle and accidentally drops his knife inside. The clanging metal awakens the Giant, who grabs Tom and attempts to swallow him whole. This is the climax of the performance: Tom gets the Giant to agree not to eat him by promising to bring his mother and baby brother to him the next day as a replacement meal. And there, with Tom stuck in a terrible predicament, Mrs. S stops the story, for she does not know how the story ends. She has no idea what to do.

This is a complex performance carefully designed to engage the student-participants on multiple levels. On one level there is the performance itself, which utilizes two actor/teachers to enact the story through embodiment and the manipulation of puppets and artifacts. The animal characters—the mouse, owl, and deer—are all puppets, while the mother and Tom are embodied roles. However, Tom is doubled by a puppet in his encounters with the Giant, and the final scene is quite harrowing as the human

actor/teacher playing the Giant attempts to swallow the puppet-Tom, who has truly

become a Little Person in the eyes of the audience.   In this level of engagement, the

student-participants have been encouraged to care about the characters of the story,

particularly Tom, and are completely engrossed in the story, wanting to be able to save

Tom and the rest of his family from the Giant.   However, the student-participants are

engaged in a sense of metaxis and understand that this is merely an incomplete story

that they have promised to help end in one way or another.[2]

In the third part of the program, the students work to create an ending to the story.

This happens in several phases. First, Mrs. S invites the student- participants back to

the Giant's clearing, where the Giant is looking into his mirror, which has the magical

ability to show him anything he wants. Going back to the moment that the performance

ended, the moment in which Tom is lying on the ground crying while the mouse, owl,

and deer watch him, Mrs. S asks the participants what the Giant sees when he looks into

the mirror as well as what he might want to see? Mrs. S then decides that the best way

to proceed is to show the Giant mirror-images from the past, from the time in which he

was a friend to the Little People and helped them. Students are invited to form frozen

images from this past time, images that might help the Giant remember his own history

and change his mind about eating Tom's family. While seemingly a random event in

the overall narrative of Mrs. S's story, Yeoman sees this use of Image Theatre as an

opportunity for students to work in rich images that do not require words which then

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[2] There is a third level of engagement here in that the student-participants are also aware that Mrs. S's
inability to end the story is another fiction designed to provide a context for the TIE program itself.
Unfortunately, not all TIE programs allow participants this level of awareness, which I will discuss in
later chapters.

become a stimulus for developing vocabulary ("Rehearsal" 1). It certainly allows them

the opportunity to begin problem-solving by taking action and to attempt to transform

the situation using embodiment rather than mere verbalism. Because the magic of the

mirror allows the Giant to see anything, students can create any image, from positive

images of the Giant helping Little People to potential reasons for the Giant's sudden

greed and hunger. By incorporating images, students are able to build their own

understanding of events as performed as well as create new histories for the Giant and

the Little People. This knowledge, while fictional, acts *as if* it were truth (and for the

purposes of the program it is) and works to enhance students' understanding of Tom's

fictional problem and begin to develop potential solutions. Another important aspect of

the image work is that it produces knowledge socially. That is, the knowledge

constructed by the images is created by students using their bodies cooperatively with

other students and gains the authority that it is knowledge by mutual consent of

everyone involved. It is not a pre-existing knowledge that is passed along to students

by someone (or something) invested with authority by an external agent.

Unfortunately, the images do not convince the Giant to change his mind, so Mrs. S

decides they must find another way to end the story. Working as a group, the "story-

ender-makers" begin to think of a way to end the story. There are only two rules: 1)

Nothing that has already happened or been said may be undone or unsaid; and 2) Only

aspects that have already been a part of the story may be used in the conclusion—no

new elements may be introduced.[3] The group begins to brainstorm ideas, given an

urgency by Mrs. S, who is extremely anxious to end the story. However, they do not

just sit and discuss what the ending might be; Mrs. S insists that the students actually try

their story ideas out. Students are invited onto the set to manipulate any of the objects

used in the performance to try out ideas. If they want to use the black thorns to trap the

Giant, for example, how would the thorns do that? Where must the thorns be placed,

and who would place them? Once a basic plan for ending the story emerges, the

students break into groups, each with one of the three actor/teachers in attendance, to

work out the specific details of their section of the ending. Again students are

encouraged to put their bodies onto the stage space as the different characters and to

manipulate the artifacts and puppets to determine how the sequence would work. Once

the allotted time concludes, the groups share with each other their segments, and then

the actor/teachers play out the class's ending with students helping whenever possible.

