

**CULTIVATING CHILDREN'S INTENTIONAL STATES:  
The Evolution of Cultural Adoption  
and "Worldmaking" in the medium of  
"Living through" Drama**

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The Evolution of Cultural Adaptation and "Worldmaking" in the medium of  
"Living through" Drama

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# CHAPTER ONE

## INTRODUCTION TO THE PROBLEM

As a child I lived at the foot of an old castle in Hungary. In the spring I used to go to the castle hill where I read or wrote. The castle was "far from the madding crowd," but still attracted tourists from various countries. Most notable was the behaviour of the children.

Fascinated by the castle wall and wishing to show their skills and prowess, the children invariably attempted to climb to the top. The parents often begged them to descend because it was too dangerous.

I felt that I grasped a deep truth of human nature there, aptly expressed in Nietzsche's words, "Wherever I found the living, there I found the will to power" (in R. May, 1972, p. 9). Sullivan also wrote, "One must consider especially the states characterized by the feeling of the ability of power. This is.. much more important in human beings than are the impulses resulting from a feeling of hunger or thirst.... We seem to be born, however, with something of the power motive in us" (1953, p.6). Bertrand Russell, the English philosopher, is convinced that children's play reflects "the desire to become adult, or, perhaps more correctly, the will to power" (1951, p 98).

I see an important symbol in a child climbing higher and higher, exploring with difficulty, while an adult remains standing below, ready to offer help if needed.

Consider the opposite image: a child waits passively below and adults are above him or her in a shadowy sense. This symbolic position can become reality if parents have not given their children freedom to try out their potentialities, but seek to dominate

them for whatever reason, for example, fear that they might fall from the wall or that they might deviate from a previously organized program parents with them to follow. These children would not have been able to act on their own intentionality. Deprived of the opportunity to show their parents their power to climb high, they would have a poorer self-concept

Virginia M Axline (1969), the author of "Play Therapy," maintains that "the behaviour of the individual at all times seems to be caused by one drive, the drive for complete self-realization." These powerful forces that lie within the child "are striving continuously for growth, maturity, and fulfilment" (p. 15). When this drive is blocked, it is more difficult for a child "to achieve the complete realizations of self [and] there is set up an area of resistance and friction and tension ". Children, often concerned about their inability to be themselves in reality, confine themselves to their inner world, or aggressively seek to establish their self-concept (1947, p. 13).

The existentialist psychologist, philosopher, artist and poet, Rollo May, expresses his own philosophical thoughts through Kierkegard's and Heidegger's ideas: "Kierkegard's central problem is how a person can will to be himself...." and "to will to be himself is man's true vocation....". This, explains May, is "a creative decisiveness, based centrally on expanding self awareness ..." (1950, p. 35) In his work. Love and Will, he said: "Man is the being, Heidegger says over and over again, who is concerned about Being. And when man fails to be, we could add from our therapeutic observations of states of conformism and depersonalization, he loses his [sic] being, that is loses his [sic] potentialities" (1969, p 228),

As a teacher for the last sixteen years, I also have observed what May discovered. Children at school lose their being, and thus their potentiality, through conformism and depersonalization.

Donald Woods Winnicott confirms this sense of losing one's being when he says. "Compliance carries with it a sense of utility for the individual and is associated with the idea that nothing matters and that life is not worth living .... This second way [compliance] of living in the world is recognized as illness in psychiatric terms o u r theory includes a belief that living creatively is a healthy state, and compliance is a sick basis for life" (1971,p 65). He adds that the creative impulse is present when anyone does anything deliberately (Ibid, p.69)

Last year, as a volunteer working at two different schools in the suburbs of Victoria, I observed that the being of the children was violated. Except for the short lunch break, everything in the classroom happened according to the intention and will of the teachers. The two teachers whom I was observing, and who were teaching in this fashion, are considered proficient in that they can control their classes. However, they manipulated the entire being of the children as one would manipulate marionette puppets. One teacher said, "Now you look up, look at the blackboard, put down the crayon and think privately for a second, look up, and look at the beauty of your neighbour's work, now pull back your chair very quietly ". If a child made a slight noise in doing this, he or she had to repeat the performance according to the rules of the teacher.

In the other classroom, I observed that the wishes and feelings of the children were not taken into consideration. For example, if six-year-old Sara, who had a higher reading ability than her classmates, took three books instead of one from the shelf, wanting to try out her real power and ability, the teacher became angry and punished her. Six-year-old Murray was desperate to do manual work and very annoyed when the teacher tore the tools out of his hand. I experienced such incidents throughout the school.

If compliance and depersonalization are sick states, and if the healthy creative impulse is present when someone does something deliberately, according to Winnicott, here only the teachers were in a healthy state. Russell writes on education,

“Children were taught unreasoning submission, and proceeded to exact it when they grew up; it was said that only those who have learned to obey know how to command. What I suggest is that no one should learn how to obey, and no one should attempt to command .... Our purpose should be our own, not the result of external authority, and our purposes should never be forcibly imposed upon others This is what I mean when I say no one should command and no one should obey” (1951, p 53).

William F. Pinar states, in the book of Poor Curriculum, that in schools children often cannot be themselves He draws our attention to the negative consequences when external authorities forbid children to exist as they are.

“The child cannot be herself if she is to be like someone else. She must forget who she is, forget she has forgotten, and focus on acting like the other... a duality forms: the repressed center is the self, the externalized behaviour is the not-self, or what Laing terms the false self-system .... Freire reminds us such a duality is always characteristic of the oppressed, and it explains why horizontal violence (i.e., violence across class lines, say among black Americans or among public school students), is more frequent than vertical violence, that is violence aimed at the oppressor” (1976, p. 12, original italics).

French philosopher Michel Foucault (1984) believes,

“In human relations, whatever they are ... power is always present I mean the relationship in which one tries to direct another... one must observe also that there cannot be relations of power unless the subjects are free. If one or the other were completely at the disposition of the other, there would not be a relation of power” (1984, p. 8).

The phenomenon between the subjects would be domination. “In the abuse of power, one goes beyond what is legitimately the exercise of power, and one imposes on others one’s whims, one’s appetites and one’s desires” (Ibid.) Foucault thinks, further, that a wish to dominate others comes only from not caring for oneself, which makes one a slave to one's desires.

In the classes in which I saw children forced to obey external authorities, they were

far from free. I support Foucault when he says,

”... the problem is rather to know how you are to avoid these practices .. the effects of domination which will make a child subject to the arbitrary and useless authority of a teacher. I think these problems should be posed in terms of rules of law of relational techniques of government, ethos, of practice of self and freedom” (Ibid).

These laws of which Foucault speaks would be pertinent and needed.

According to Erich Fromm, “giving up spontaneity and individuality results in a thwarting of life.” The automaton, alive biologically, is dead emotionally and mentally. A profound feeling of powerlessness is fertile soil for political purposes. The person conforms with the expectations of others and anonymous authorities, and adapts a false self (1941, p. 255).

“Obey promptly the wishes and commands of my parents, teachers and priests, and indeed of all adults. Whatever they said was always right”. The man who said that was Rudolf Hoss, the Commandant of Auschwitz (Kohn, 1993, p. 11).