Once an ending has been created and performed, Mrs. S leads the student-

participants back to their classroom, where she thanks them for their help and asks them

to continue working with the ending of the story by writing it down and making it even

more clear. When they have written their stories, students may send them to her via

email, and she will respond. This aspect of the program increases student interest in

writing and allows each student to tailor their ending in her own way. It also puts

another interesting layer onto knowledge production—the knowledge constructed in the

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[3] According to actor-teacher Naomi Doyle, this rule came about when students attempted to end the story by bringing in a missile to kill the Giant. The company responded by limiting the students to objects and aspects of the story that had already been introduced in an attempt to challenge and expand the students' imaginations and creativity.

program is constructed both collectively and individually. The major steps are

produced socially in large and small groups and then the reconstruction of the

knowledge is refined and polished on an individual level through the documentation of

the ending—each student produces his own written ending.

Appendix C: *With These Wings I Will… A Narrative*

Because *Wings* is a long, complex program, I will attempt to narrate what happens

on a day-by-day basis rather than trying to provide a single narrative (the documenting

working script for this ten day version is 66 pages long). Each class session lasts

approximately an hour and includes both performance and writing activities for student-

participants, in line with the CSR grant requirements and literacy objectives for the

program.[1]

Program Day One

The first day of *Wings* serves as what CAT calls an assessment day. Rather than

launching right into the dramatic content of the program, the actor/teachers spend the

first day out of role in order to introduce themselves, introduce the content of the

program, and to assess the class. This assessment comes through the playing of several

different theatre games, including name games, movement games, very simple role-

based games, and simple Image Theatre exercises. The games and activities allow the

actor/teachers to assess the energy levels of the class both as a whole and as individuals.

The games also allow the actor/teachers to observe and asses the social climate of the

class and the ways in which individuals interact and engage with each other. This helps

them adjust the execution of the program and also allows them to introduce the student-

participants to ways in which they might be asked to engage in the program throughout

---

[1]Interestingly, CAT has moved away from the term *program* to indicate the totality of what happens in their TIE projects. Instead, they have adopted the term *curriculum* to indicate the sum of activities, those facilitated by actor/teachers and those facilitated by classroom teachers in support of the project. I will, however, continue to use the term *program* as this is the term used historically for such content and continues to be the term used most often by the companies today who still produce TIE projects.

their time together. Assessment day also works, as Augusto Boal would say, to

demechanize the bodies of the students. The students learn that they will be working in

ways that require a different sort of physicality than they normally use during school

classes and begin to prepare their bodies to do this sort of work. This is exceptionally

important because the program will ask students to use their bodies as tools for learning

and as a means for constructing knowledge, something that rarely happens in most of

their school time, and they need to be prepared to engage physically and emotionally as

well as intellectually.

Another important aspect of assessment day is that it allows the participants to meet

the actor/teachers as themselves rather than first meeting them as characters. This helps

clarify any sort of confusion between the fictions of the program and reality, as both

actor/teachers will play multiple characters within the program. It also allows the

actor/teachers to establish a relationship with participants that is more personal and less

formal than a single presentation might allow, as the actor/teachers can continue to

build interpersonal relationships during their residency any time they see participants,

both within the boundaries of the program and outside—the actor/teachers facilitating

this program, Michelle Brown and Indio Melendez, spent 50 days at P.S. 15 and had

numerous opportunities to interact with students outside of class (passing in the

hallway, seeing them at recess, seeing them at lunchtime and after school, etc.).

The writing component of this day occurs in two phases. First, the students design

and create personal journals for the program. This will be both a private space for them

to write their personal thoughts about the program as well as a public space where they

can compose, revise, and refine specific, genre-based writing products to share with

their classroom teacher. Second, students complete a personal journal entry by

responding to three questions: How did you feel about your participation today? What

did you like the most? What do you look forward to? These questions give the students

an opportunity to assess their involvement, articulate how they found the experience,

and also make predictions about what might come up in the program. It also serves as a

sort of intervention: if a student feels he absolutely cannot participate in the program, he

has a chance to write about it now and let the classroom teacher know, so that he can do

alternate work during the further program sessions and not be forced to do something he

cannot or does not want to do.[2]

Program Day Two

On the second day of *Wings*, actor/teachers ask students to assume the roles of

community members who will be participating in the Multicultural Pageant Parade.

Once the story starts, and actor/teachers are exceptionally clear about when they are

entering the fictive world of the drama,[3] the actor/teachers assume the roles of

Charmaine and Caesar Sotomayer, mother and father of Miguel Sotomayer (whom

participants met last year in the *Secret Ceiba Tree*) and hosts of this year's Pageant

Parade.[4] They describe what will happen in the Pageant Parade and provide a list of

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[2] I should point out that students can self-select to take themselves out of the program at any time. This rarely, if ever, happens.

[3] CAT, almost unilaterally across all their programming, ask participants to engage in a ritual to start a performance to help delineate clearly performance from out-of-role and out-of-dramatic-fiction participation. For CAT, this takes the form of everyone calling out, along with the actor/teachers, "One, Two, Three Action!" Actor/teachers stop performances and in-role work by calling out "Freeze!"

[4] The community involved is meant to be the community in which the Sotomayers live, which is also meant to be the same community in which the students live.

different options that the community-members may sign up for participation. They then

give a brief history of the pageant and the reasoning behind it:

> Charmaine: The pageant is color, music, dancing, costumes, people coming
>
> together to celebrate liberation. In our rich histories we have all been liberated
>
> and freed from something that held us back from our rights to happiness, peace,
>
> and joy. So before we move forward, let's take a look back at the events that
>
> inspired this great community pageant. Caesar and I are going to present to you
>
> the story of the roots of our celebration. (5)

Caesar and Charmaine present a complex movement and image-based performance

underscored by tribal drumming, entitled Oppression, Rebellion, Liberation. This uses

both frozen imagery and motion work/dance to trace a history of native Africans from a

time of everyday life to being captured and transported to be slaves in the New World.

The performance moves them through a time of slavery, into a time of rebellion against

slavery, consequences of rebellion, and then ultimately to a time of painful liberation.

The actor/teachers come out of role, and the class together attempts to think through not

only what they have just seen in terms of the characters' actions, feelings, motivations,

and thoughts, but also to think through their own family histories and what sorts of

oppressions they may have overcome. Interestingly, this helps students begin to

develop a sense of historicity by thinking of their family heritage and their own places

within it. Together, the students begin to plan what sorts themes they might like to

explore for the Pageant Parade, given the history they have just witnessed.[5]

Once the planning has begun, the classroom teacher facilitates a mask-making exercise for the Pageant Parade. Students synthesize what they have thought about for the day, particularly their own histories of oppression and liberation, and construct an artistic product based on that synthesis. It is a sort of writing project, only the artifact produced is a mask, which can then be read in multiple ways, rather than a traditional text. If there is time in the school day, the classroom teacher can also facilitate another journal entry in the CAT journals in the form of a free writing exercise. Students are asked to reflect on the Oppression, Rebellion, Liberation montage and then draw any images or pictures and write any words that came to mind for them in connection with the montage. CAT calls this a graffiti wall exercise, because fluent language is not the goal here. Rather, students are attempting to capture images and individual words/phrases that are potently charged with meaning for them.

Program Day Three

On the third day of *Wings*, students are again asked to play the role of pageant helpers from the community. They are met at the community center by Pepe, a long-time friend of Caesar Sotomayor who happens to live with the Sotomayor family. The students are asked to invest in the world of the drama by imagining and creating aspects

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[5] The casting of students here as witnesses is extremely important. Witnesses, more so than passive spectators, are implicated in an action. They are not implicated in the sense that they are accused of causing the problem. Rather, they are implicated to take action based on what was witnessed, because of a first-hand knowledge, both of actions and emotions. As witnesses, the students here see suffering and pain and through a multiplicity of possible motivations (outrage, sense of justice, positive anger (in the Freirean sense), empathy, etc.) can take some sort of action. Here the action is participation in the Pageant Parade, but other actions are also possible. Witnessing, then, becomes an important component in constructing knowledge—knowledge can be far more accessible through witnessing than passive spectating.

of the environment in which their characters exist. For example, Pepe's goal is to take the pageant helpers to the Sotomayer home to help him look after his flock of pigeons, which he keeps on the roof. Students are asked to imagine what the weather might be like and what sort of gear they need in order to walk six blocks in that weather. They engage in mime to put on any necessary gear and walk the six blocks to the Sotomayer home. Once there, Pepe facilitates the students in creating the home by asking them to describe what the house looks like. Pepe then leads the children up to the roof of the house, quietly because Abuela Sotomayer, the grandmother, is sleeping.