Victor Frankl 1968, told an interviewer,

“in contrast to man (sic) in former days, he (sic) is no longer told by tradition what he (sic) should do. Now he (sic) often doesn't even know what he (sic) basically wishes to do. And what is the result, either he (sic) simply does what other people do or else he (sic) simply does what other people wish him (sic) to do. Because of this, man (sic) increasingly falls prey to conformism” (1968, p. 59).

Scientific research into hypnosis — where the interpersonal influences the intrapersonal processes — shows that our experiences and our sense of reality can be changed by those in authority. A human being experiencing extreme pain can have

a profoundly different experience if told both by a trusted person and with some authority, "you do not feel any pain." Brian Vanderberg, existentialist child psychologist, thinks this knowledge gives a new understanding to our human nature "... because it exposes the tentative moorings of reality, fundamental deeply held beliefs, assumptions and perceptions about ourselves," and these all can be overturned in a brief encounter with another (1998, p. 262, 264).

A characteristic of human nature, the trust of authority, even in its negative aspects, has been the subject of psychological research. The psychoanalyst Erich Fromm (1997, p. 84-87) and the writer Doris Lessing (1987, p. 73) have commented on this. As educators we cannot ignore these scientific facts with both their positive and negative implications, namely, the positive part which is to contribute to the children's inculturation, to find their myths of their culture, to share communal meanings and also to ask the crucial question of how can we undertake something against the negative forces.

What desires can a teacher become a slave to, and thus enslaved, dominate students? Aruta Maria Teeter, a retired primary teacher, looking back at her long experience in American schools, said that what matters in schools is the outside wrapping, the cost of reaching your desire is to have a "nice quiet, orderly classroom" at the expense of the children.

*"Inconsistencies between appearance and reality abound. The ideal classroom is quiet. The children may be copying mindlessly out of the book, but if they are quiet and appear to be working, the teacher is considered effective. Often what is really happening in these classrooms, is that children are afraid, or have been humiliated ..."* (1995, p 361, original italics).

Dorothy Heathcote, the English pioneer of drama in education, gave a lecture to



the school principals of Vancouver upon her retirement. While she described to her audience what a drama class looked like, knowing the desires of principals to see nice, orderly classrooms, she asked, "How could you bear to look into a classroom where children are busily carrying cardboard boxes, which are actually symbolizing old grave stones?". Then she added, "The quietness of action has nothing to do with the quietness of reflection, and we can mix it up."

In keeping with the thought of the social psychologist, Erik H. Erikson, the child in play experiences her autonomous will. The play age of development could be expressed in this sentence: "I am what I can imagine I will be" (1968, p. 122). A school age child's identity formation can be in a crisis if the overly conforming child accepts work as the only criterion of worthwhileness and sacrifices imagination and playfulness too readily!

Erikson says in one of his latest books, *Toys and Reasons*, that denying a child a true sense of authenticity through play "can force children (and youth) to compulsively assume the role of shameless evildoers as preferable to being either nameless or overly typed" (1977, p. 103). I would like to remark here that Erikson also sees a valid connection between a lack of play and the danger of being anonymous and stereotyped or an "evildoer."

I ask how we can avoid in 1998, external domination of children with its implications of conformism, youthful apathy and mass-mindedness, or becoming an "evildoer". My hopes lie where children's hopes and wishes lie in play.

Erikson sees play as a blueprint, a creative vision, and an allowed "leeway" to test the person the child would like to gain mastery over, what he is in the process of becoming. The psychologist Brian Vandenberg, referring to Erikson, says, "It is the

leeway that children are given in expressing and exploring their intentionalities that determines the extent to which an activity is to be considered play.“ Vandenberg has observed the connection between a child’s make-believe and what the child wishes to become:

“A four year-old friend of mine frequently pretends that she is a cheerleader She dances, jumps, and twirls in youthful imitation of her heroines. Why does she play it with so much gusto? A clue .. a complete explanation is that her mother was a cheerleader and has talked to her daughter about it. Thus, her daughter is attempting to construct a possible future for herself as she plays with the myth of maturity and adulthood that has been presented to her mother. In its meaning, its immediacy and its emotional richness, her play is closer to wish rehearsal.” and the expression of hope (Vandenberg, 1988, p. 84).

In play we project our own future in a request form, Vandenberg believes, and we derive excitement and delight from exploring possibilities. May and Yalom have commented on this view of hope and wishing. “‘Wish,’ which May defines as ‘the imaginative playing with the possibility of some act or state occurring,’ is the first step in the process of willing.

Only after wishing can the individual pull the ‘trigger of effort’ and initiate the remainder of the act of willing, commitment and choice, which culminates in action” (cited in Vandenberg, 1986, p. 85). Play can be considered a childhood form of wishing. The difference between adult wishing and childhood playing, slates Vandenberg (Ibid), is that the former is covert and private, while the latter is overt and public.

My own dramatic play in Hungary was connected with what I wished to become in the future. I didn’t play anything for which I did not manifest hope for the future. Winnicott, having observed children in play, wrote that he noticed a crucial connection between childhood make-believe creation and the later adult realization of this fictional world. “One can see in their games that they [the children] are building a home, arranging the house, taking joint responsibility for the children, even maintaining a

framework in which the children in this game can discover their own spontaneity.

We know this is healthy if children can play together like this, they will not need later on to be taught how to build a home. They know the essentials already. Putting it the other way around, is it possible to teach people how to build a home if they have never had it in them to play fathers and mothers? I should think probably not "(1964, p 104, my italics).

Winnicott, Vandenberg and Erikson believe that the child can express hopes and wishes through make-believe and these are intentional states. Lois Bloom says, "Actions in play are expressions of intentional states" (1998, p. 164).

I agree with Frank!'s idea (1968) "that if we don't know what we wish to do, we can become easily a prey of conformism." The playing child can formulate its wishes and hopes and thus be helped by these visions later in life. Thus children, despite the manipulations of the surroundings, become more independent thinkers.

My second, reversed symbolic image was of children standing below the old castle and the grownups towering above them. I have offered educational examples of children in the same situation, namely in my latest experiences in elementary classrooms. Now I wish to find an educational example of the first symbol, of the child able to climb higher, able to formulate his or her wishes, with the adults standing below.

In 1924, in England, under the direction of A S. Neill, Summerhill Boarding School began a new style of education which endured for forty-seven years. Neill's maxim was, "I don't know the answer; all I know is that when children are free they do not kill life"

(1968, p. 35). Children were able to express themselves spontaneously without inhibitions. They could play abundantly. In 1968 Immanuel Bernstein sought out fifty ex-students of Summerhill, and summarized his findings “Upon completing the five weeks of interviews, my feelings were mainly positive. Almost all former students were working, raising responsive children, enjoying life” (1968, p. 70). What was most common in the fifty ex-students was their ability to handle authority effectively. “This endowment had continued into their adulthood.” They were able to express their views with admirable candour to authorities.

A. S. Neill said that there is some evidence that “the children brought up freely and with maximum play do not become mass-minded” (1960, p 65). Old Summerhillians don’t cheer with the enthusiastic crowd easily, he said. The interviewer, Bernstein, questioned whether the freedom was guided enough. Nevertheless both Neill and Bernstein felt that the Summerhillian personality included tolerance and sincerity. “When children are free they become wonderfully sincere,” said Neill. Neill also emphasized freedom from aggression; students simultaneously become self-conscious and community-conscious (1968, p. 38).