Once on the roof, students-as-helpers have the opportunity to (re)meet the members of the Sotomayer family who will be appearing in the rest of the story, through the medium of Pepe's memories. We see younger Pepe meeting Charmaine for the first time at a previous Pageant Parade, representing her native country Trinidad. We see Caesar predicting that he would marry Charmaine someday, and we also meet Tatiana, whom the family calls Tati, as she comes to the roof to learn about the care and taking of pigeons from younger Pepe. Through these memory scenes, students witness many facts that become important later in the program: Caesar never went to college, so his son Miguel's graduation is very important to him. Abuela Sotomayer is hard of hearing and speaks mostly Spanish (indeed, characters frequently switch back and forth from English to Spanish throughout the program). Tati is always in a rush and as a result sometimes makes mistakes. Charmaine comes from a long line of *higglers*, African-Caribbean women who work in the marketplace selling fruits, handmade clothing, and healing ointments.

The dramatic action of the program ends here for the day. As a follow-up, the actor-teachers facilitate a discussion with students to process the scenes they have just witnessed. For example, they are asked to describe the neighborhood in which the Sotomayers live, and to describe the family members' relationships with each other and Pepe. They are asked to imagine how the household changed when Abuela came to live with them, as this has only happened in the last year, and why Pepe might be sharing his memories with them.

This serves as a segue into the main participatory activity for the day, an exploration of memory. After discussing memory as a concept and discussing why, where, and when people might share memories, students are asked to participate in an Image Theatre exercise, which CAT calls auto-images. Students stand in a circle and use their bodies to construct images of, in this case, emotions. They are asked to imagine how a particular memory might have left a specific character feeling, and to use that emotion as the basis for their own image. Students construct their images simultaneously, and the actor/teachers facilitate creating, holding, observing, and releasing the images. This activity leads into another Image Theatre activity in which students come up and compose an image using the actor/teachers as their models. Students decide upon one of Pepe's memories, and then one student creates an image by posing both actor/teachers in the way she thinks best creates the image.[6]

Once this activity is completed, students are broken into four groups for a tableau exercise. Each group receives a "memory bag," that is, a bag with several objects

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[6] Composing students are reminded to make use of actor/teacher facial expressions as well as bodies.

inside. Group members are to decide, based on the items, whose memory[7] the objects

belong to, and what kind of memory would include those objects. The group then

creates an image of the memory to share with the rest of the class, who attempt to

decide to whom the memory belongs and what the memory is. The purpose here is to

explore in depth the characters of the story, their histories, and their inner motivations/

emotions/energies. Through this activity students are creating knowledge

kinesthetically and intellectually while simultaneously learning directly from their peers

as well. This is not *a priori* knowledge being passed to the students via the

actor/teachers; rather, the students are creating knowledge vis-à-vis their bodies and are

completely in charge of how that knowledge will be used in later days of the program.

The writing activity for this day asks students to engage in specific modes of genre-

based writing: students create a flyer to advertise the Pageant Parade; they create a list

of questions to ask Pepe in order to write a feature article on him for a magazine; and

they write a short personal essay about a memory of their own choosing. These tasks

require students to understand the respective genres and how they function and

materialize as forms of writing. For example, students must negotiate the differences

between news articles and features in magazine writing. They must also rely on

previous knowledge of advertising in order to create an effective publicity flyer, and

they must employ narrative writing and analysis for the personal essay. Because these

writing exercises may require more time than is allowed in the program session, they

are facilitated by the class room teacher. What underscores the efficacy of such work,

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[7] Of course the "who" here refers to any of the characters they met today in Pepe's memories: Abuela, Tati, Caesar, Charmaine, younger Pepe, Miguel, etc.

though, is its direct connection to the world of the play they are engaging. These are
not random exercises they are being asked to imagine from scratch; they are rooted in,
not real-world situations, but situations that they have experienced as-if they were real,
and so become a part of the "text" of the program.

Program Day Four

On this day, students are invited collectively to play the role of Tati's imaginary
friend. While the performances here set up this student role and allow for minimal
interaction with Tati, this sets the scene for day nine when the role will take on a much
greater significance. The majority of the day is straight performance, as students-as-
imaginary-friend meet Carlos, Tati's best friend, and Carlos and Tati try to deal with
Tati's feelings of frustration because too many people, relatives in town for the Pageant
Parade, are staying at her house. Tati's day culminates in a conversation with Pepe on
the roof when one of Pepe's pigeons brings him a note. This becomes a convention
throughout the rest of the program—Pigeons often drop notes for various characters to
read. In this case, it is a note Pepe has sent to himself. When Tati asks why he sends
notes to himself, Pepe responds with a statement that again will become important on
day 9 of the program: "Sometimes I write notes to myself to remind myself of how
beautiful life is and how blessed I am. I write it down, give it to the pigeons, and they
bring it back to me. I never know when, but I always get them back when I need to be
reminded to be grateful" (29).

The writing activity for the day asks students to write a note of gratitude or a note of
self-encouragement in their journals. This is a real-world form of writing that is not

often addressed in public schools, although it does fall under a larger umbrella of communication through letter-writing. Students are also asked to draw two pictures today, one that encourages themselves, and one they think might encourage someone else. This helps establish the idea that artistic forms can communicate specific ideas rather than simply being generalized works of beauty. It also helps students understand that just as writers have specific agendas and messages to communicate, so do artists producing "works of art."

Program Day Five: Teacher Training Day

This day holds the meeting between hosting teachers and CAT actor/teachers to prepare for day eight, which the teachers will facilitate alone. The day is structured to help classroom teachers facilitate a writing activity and an image-based activity with their classes to prepare for the final Pageant Parade. The writing activity is an adaptation of the surrealist activity Exquisite Corpse. The class breaks up into four or five groups, depending on the class size. Each group receives a piece of lined paper, at the top of which the teacher has written, "With these wings I will . . . ." The first student will write two sentences that complete/respond to that phrase, leaving a blank line of space between each sentence. The student then folds the paper that only the last sentence can be seen and passes the paper to the next student, who responds to the visible sentence by writing two more sentences and then folding the paper so that only the last sentence can be seen. The paper will begin to appear like a fan or accordion as the folding continues. The writing continues until each student has had an opportunity

to write two sentences. Once the writing has completed, the group unfolds the paper

and chooses one group member to read the entire page as a poem to the rest of the class.

The next phase asks the students to begin to move into an image exercise based on

the poems they have created. Students read through their Exquisite Poem again, this

time looking for any words that imply action, movement, or sound. Students circle

these words and then choose two lines that have the most circling. Each group reads the

two lines aloud for the class, and the teacher records the lines on the board. Once every

group has shared, the class arranges the lines on the board to make one coherent poem.

After reading the poem aloud and discussing it, [8] each group then receives two lines of

the new poem to perform. The performance is suggested by the lines of the poem, and

can include images, movement, pantomime, and sound.[9] Once each group has had time

to prepare, all groups share with the rest of the class their performance of the poem; this

will be the basis for their class presentation at the Pageant Parade. For the rest of the

program's duration, teachers and classes are encouraged to practice their performances

and to be creative in arranging and changing the lines as necessary. They are also

challenged to find instrumental music to play during the performance to enhance the

presentation if possible.

By invoking the surrealist Exquisite Corpse here, the students engage in

collaborative writing and collaborative performance creation. They are generating

knowledge socially, collectively, and democratically, and the knowledge they create

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[8] CAT suggests asking questions such as: Who is the speaker of this poem? How does she/he feel? Why does she/he share this poem? How does this poem help her/him?
[9] This is, incidentally, very similar to a method Jan Mandell uses in her work with teens on critical literacy.

does not belong to one, but to all of them. The performance at the Pageant Parade helps enhance the social nature of knowledge production and dissemination, and also helps underscore the philosophy inherent in most TIE programs that knowledge is social and not produced in isolation, but rather is connected inherently to systems of power and regimes of truth. Because knowledge production here is social and collective, it is operating within a different relation of power than students traditionally experience. Here, they all have agency, by working together, to create truth and to create the worlds in which they operate. They are also creating ways of being in the world that might differ from the ways of being they usually inhabit as young people in power relations with adults who usually dominate them.