As I have suggested through the ideas of Erikson, Winnicott and Vandenberg, and the example of Summerhill, if children are allowed to use their intentional states and act according to them, we may be able to prevent conformism, apathy, mass-mindedness and aggression among our youth.

As a playing individual myself, I would like to play further with the changing symbol of the wall the children are ascending and the adults’ relationship to them. I imagine this: a later epoch when children have become familiar with the difficulties with the wall, the parents no longer worry, they simply look up sometimes to see that the children are all right. The children are then free to use their imaginations Accordingly, with their

intentional states, their hopes and desires, they can change the meaning of the wall. If one is hoping to become a heroic captain defending the wall against the enemy he/she will create a different meaning of the wall from one who sees the wall as a barrier to be scaled in rescuing the enchanted princess.

Intentionality is the structure by which experience becomes meaningful (May, 1969, p. 223), I believe, as May states. Since one of the most important purposes of the school curriculum is “to improve the human capacity for constructing meanings and constructing reality” (Bruner, 1996, p 19), as meaning making is so inseparable from intentionality, if we want to improve the human capacity for creating meaning, we have to keep before our eyes the development of human capacity for intentionality.

If we educators wish to avoid mistakes when we create our own meanings, we need to keep our hands on the pulse of the child's intentionality I think that short story of Laurie Lee (mentioned by Margaret Donaldson) shows where one teacher failed to do this:

“I spent that first day picking holes in paper, then went home in a smouldering temper”

‘What’s the matter love? Didn’t he like it at school then?’

‘They never gave me the present?’

‘Present? What present?’

‘They said they’d give me a present.’

‘Well, now. I’m sure they didn’t.’

‘They did! They said. You’re Laurie Lee aren’t you?’ Well just you sit there for the

present.' I sat there all day but I never got it. I ain't going back there again (Donaldson, 1978, p. 17)

Laurie Lee perceived the happenings during his first day at the school, relying on his own memories and intentions. To show the complexity of these meaning making processes. I would like to quote Merleau-Ponty in Madeleine Grumet's interpretation. Grumet stated that perceptual knowledge is lived and not thought and its meaning is "subtended by an intentional arc which projects around us our past, our future, our human setting, our physical, ideological and moral situation, which results in our being situated in all respects" (1976, p.68).

In creating meanings we are actually "worldmaking," just as Laurie Lee started to build his own world by making his own meaning of his teacher's "sit for the present" expression. Similarly Bruner and his associates wrote "for meaning making is after all, not simply a moment-to-moment, or event-by-event, or even line-by-line exercise in reality construction, but rather is a more extended effort at what Nelson Goodman (1978) called 'worldmaking'" (1994, p 225).

Dorothy Heathcote summarized her main ideas in a lecture for an NATD conference. She considered different paradigms with which teachers operate in schools. Referring to her own paradigm, she said she wishes to work with the child as a crucible where she and the child have to keep stirring everything around. She does not regard knowledge as ever finished. She considers the pre-knowledge, pre-understanding and pre-attitudes which children bring to their education to be crucially important. She thinks that she has to discover with them rather than imposing new ideas upon them.

On the castle hill, I saw one young father excitedly exploring the castle wall with

his children. For a while in the dusk he took part in their imaginative play. I believe “living through” drama has the same explorative playing-together quality. There is an important difference between students and teachers engaged together in exploration and play and teachers commanding students to do something.

This act of climbing together expresses one particular intentional state, the intentionality of care. “Care is a state,” says May, “in which something does matter, care is the opposite of apathy ... Heidegger thinks of care as the basic constitutive phenomena of human existence.” May continues, “Care is a particular type of intentionality .... It means to wish someone well” (1969, p. 289).

Two different conversations, one in 1967 and one in 1984, shed further light. In 1967, Mary H Hall (MH) spoke with Rollo May (RM):

RM I think that out of an age like ours comes a new birth of symbols and myths that then form the center of the new society. I can see them taking from modern art and drama.

MH What then is the myth that will save us?

RM I call it the myth of care .... (Sept Vol 1, No. 5, 1967, p 20)

In 1984, Michel Foucault (MF) spoke with interviewers Raul Fomet-Betancourt, Helmut Becker, and Alfredo Gomez-Muller (Q)

MF Care for self is ethical in itself, but it implies complex relations with others, in the measure where this ethos of freedom is also a way of caring for others.

Q The care of self always aims at the good of others. It aims at the good

administering of the area of power. It tends to administer it in the sense of non-domination. In this context, what can be the role of the philosopher, of the one who cares for the care others?

MF Let us take for example Socrates. He is the one who hails people in the street or young boys in the gymnasium, by saying to them. Are you concerned with yourself? A god has charged him with that. That is his mission and he will not abandon it, even at the moment when he is threatened by death. He is truly the man who cares for others. That is the particular position of the philosopher. A city in which everyone would be correctly concerned for self would be a city that would be doing well, and it would find therein the ethical principle of its stability (1984, p 7).

If the mission of philosophers is to care for others, what is the mission of teachers? I think it would be good for us also to hail our students with the question, “Are you concerned with yourself, with your own interests, potentialities, intentions?”

The term of intentionality comes from the Latin “intendere,” which consists of “in” plus “tendere,” “tensum,” meaning to stretch toward something, says May. “All the way through this etymology is, of course, that little word “tend.” It refers to movement toward something — tend toward, tendency. To me, it seems to be the core of the whole quest and mirabile dictu, the word also means... “to take care of” — we tend our sheep and cattle and we tend to ourselves” (May, 1969, p. 229).





**CHAPTER TWO**  
**CONCERNING THE CONCEPT OF INTENTIONAL STATES,**  
**“LIVING THROUGH” DRAMA AND THE IDEA OF**  
**FOLK PSYCHOLOGY AND FOLK PEDAGOGY**

The Concept of Intentionality and its Connection to Child’s Make-Believe

Intentionality is the mind’s ability to direct itself towards things. Mental states such as desires, beliefs, hopes, manifest intentionality in the sense that they are always directed on or at something. If you desire, believe, or want, you always have to desire, believe or want something. These mental states which are directed at something specific are known as intentional states. The state of intentions is always one of these states since one cannot intend without intending something.

“The term intentionality derives from the medieval Latin *Intentio*.” Literally this means “tension or stretching,” but it was used by scholastic philosophers of the Thirteenth and Fourteenth centuries as a technical term for a concept. This technical term for a concept was a translation from the Greek term “*noema*.” The terms *intentio* and *noema* can be considered as synonyms. They are both intended as terms for concepts, notions or whatever it is that lies before the mind in thought. Many scholastic philosophers developed very intricate theories explaining how intentions were connected to the things which they were concerned about, what we would now call theories of intentionality. With the coming of the Renaissance, these scholastic terms largely disappeared. In 1874 the terminology was revived by Franz Brentano, who derived interest in the medieval notion that mental phenomena are intentional or directed towards something “Every mental phenomenon is characterized by

... relation to a content, direction upon an object...." Indeed Brentano "took intentionality to be the defining characteristics of the mental." Brentano's concept of intentionality was developed further by his student Edmond Husserl who once more brought alive, the Greek term "noema" which accounts for the directedness of mental processes. Both Brentano and Husserl maintain that intentional relations are not only manifested upon the real existence of an object, but also on those which do not exist. Brentano conceives that one can desire to possess a Phoenix without there existing any such thing (Craig, 1998, p. 816-818).

"If however the intended object exists, nothing becomes phenomenologically different. What is given to consciousness is essentially the same, whether the presented object exists, or is fictitious, or is perhaps completely absurd. I think of (the God) Jupiter as I think of Bismarck, of the tower of Babel as I think of Cologne Cathedral...." (Husserl in W.D. Smith, & R. McIntyre, 1982, p. 13).

Intentional states can be independent of the real existence of the object, should it relate to something which does not exist. These characteristics of intentionality make it possible for children to use their own intentional states in a fictitious world.

Vygotsky thought that children had very limited possibilities in doing things according to their own hopes and wishes in the real life. Sometimes being unable to unlock the door or to tie their shoe laces. Should the child though find a simple, wooden stick, he/she can call it a magic horse and can go where ever he/she pleases in his/her imagination (Vygotsky, 1933-1976, p. 542).

Lois Bloom defines play from the perspective of intentionality. She proposes:

"Actions in play are expressions of intentional states, as the external embodiment of aspects of representations in consciousness at a particular moment in time  
Intentional states are 'the contents of the mind that are dynamically constructed as prior knowledge in memory informing perceptions, actions, and interactions in the world. The consequence of acting - including acts of expression and interpretation

- is the construction of representations which, in turn, inform what the child learns about the world. Development originates in this transaction between thinking and acting because intentional states determine actions and are, in turn, informed by them' (Bloom et al in Preparation)

In this view, actions in play display what the child already knows but also display what the child is currently thinking about in efforts to make sense of ongoing events for advancing knowledge." (Lois Bloom 1997, p 164)

Eventually Brian Vandenberg, an existentialist child psychologist states "what makes play play is the opportunity for children to vary their own unique intentionalities with regard to cultural intentions," ... "It is the leeway that children are given in expressing and exploring their intentionalities that determines the extent to which an activity is to be considered play" (Vandenberg, 1990, p. 202-203).

### **The Notion of Living Through Drama**

Dorothy Heathcote, the English pioneer of drama in Education and the creator of "Living Through" drama, said already in 1964, "the thing to be taught must be discovered via human beings in action - that is, 'living through' the situation (the Greek meaning of drama). If this kind of discovery cannot be made, then improvisation is the wrong medium, and the teacher should look about for a more efficient way of bringing understanding to the class" (Heathcote, 1967/1984, p. 48). Gavin Bolton, in his latest book "Acting in Classroom Drama," analyzing the work of Dorothy Heathcote, maintains that the characteristics of this type of drama is that of the "teacher-in-role." Teacher-in-role falls into place as the defining characteristics of 'living through' drama for without 'teacher-in-role,' the pupil's activity would be akin ... to 'dramatic playing'" (Bolton, 1998, p. 182).

He states further that "Living Through" has its roots in the child's make believe. In

a paper presented by him in 1997 at the conference of the International Research Institute at the University of Victoria, he introduced his ideas as follows:

“I feel that what became known in England as ‘living through’ drama has its roots in child play, a point of view only sustainable if child make-believe play is seen as an incipient form of dramatic art...” (Bolton, in J. Saxton & C. Miller (eds), 1998, p 134).

He also thinks that the child in “living through” drama has broader artistic responsibilities than an actor on a stage:

“I am claiming that when a child enters make-believe s/he is doing so as an artist remaking the known world, by trying out a dialogue, trying out a plot, trying out actions and observing him/herself in all that.” (Ibid.)

### **The Idea of Folk Psychology and Folk Pedagogy**

According to Jerome Bruner, at the core of all psychology exists a surprisingly complex notion of an agentic self. He goes on to suggest that “folk psychology is about human agents doing things on the basis of their beliefs and desires, striving for goals, meeting obstacles which they best or which best them, all of this extended over time” (Bruner, 1990, p. 42 & 43. Italics are mine).

Bruner argues in favour of a renewal of the original cognitive revolution which had been turned aside from its original purpose by the computational metaphor. He states, “A revolution inspired by the conviction that the central concept of a human psychology is meaning [his italics] and the processes and transactions involved in the construction of meanings. This conviction is based upon two connected arguments. The first is that to understand man you must understand how his experiences and his acts are shaped by his intentional states, and the second is that the form of these intentional states is realized only through participation in the symbolic system of the culture” (Ibid.. p 33. Italics are mine).

According to him, folk pedagogy is built upon folk psychology. Using this method of folk pedagogy in teaching one comes to know the nature of the learner's mind. This would seem to be a quality that only humans possess - namely having a theory of the minds of others. Bruner says "From this work of folk psychology and folk pedagogy has grown a new and perhaps even a revolutionary insight" (Bruner, 1996, p 46, 58, 50), Then further he states,

"While monkeys may use abstract concepts and have motives, beliefs and desires, they ... seem unable to attribute mental states to others: they lack a 'theory of mind' [Cheney and Seyforth quoted by Bruner]... For once we recognize that a teacher's conception of a learner shapes the instruction he or she employs, then equipping teachers (or parents) with the best available theory of the child's mind becomes crucial I have long argued that explaining what children do is not enough, the new agenda is to determine what they think they are doing and what their reasons are for doing it .... Advances in how we go about understanding children's minds are, then, a prerequisite to any improvement in pedagogy ..."  
(Ibid., p. 48-50).

## CHAPTER THREE

### THE PROCESS OF MY RESEARCH

#### Regarding the Methodology of my Research

In my introduction to the problem I have tried to articulate the direction of the development of children which I intend to promote in my research. To summarize this chapter, I wrote of my past experiences and our social pressures showing the importance of intentionality in the development of the child. I also tried to impress upon the reader my negative experiences with children acting only according to their teacher's expectations. In this environment children cannot practise the development of their vital intentionality. These intentional states are, among others, their wishes, beliefs, their intentions, hopes, curiosity and imagination. As a result, children also don't have a base to learn how to understand the intentionality of one another. I stated that "living through" drama provides an environment through which children can articulate, understand, and negotiate their intentionality. In this context they can select from the cultural choices with their own intentional states. The teacher, exploring together with the children, tries to give power to them, rather than retaining it for herself. The children can have a productive relationship with their environment where they can select, act and recreate according to their beliefs, wishes and intentions.

All these activities promote "developmentally—instigative characteristics" according to Urie Bronfenbrenner, an American developmental psychologist.