Program Day Six

Student-participants are again cast in role initially as Tati's imaginary friend, but the day ends with their performance in a revolving role play. As the drama work opens, Tati receives a package from her brother Miguel, containing a letter and a necklace. Miguel, who is studying to be an archaeologist, found the necklace in Puerto Rico, where he is on an archaeological research study, and has discovered that it actually has quite an important history with his father's family. He has sent it home to Tati to hold for him and to wear in the Pageant Parade. Tati, with the help of her imaginary friend, is composing a thank you letter to Miguel when Caesar enters to make peace with her— they have had a serious argument that resulted in Tati's deciding not to participate in the Pageant Parade. However, the arrival of the necklace has led Tati to change her mind. Caesar picks up Miguel's letter, but Tati snatches it back, claiming she reads better

English than he does. However, when she reads the end of the letter she discovers that Miguel will not be coming home for the Pageant Parade and becomes very upset. Caesar reads the rest of the letter himself and is also upset, "Just when things are good, things fall apart" (37). The scene ends for Caesar as he forbids Tati from taking the necklace outside the house and leaves, trying to find a way to make Miguel come home. Tati, however, receives a phone call from her friend Sage, who reminds her that she is to bring something to school that best represents herself. Sage tells Tati that a rival at school claims to have something so good no one else can compare, and Tati responds while holding the necklace that she has something even better.

The action freezes at this point, and the actor/teachers, out of role, prepare the participants to engage in a revolving role play for the next segment. In the revolving role play, students are divided into three groups, each of which receives an identifying color: blue, yellow, or green. Each color group will receive a specific location that Tati will visit in the next segment: supermarket, beauty/barber shop, and the park. The idea is that students will stand in a circle facing inward, and when the facilitating actor/teacher calls out their location, they create the soundscape that would be present in that space and then become characters who would be in that space so that Tati can interact with people in the specific environment—Michelle, playing Tati, will improvise with each group in each location in order to help propel the story and to provide complications. The students who are not performing in that location serve as spectators for those moments. They are given sample locations with which to practice before the scenes start: Indio has them march around the space in a circle and then calls out a

location for students to use as practice: a library, a Laundromat, and a bus stop. The practice sessions are for all students to participate in, but the actual revolving role play will only be for the individual group assigned to it.

Once the practice has concluded, they all go back into the drama, and Indio narrates that time has passed and it is now Saturday morning. Tati awakes to find three pigeons at her window, each with a note on differently-colored paper. Tati collects the notes and hands them out to the appropriate groups. Tati then has each group read their note aloud with her: blue, then yellow, then green. She discovers that everyone has left the house to work on the Pageant Parade except Abuela, who is ill and sleeping. She is to run errands for the Pageant Parade, and to take an envelope of money with her. However, she also decides to take the necklace with her. She does not wear it, but puts it in her bag.

The presence of the necklace is the key aspect of the drama work this day, because in each location Tati visits, she shuffles the key around in a complex sequence from bag to front pocket to back pocket to hand and back to bag again. In the Super Stop and Shop Supermarket, Tati asks other shoppers (played by students in the revolving role play) to help her read her shopping list, procures her items, and pays, all the while moving the necklace from place to place. Students play other shoppers, grocery store workers, and the cashier so that Tati has people with whom to interact. They also tend to point out that she has a necklace drooping from her back or front pocket and the she should make it secure. She does so by putting it around her neck, and then goes to the next location.

At the Hair Hut Beauty Parlor similar action occurs. Tati looks for the receptionists (played by students in the revolving role play) in order to make appointments for her family for the Pageant Parade. Forgetting she is wearing the necklace, she looks in pockets and bags, even losing imaginary groceries from an imaginary bag and having to chase them down. She eventually remembers where the necklace is and shows it to everyone at the Hair Hut before moving on to the next location.

At the park, Tati looks for her friend Sage, who phoned earlier about the homework assignment. Once she finds Sage (again, played by a student in the revolving role play), she shares a bit of the history of the necklace, including that it is from the Taino Indians in Puerto Rico and is very important to her family history. She then plays double-dutch with other park players, during which the necklace gets caught in the rope. Tati moves the necklace to her front pocket, and it falls out while she is jumping. She grabs the necklace and goes home to feed the pigeons. However, when she gets there, the necklace has vanished. A car pulls up and Tati hears someone calling her name; feeling scared and guilty, Tati runs off, leaving all her bags behind.