*"The attributes of the person most likely to shape the course of human development are modes of behaviour or beliefs that reflect an active, selective, structuring, orientation towards the environment. The term *developmentally — instigative characteristics* is used to designate personal attributes of this kind"*

*(Bronfenbrenner, 1992, p. 223, original italics).*

In "living through" drama, children can have an "active, selective, structuring orientation" towards this environment. I would like to emphasize that "living through" drama cultivates the "developmentally — instigative characteristics" which are most likely to shape the development of the child

My choice of research methodology was based on my own life experiences in Hungary and Canada. As a result of my long childhood make-believe play, I was able to select the values from my culture which I wished to adapt to; I could also recreate some and ignore others. At this time I was only able to learn that which I experienced in my own cultural environment I experienced throughout this time the "ecological niches," to use an expression of Bronfenbrenner. He states "ecological niches" are "Particular regions in the environment that are especially favourable or unfavourable to the development of individuals with particular characteristics" (1992, p. 194, original italics). I experienced some unfavourable and favourable "ecological niches" and I learned the importance of environment for the development of human characteristics. To list a few: the state of communist oppression, the legacy of fascist terror, experiencing indirectly the deprivation of the Hungarian minority in Romania, and the contrast of freedom in Canada where one's access to free information in the libraries is so praiseworthy.

All of these experiences taught me that when I am thinking of human development, human character and environment are inseparable for me. Planning research in child development, I looked for methods which mirror my own beliefs. During my search, I encountered methodologies which emphasized the role of culture and environment in the development of human characteristics. I found, through research, ways that focussed primarily on human character. I sought a method which



would focus on the interplay between character and environment in the course of human development.

In Bronfenbrenner's, theory of "Process-Person-Context-Model" (1992, p. 197), I found a worthy exponent of my own expectations. He made use of and transformed Kurt Lewin's classical maxim. "B = f(PE) [Behaviour is a joint function of person and environment]." Bronfenbrenner transformed this statement in the following manner "D=f(PE) [Development is a joint function of person and environment]." The letter "f" here symbolizes "function" He also incorporated the dimension of time and changed the formula in this way:

$$D_t = f_{(t-p)}(PE)_{(t-p)}$$

In this formula the

"T" refers to the time at which the development of the outcome is perceived And the 't-p' refers to the period, or periods, during which the joint forces, emanating both from the person and the environment, were operating to produce the outcome existing at the time of observation" (Ibid, p. 90).

Of his four main principles, I will introduce here two. The first is principle 4 because it has a direct connection with the preceding paragraph.

"Principle 4. No characteristic of the person exists or exerts influence on development in isolation. Every human quality is inextricably embedded, and finds both its meaning and fullest expression in particular environmental settings, of which the family is a prime example. As a result, there is always an interplay between the psychological characteristics of the person and of a specific environment, the one cannot be defined without reference to the other.

This phenomenon of interaction is of course fundamental to an understanding of how human beings develop" (Ibid, p. 225, original italics).

The second is:

"Principle 3. The attributes of the person most likely to shape the course of human development are modes of behaviour or belief that reflect an active, selective, structuring orientation toward the environment and/or tend to provoke reactions from the environment. The term developmentally-instigative characteristic is used to designate personal attributes of this kind. The effect of such characteristics on the person's development depends in significant degree on the corresponding patterns of response that they evoke from the person's environment.

The preceding principle, and especially the impressive research findings marshalled in its support, might lead the reader to conclude that human beings themselves are the primary shapers of their own development, with environment playing only a secondary, essential reactive role. Such an interpretation would be mistaken. It is true that individuals often can and do, modify, select, reconstruct, and even create their environments. But this capacity emerges only to the extent that the person has been enabled to engage in self directed action as a joint function not only of his biological endowment but also of the environment in which he or she developed. There is not one without the other" (Ibid, p. 223-224, original italics).

This special form of interaction between character and environment which over time generates human development he describes as "proximal processes" (1998, p 994, original italics). He states "the primary concern of science is not with effects, but with the processes that produce them" (1992, p. 191). He believes that our primary focus has to be on the right side of the equation, rather than on the developmental outcome. I personally share his views. In the carrying out of my research I have acted according to these beliefs. Focussing on the interplay of the children's characteristics and the drama context means, I have concentrated on the "*proximal processes.*" Qualitative change during this period in the behaviour of children, while advantageous were not be my primary purpose. There is another explanation for why I looked at the research process and outcome in a qualitative manner. I chose this latter method because of the indeterminacy of scientific knowledge To substantiate this, I quote a statement of the Hungarian scientist, Michael Polanyi.

"Affirmations of reality in nature always have a widely indeterminate content.

[Whenever we believe in the reality of a thing, we expect that it will do things that will surprise us].. the coherence that makes us accept a discovery to be true can be only vaguely defined. This kind of coherence of clues has certain sensory qualities, like green or blue. It is opposed to randomness; it can be defined only by experience and example ... it is that the grounds on which we establish reality [the data on which a discovery rests] are not fully identifiable ..." (1968, p. 24).

Looking at Bronfenbrenner's maxim and focussing now on the personal part of his formula, I wish to emphasize that my research embraced mainly three children of my class. Although I worked with the whole class in order to create the drama environment, I looked at the proximal process and the intentional states of only the three chosen children.

In the past, as a drama teacher, I was surprised when a very quiet child, by using her intentionality, suddenly started to be active, imaginative and to involve her whole personality in the classroom activities. And some who proved hard to discipline in the first few lessons, by being involved in the drama process, became interested in the other children's intentionalities, listened to them and negotiated with them.

To venture a generalization on the basis of my own experience, beneficial changes in children with characteristics tending towards introversion, when they have an opportunity to articulate their own unique intentionality and act accordingly, will be very different from changes in destructive children in the same situation. For the latter ones it will be more important for their development to learn to listen to the intentionalities of others, understand them and negotiate with them. As a result of my experiences, I have chosen to focus my research on the proximal processes of the two extremes the most outgoing two and the least, outgoing one child from the class<sup>1</sup>. I will be looking at slightly different developmental results in the most outgoing, as compared to the least outgoing child. Observing both types of children's moments in the use of their intentional states and developmentally instigative characteristics over a length of time,

I hoped for a development of sensitivity in the former ones and one of courage in the latter one. During my three months of using “living through” drama I focussed my attention on the proximal processes of three children Alex, Karl and Franny.<sup>2</sup>

Let us now turn to the “environment” part of this equation. The “living through” drama method provided a suitable environment for children to practise their original intentionality and to listen to each others’ intentional states and understand them.

At the first part of my research I used the “Mantle of the Expert” drama technique. According to Gavin Bolton this method embodies “the sophisticated reinterpretations” of “living through” drama by Dorothy Heathcote. In this form of drama, children themselves decide what kind of enterprise they would like to run. Last year, to give examples, the most favoured choices were: 1) environmentalist attempting to rescue endangered species in Madagascar, 2) prevention officers of a fire brigade on duty, and 3) paleontologists diving for the bones of dinosaurs under the ocean. These titles themselves show that the intentional states of the children, their hopes, desires and interests are manifested in their play. They can

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<sup>1</sup> I used the expression of most outgoing and least outgoing child because I do not like labelling children. Later reading about the children’s activities the reader may be surprised that I used these adverbs, however, this was done intentionally.

<sup>2</sup> I have used pseudo names to identify the children throughout this writing.

plan, make decisions, attempt and aim towards certain goals. Their self-directed actions spring from these intentions. The teacher does not occupy a dominant role in these enterprises. She can play the role of a retired expert and in this way the teacher can withhold her knowledge of the subject in order to let the children use their own visions and expertise.

As a preliminary to the reading my research, I would like to give the reader a brief example illustrating how this drama method can work in practice. The children vote on the enterprise they would like to run and what professions they intend to be experts in. They usually decorate their offices and places of their work. The teacher works with them as a colleague rather than a master. Together we make decisions about our firm's mission. The class functions as people, sharing the work and hardships of an enterprise. While they never perform the real activities of their company, such as making toys, they will practise how to design them and demonstrate their work, corresponding as near as possible to real life (Heathcote and Bolton, 1995, p 18).

During the initial period of my research, using the "Mantle of the Expert" drama method, the class chose to become Egyptian explorers. Although we never undertook a trip to Egypt in our actual drama work, we created several plans for exploration of ancient Egyptian Pharaoh tombs. We created a work environment, where the children decorated their offices, read official letters, held elections, and created art work in order to finance our trip. The children, as explorers, also gave interviews and demonstrated their abilities as explorers.

As I witnessed the extreme violent behaviour of the two most outgoing children, caused by their exposure to violent video games and movies, I felt that I had to offer more positive narratives, with a humanistic message in them. At this point I decided to give greater attention and significance to creating an environment in which they would be able to practice recognizing the intentionality of others. These were my primary hopes when I chose to change from "Mantle of the Expert" drama method to one of the story drama.

David Booth, the master teacher of story drama, claims that children are also experts in these drama situations. They use their expertise to solve problems.

Quoting Booth's statements on story drama: "Drama becomes a tool for the exploration of ideas, relationships and language of the story... The teacher must be concerned primarily with the developmental aspects of drama that as the children elaborate, extend and invent." Here the players' attention is captured as they focus their interests on constructing drama and solving puzzles. (Taylor, 1995, p. 37). In story drama children also live through situations as in the "Mantle of the Expert" drama method.

I would like now to talk about my research schedule. First, I looked at the character and development of the children before the research, I marked this in the following manner.

$$D = f(PE)$$

D = Intentionality and Developmentally-Instigative Characteristics

P = The fictional name of a particular child from the class

E = Five different environments and the drama context

In the first week, my research maxim resembled this equation:

Intentionality and Developmentally-Instigative Characteristics  $_{(r)}=f_{(hours)}$ (The fictional name of the particular child from the class, five different environments)  $_{(hours)}$

During this first period of seven days I observed the children in five to seven different contexts for example, their interaction with two different teachers, lunch time on the playground, their departure from school and during different lessons in order to learn about the characters of the children involved in my research and how these five different environments affected their intentionality and developmentally instigative characteristics. This extra week of observation was before the beginning of my drama lessons.

I did a three-month period of observing the proximal processes, that is, the interplay between the particular child mainly in the drama environment. The lessons occurred once a week, mostly for ninety minutes within the school program I included in the hours the time spent with the children when I was examining a specific stage of their progress.

In the proximal processes “which operate over time, and are posited as the primary mechanism producing human development” (1998, p. 994) the children’s intentionalities evolved, as well as their potentialities. In my first theoretical framework (see Appendix I), I tried to explain one child’s interplay with his or her “living through” drama context and how the child — with his or her authentic intentionalities, curiosities, beliefs, hopes and wishes — selected something from the culture and put it in his or her make-believe play. The same process happened in the “Mantle of the Expert” drama method and in the story drama as well

The child selected cultural roles, enterprises, or the subjects of the chosen story and put them into the drama context where those could be recreated. This process, in time, shaped the development of the child and evolved his or her potentialities.

Although, as stated before, the outcome was not my primary interest, and the time allotted was short, I noticed certain signs of development in the children’s behaviour and beliefs. I would like to note a few qualities which I anticipated - these also appear in my first framework, I had thought that through this process, children could develop their vitality, sensitivity, self-awareness, self-confidence, creativity and imagination. As a result they could become more courageous and curious, develop their personal meanings and beliefs and adapt to cultural values. In this connection, Bertrand Russell says that curiosity is the fundament of intelligence. (1926/1951, p. 48). I find it remarkable that his basic ideas on education correspond to those that I listed above.

He talked about universally desirable characteristics and about development as the aim of education. “I will take four characteristics which seem to me to jointly form the basis of an ideal character, vitality, courage, sensitiveness and intelligence” (Ibid, p. 48).

After my research I created a new theoretical framework (Appendix H) to expand my original hypothesis based on my experience. My original hypothesis was confirmed in my research. As a result I was able to use them all in my second theoretical framework. Thanks to my three months of observation and work at the school my second theoretical framework became richer. Apart from my anticipated nine developmental areas, I was able to explore the development of other nine favourable characteristics of children which were generated by these processes. In the “Living Through” drama environment I created, apart from the two ecological niches which I had already foreseen, I found a further five beneficial features relating to this environment in helping the special development of children.

I collected the data in the following manner. During the first part of my research, when I was not involved as a teacher, I took field notes to learn more about the character of the children, to better interpret their interplay with their environment I had also access to their previous work in order to know more about their natures.

During the drama process I was involved as facilitator and my coworkers videotaped the lessons who were working simultaneously with me, Michael Peter is a student of music at the University of Victoria, who videotaped my classes previously. He was very sensitive in noticing the little happenings within the children themselves. Throughout he kept the camera on the faces of the three children I was observing. The other camera was focused exclusively on the environment part of the proximal processes. This camera was operated by Judith Szy, a retired university laboratory researcher.



As my co-worker Judith Szy was forced to undertake a trip, I needed to find another research assistant. Monica Prendergast, an experienced drama teacher was very suitable in assisting me. Her presence was beneficial as she could play any required role as well as handling a camera. Another drama master student colleague Cam Culham, asked me if he could observe my work at the school. I agreed. He took on a main role in our story drama and his work increased the involvement of the children.

My experience with a camera in the classroom was that after two or three lessons the children became familiar with it and almost forgot about its presence. During the first two lessons after introducing the two operators and the camera, I told them “You have as much time as you need to get to know the camera and these people. You can ask questions about the operators, look and talk into the camera and then we will try to forget about it.” In this way I could fulfil the natural curiosity of the children. Then by focussing on the play environment they were not distracted by the presence of the camera.

The environment of drama gave leeway to three chosen children to use their own intentional states, and thus promoted the developmentally instigative characteristics of them.

In the eight lessons as I noticed the beneficial effect of a dynamic balance between children expressing their intentionality by considering the intentionality others, thus I decided I would change the left side, namely the developmental part of my research maxim. From the ninth lesson my research maxim resembled this equation.

Development of the child’s own intentional states, the developmentally generative characteristics and recognizing the intentionality of others  $(r)=f(\text{hours})$ (The fictional name

of the particular child from the class, drama environments) (hours)

In order to facilitate the writing of my research, I looked on the video data to see how the special environment that I had created with the children and my co-workers affected the three children I had chosen. I concentrated mainly on the children's expression of their intentionality, their regard for the intentionality of others and the evolution of their developmentally generative characteristics.

### **My Three Main Research Questions**

1. How has my theoretical framework changed after my research?
2. Did the least outgoing child express his/her intentionality more courageously at the end of my research project?
3. Did the most outgoing child become more sensitive in listening to the intentional states of other children at the end of my three month period of research?