The revolving role play is a complicated sequence of constant movement of the necklace. This is in part to demonstrate Tati's impulsiveness in decision making, but also to prevent the participants from seeing what happened to the necklace when it finally disappears—if someone can say, "Oh, the necklace is right here," then the moment is over and the rest of the story falls apart! The entire rest of the program centers on Tati's losing the necklace. The revolving role play also becomes the first moment that student-participants make a direct impact on the performance of the story;

their other roles have been advisory and reflective, and in this instance they become agents shaping what happens. While it is true that they are not taking major actions just yet, they do have the agency to become any character they wish and to improvise along with the "proper" actor, thus becoming an active part of the story-telling process.

The writing aspect of this day asks the participants again to engage in a bit of genre-based writing. Students are asked to create a lost-and-found advertisement for the necklace and then to write a personal essay concerning a time they (or someone they know) lost something valuable.

Program Day Seven

This day, which combines two days from the longer, fifteen day version, places students first in the position of spectators, then into the role of riders on a bus with Charmaine, and finally back into their roles as Pageant Parade helpers and community members. In the first part of the drama, Caesar learns that because of a problem at the bank, Miguel's final tuition payment ($8,000) has not been made and he will not graduate on time unless the money comes immediately. Unfortunately, the deposit he just made has not cleared and the account is otherwise overdrawn because of the needs of the Pageant Parade. Two characters from the previous year's program make an appearance: a museum curator and a "multi-platinum rap songstress," both of whom know Miguel and both of whom want the necklace (53). The curator will pay the Sotomayers $10,000 per year to rent the necklace for an exhibit, and the rap star wants to borrow the necklace for a music video, offering to play at the Pageant Parade for free

and to include the pageant participants in the video. Caesar searches Tati's room but cannot find the necklace anywhere.

Meanwhile, Charmaine rides on a bus back home. On the bus she tells a remarkable story: she went to buy more items for the Pageant Parade but could not because the account was overdrawn. As she was walking to a bus stop to come home, she found a necklace and put it on. A passerby noticed the necklace and offered to buy it for an antique store. Charmaine felt that since she found it, it would not be right to sell it, so she traded it for an antique sewing machine made by the same Higgler woman who made her great grandmother's first sewing machine. As she tells her story, Charmaine realizes that the bus-riders have something to say. She gets them to tell her that Caesar has had two offers for the very necklace she found and traded, and that now they will not get the money they need either to finish the Pageant Parade or for Miguel to graduate. This is an interesting and complex moment. It is important for the participants, who make the realization that the necklace Charmaine traded must be the one Tati lost and that Caesar wants to rent to the museum. However, as riders on the bus they should not have this knowledge. While this can be seen as a flaw in the plot, effectively it does not matter. The student-participants become active participants as they unravel the stories and discuss the problem with Charmaine; they move from passive receivers of the story to agents moving the complications forward. In the next scene, the do more than merely analyze and report; they suggest actions for resolution.

In the final scene, Charmaine and Caesar, having obviously been arguing, call an emergency meeting at the community center. This scene becomes a series of statements

that require the community members to enlarge and expand. For example, at one point

the dialogue goes:

> Caesar: Yes, we have [all been very excited about the pageant]. But there was
>
> some sort of mix-up with money.
>
> Charmaine: He doesn't have any. (*To students*) Right? *(wait for student*
>
> *response)*. (59).

The scene is filled with moments like this, partial comments left open for students to

respond and fill in the story for Caesar and Charmaine. As Caesar and Charmaine end

up bickering again, in both English and Spanish, Caesar calls off the Pageant Parade

because of lack of money. Charmaine protests, and Caesar asks what he can do. At that

moment, they turn completely to the community members to come up with a solution

for the Pageant Parade. They stay in role for this discussion, and it is a very interesting

one to see. Each suggestion by a community member is immediately turned back to the

rest of the community for discussion.