### **Observations of the Life World of the Children Previous to the Study**

In my "Regarding the methodology of my research" chapter, I introduced Uri Bronfenbrenner's maxim. I also noted my plan to observe, before the drama lesson, numerous aspects of the children's environment and how they function in unison. I furthermore claimed, in conjunction with Uri Bronfenbrenner, that the development of children is equal to the interaction of each child's particular character and environment.

During the first week of my research, and during all my practical work, my maxim

was the following:

Development  $t = \text{function } t-p \text{ (personal environment) } t-p$

D = intentionality and developmentally-generative characteristics

P = the fictional name, background and character of a particular child from the class

E = Numerous different environments and the drama context

In the first week, my research maxim resembled this equation:

Intentionality and developmentally-instigative characteristics  $(1) - f_{(\text{minutes})}$ . (The fictional name, the background and the character of the particular child from the class, numerous different environments)  $(\text{minutes})$

Apart from observing the children in their context with different teachers and in their lunch-time environment, I intended to observe contact between students and parents, both upon arriving at and leaving the school I was not able to achieve this, however, because the children arrived and left by car and the driver remained unseen.

### **The Character and Background of Franny**

Until this September, Franny had known life only as one of triplets. In Mrs Fowler's kindergarten class, the triplets looked and behaved similarly and seemed indistinguishable. Mrs Fowler thought that it would be good for Franny to be recognized for her own merits and took the girl in her class. Franny's mother works full-time as well as raising her six children. Franny's father is a cocaine addict. On the day that I began my voluntary work, a social worker came into the school to talk to Franny because she allegedly had been abused by her stepfather who had moved out. Franny has various babysitters and helpers.

Franny often looks exhausted and obviously worries about her survival. Anxiety is a permanent feature of her life. She raises her hands constantly to impress upon her teacher that she knows the correct answer, but when asked, sometimes can't say anything. She is constantly picking her nose and chewing something. Accustomed to the reassuring community life of the triplets, even without them she behaves like a butterfly in a safe cocoon or as if surrounded by vacuum. She wanders alone in the school playground. Her drawings are dark, energetic and wild. She has a great need to belong to any group of the class, but this has not yet really happened.

### **Franny's character functioning together with special environments**

1. *Library time with Mrs. Fowler.* The first time I observed Franny in the class she was listening to Mrs. Fowler's story, her hand permanently raised, I realized that she was anxious because she felt like an outsider. She was sitting behind and at a little distance from the whole group. The children were then asked to find a book for themselves in the library. Franny chose a book about a dachshund, Oscar, whom his classmates ridiculed as looking like a sausage. Franny asked me to read her the story about the dachshund. In the story the dog rescued his classmates from a dangerous situation. As a result he was no longer ridiculed; they grew to respect and love him. Franny, deeply moved by this story, wished to take the book home. Since she had not returned a previous book, however, she was not allowed to withdraw the book. Franny was upset and constantly wished to hold my hand. She asked me, "Would you come in my house and be my babysitter?" Later she gave me a drawing of three flags.

### Development of Franny's intentionality and developmentally generative characteristics during the library time with Mrs. Fowler

Franny could choose a book according to her own intentionality and could have an

active, selective attitude towards her environment. Her home environment, by not reminding her that the book must be returned blocked her wish to further examine her chosen book. She could be active and selective as she wished for only a ten-minute period of the forty-five minutes.

2. *Leaving the school.* After school on the second day of my research, I came out to find Franny sobbing bitterly and begging a thin black-haired woman with glasses to take her along. The woman told me that Franny wanted to go to her house and play with her children, but because the woman's driving licence was not yet renewed, she would not drive Franny home afterwards. Apparently that afternoon she was counting very much on a happy playtime which grownups had arranged beforehand. Later all five sisters of Franny were standing around her.

Then appeared a stem-faced East Indian woman who conducted the six children into a micro bus. Sitting in the back seat of the bus, Franny was still weeping copiously. Through the door, I asked her "who was this other woman you wanted to go with?". She replied, "My babysitter." To comfort her, knowing she likes to draw so much, I asked her to draw something for me at home that afternoon because this would make me very happy.

### Development

Here also, Franny's unstable home environment blocked her wish of doing as she wanted.

3. *At lunchtime in the schoolyard.* Many of the children were playing make-believe from their class. It all looked very exciting, playing dragons and queens, but Franny did not participate. All through the break she walked alone or balanced on wooden playground

equipment. I asked her what she would really like to do. She said that she wished to go on the monkey bars but was too small to reach them. I asked if she would like me to put her on them. She said, yes, and I helped her onto them. It was very challenging for her, but she wished to repeat it again and again and again.

### Development

Franny had an intentional state which she could not fulfill without the assistance of a grown up. She had not previously communicated her wish to other teachers, and thus could not transform her intentions into activity.

4. *Mrs. Fowler's lesson.* Every month children were to select a "Oak Tree's Winner"; this month's choice was for the most caring and friendly child. Remarkably, Mrs Fowler made this competition so friendly that it didn't appear to be a competition, Franny looked very relaxed. Mrs Fowler asked her to pick someone from the class who was very caring. She chose Alex. I noticed also that she was especially fond of Alex.

### Development

Franny could use her intentionality and practise her developmentally generative characteristics for two or three minutes out of forty-five.

5. *The student teacher's lesson.* Although Franny was very fidgety, constantly picking her nose and chewing something, she was attached to Milosh, a boy from the Czech Republic who played his violin very well. She put her arm around him. In this lesson they had to distinguish between safe things and dangerous things. Franny participated

here in a lively manner, pulling objects out of a paper bag at random. For example, she found a bottle of sunscreen and recognized it as a safe object. This gave her the right to choose the next person to pull something out of the bag. She choose Karl.

### *Development of Franny during the student teacher's lesson*

Franny was able to use her intentionality and to be active and selective for a few minutes.

6. *After lunch in the classroom.* On my last day of observation, for the first time I saw Franny taking part in others' make-believe play for a longer period of time. It started with Billy, who was a lion attacked by an imaginary creature. When he was wounded, Franny saw this and went to his rescue (I wondered, did she get the idea of rescuing from the story about the dachshund who, after his brave action, was so admired by his friends). Other children joined in the play and Franny stayed deeply involved.

### *Development*

Franny used her intentionality for at least ten minutes. She acted according to her own wishes, beliefs and imagination.

7. *Singing lessons with Mrs. Millar.* As the children prepared for a Christmas show for parents, Franny looked dozy and daydreamy. She pretended to be singing but was not

really present. She constantly picked her nose and chewed something. She couldn't really follow the rhythm and beat; the teacher tried to help her, but Franny still couldn't do it. I know she can sing well, since I heard her singing by herself in the classroom when she was doing a creative activity.

### Development

Every decision originated with the teacher and had to precisely fulfill the teacher's expectations. Franny was not really involved. Did she wish for her parents to come and see her at the open lesson? I observed for a few minutes as she made an effort to focus on rhythms.