For example, in a session I witnessed, one student suggested stealing the necklace

back from the antique dealer. Both actor/teachers, in role, took the suggestion very

seriously when many other teachers might have shut it down immediately. In the

version I saw, Caesar said, "I don't know, what do you all think? What might happen if

we stole the necklace back?" The group discussed consequences for both Caesar, the

community, and the Pageant Parade and ultimately decided it was not an idea they

wanted to follow. All this happened without Caesar or Charmaine ever making any

comments about the morality or ethics of stealing; they did not dismiss the suggestion

but let the group discuss it in depth. Every suggestion was treated in this way, from

having a bake sale to giving up the sewing machine in return for the necklace to asking

community members to donate money if they could. Each idea became disconnected

from its proposer and became a group idea that could be discussed, adapted, accepted,

or rejected without any shame to the student making the initial proposal.

I want to make particular note that each idea was immediately turned over to the

group for discussion without comment by the actor/teachers. In this way the group of

participants negotiated democratically over how to proceed, and each student had an

opportunity to have a voice in the proceedings. In moments such as these, CAT seems

to be treading a line carefully; that is, the ways they are constructing these performances

of democracy negotiate the line of Brecht's binary of audience composition: unruly

mob or collection of individuals. By allowing the students, in role as community

 members, to debate each proposition after separating the proposition from its

composer, students take agency to shape the world of the drama and how that shaping

can take place. Students participate dialogically as well as dialectically and therefore

create knowledge that is socially produced, shared, and acted upon.

Program Day Eight

On this day the classroom teacher facilitated the Exquisite Poem exercise and had

the students rehearse the performance piece for the pageant, to be held in two days'

time. At this point students could also sign up as individuals or small groups to perform

something celebrating their own heritage in the Pageant Parade. Students were

encouraged to explore dance, mask making, flag making, banner making, stepping,

poetry, spoken word, drumming, costuming, etc.

Program Day Nine

On the penultimate day of the program, students return to their roles as Tati's imaginary friend. Classroom teachers take a part in the performance by acting as narrator, reading from large, laminated cards to set the scenes. Carlos sneaks out of the community center meeting to look for Tati on the roof of her own home, tending the pigeons. He finds here there and tells her the Pageant Parade may be canceled but that the community members have some ideas for saving it. Tati thinks the cancellation is her fault, that the arguments at the center are her fault, and that her family's lack of money is her fault as well. In a moment of guilt, thinking no one will ever forgive her, Tati turns to her imaginary friend to ask for help. In an extremely poignant moment, Tati approaches the students-as-imaginary-friend and asks them if her family will ever forgive her, why they would forgive her, and what should she do if they do not forgive her. The imaginary friend, now revealed to be named Ella, gives Tati advice which she discusses, in a similar manner to the community center discussion the previous day, and ultimately agrees to follow.

Just as this conversation concludes, Tati's favorite pigeon brings her a note. It is a note from Pepe, one of the notes he writes to encourage himself and help him feel grateful. The note reads, "With these wings I will . . . ." Tati and Carlos discuss the note with "Ella," repeating the phrase and asking what Ella would do with wings. The drama comes to an end for the day with the classroom teacher narrating a final moment:

Teacher: Tati continued to repeat the phrase, "With These Wings I Will… With

These Wings I Will…" As the rain trickled away, the clouds parted and rays of

sunlight beamed across the sky like hope. The pigeons scattered on the roof,

dancing in the pools of rain. Tati and Carlos listened to the pitter patter and

chattered about With These Wings what will they do. (65)

This is the last scene of the entire program, and it ends on a moment of hope after grief

and despair, and possibility for rising above problems and making change. The

actor/teachers facilitate a discussion about forgiveness: who forgives, what it takes to

forgive, why forgive. It is a mature discussion, even with second graders, and helps

bring the program to its dramatic closure. For the rest of the session, students prepare

and rehearse for the Pageantry Parade and the actor/teachers plan a running order with

the classroom teacher. Students are asked to create a flyer for the parade.

Program Day Ten

On the final day of the program, students gather either as individual classes or as a

collection of classes for the Pageant Parade. Classes share their Exquisite Poem and

their individual/small group performances as the actor/teachers host and facilitate in

role as Caesar and Charmaine. Students also get to meet Tati one last time and are

asked, as a writing activity to write her a final letter. Students are also asked to reflect

on and asses the program—what they liked, what they learned. These assessments will

help CAT prepare the TIE program for the following year.