### **The Character and Background of Karl**

Karl has a very good relationship with his youthful, gentle and attractive mother. His father and later his mother's boyfriend left them, according to people who know them well. His mother became the victim of these two relationships and Karl feels he is also a victim. These departures were traumatic for Karl because he really liked both men. In his daily life he has a close ritualized intimate relationship with his mother. He admires his great friend Alex, who has a strong character, and I think this gives him emotional security in the classroom. In his relationship with his friends, he often yields his own will and intentionality and lets them dominate him for the sake of emotional security. He feels great anger, almost self-hate. Often, when I observed him, he was vehemently chewing his pullover in suppressed anger, when somebody touched him, he reacted indignantly by shaking his shoulders. I noticed often that when he is upset (unfortunately frequently) he begins to chew his pullover.

I haven't observed him taking part in any make-believe play with his whole body ("personal play"), but "projected play" seems an oasis for him. He projects his whole



vision into his Lego world. On his "special day," he brought his created Lego shapes to school, and in a game where he could choose what he wished most, he chose a Lego pyramid. His wish is to study Egypt within the year. I noticed also that he hits without reason children who are weaker than himself. Karl's character functioning together with special environments

### Karl's character functioning together with special environments

1. *Going to school.* One morning going to school, I noticed Karl and his mother sitting together in a crowded bus. He seemed totally relaxed, leaning on his mother with his full weight, unconscious that anyone was observing him. It took quite some time before he recognized me. He became embarrassed and angry, bent his head down and started chewing his pullover. He was annoyed that someone had disturbed his last happy moments with his mother before going to school. I introduced myself to his mother and tried to ameliorate the situation, by saying that we grownups can also feel badly if our privacy is invaded. The difference, I said, is that adults learn not to show their feelings while children honestly express theirs. Karl's angry expression grew milder. His mother expressed gratitude for my understanding, and after I had left the bus, she called to me expressing her pleasure at having met me.

### The development of Karl's intentionality and developmentally generative characteristics

Karl's intentionality, that is having a great need for his mother's proximity, was disturbed by me for a couple of minutes.

2. *Lunchtime in the class.* Karl rushed, almost every day after lunch, to play checkers with Alex. On various occasions Karl complained, "You always want to start, Alex!" One time in particular he complained more vehemently than usual, saying again and again, "You always want to win and start, win and start!" Alex remained incorrigible, however, and exploited the situation for his own benefit.

### Development

Karl's intentionality in wishing to win and start the game and his belief in fair play were constantly blocked by his friend Alex.

3. *Lunchtime in the playground.* Outside on the playground at lunchtime, which was full of running and screaming children, Karl and Alex went to a corner. Despite the coldness of the concrete stairs and the children jumping over them, they admired Alex's beautiful book about Egypt and both prepared a little booklet for themselves on this subject.

### Development

Karl attempted to follow his friend Alex's intentional states and vision. Despite this, Karl was active and creative for more than half an hour. He seemed to have a great need for Alex's stimulating ideas.

4. *Student teacher class.* As a result of Alex's and Karl's absorption in making their booklets, they were late for class; nevertheless they wished to show the class their booklets which contained their most interesting pictures of the Egyptian pyramids. The student teacher prohibited this, however. They then asked the student teacher if they could quietly look at their book with the mummies. She wanted to do a lesson on octagon-polygon shapes, however. Seeing that the teacher's attention was diverted to Karl and Alex's problem. Franny and her classmate Mary began to play pretend, with Mary as a little baby who cannot sit up and Franny as the mother helping her. As a result of this growing disturbance the teacher explained sternly, "Okay, boys and girls, stand up!" Everybody stood to attention. Then, to my great surprise, she changed her mind and allowed Karl and Alex to briefly show their booklet to the students. This they proceeded to do with enthusiasm. Later the student teacher had to discipline Karl and Alex fifteen times during the lesson. (The teacher's strictness came from her fear of losing control as she had on her previous practicum). She then announced an art lesson, and all the children took out their drawing paper and began happily to draw, Meanwhile her assistant and I desperately tried to find the paintbrushes. When we found them, she said, "put away your drawings!" Karl was very upset, which led the teacher to say, "I don't want to see any sad faces!" They painted three little brown sticks.

### Development

During a period of one hour and forty-five minutes, children could use their intentional states for about seven minutes, two minutes in introducing their booklets and then drawing their pictures.

5. *Music lesson with substitute teacher.* As soon as they got settled in the music room, Alex suggested to the teacher that it would be good for her to learn their names. The teacher said that it was just what she wanted to do. After doing this, she introduced the game, "I have lost my closet key." Karl had a turn in finding the key I noticed on Karl's face, as he came closer to the children's circle, his insecurity and fear that he would not succeed in finding the key. And "Voila!" he failed to find it. As a result he ridiculed the whole game, became very angry and turned his back. To counter this the teacher, not wishing to lose control of the class, ordered Karl to sit separately. (At this moment Alex burst out in laughter.) Later the teacher asked Karl if he had changed his mind and wanted to play. He rejected her offer angrily and started to make quite a bit of noise with his chair. Alex could no longer bear to watch his friend sitting alone, and although it was hard for him to defy the teacher and leave the game, he went and demonstratively sat by his friend. When the same teacher opened a very interesting-looking story book, Alex's curiosity overcame his loyalty to his friend and he sat before the teacher to see the pictures in the book. Karl sat sulking in his chair until the end of the lesson.

### Development

Karl's great wish to win and his need for a successful self-image was blocked mostly by his fear. The substitute teacher, who didn't know Karl's nature at all, couldn't help him in this situation. Karl was also unable to practise his developmentally generative characteristics and he tried to be destructive.

6. *In the library.* In the library, for the first time, I saw a change in Karl's behaviour. When the teacher Margaret touched his shoulder, he didn't react indignantly. He had forgotten to return his library book, so he wasn't allowed to take another book home for another week. He became interested in a copy of the National Geographic, however, and desperate to have it, he related his problem to Margaret. She sympathetically told him to take the magazine and put it in the upper drawer of her desk. She said, "Even if I'm not here tomorrow, just put your book in my desk and take the National Geographic with you." After this, going upstairs with Margaret to finish drawing haunted houses, he was in a very good mood and proceeded then to draw a big green spider on his own artwork. While doing this he harmoniously sang a Canadian children's song. Some of his benchmates joined in.

### Development

Although no one at home reminded him to return his library book, his teacher's understanding of Karl's intentionality meant that Karl did not have to postpone his wish for a week. He could also practise his developmentally generative characteristics.

### **The Character and Background of Alex**

I have only seen Alexander's parents once. They wore very expensive-looking jewellery with gold and diamonds. The mother looked disciplined and intelligent. The father looked like a good provider. I understood that they have just emigrated from Oregon to avoid violence in their lives. People who know them said a man was always walking in front of their house with a gun. The father and mother alternately spend time

in the U.S. Because of immigration regulations. They did not inform the school authorities that Alex's mother was away for the whole of last month.

Alex is very musical, enjoys singing and dancing. He has vitality. He seems above all to like listening to stories and depicts his vision on paper with great care. His intellectual capacity, I believe, is well above average. Most of the children think highly of him, his opinion carries weight with them and he exerts considerable influence upon their behaviour. My experience and instincts suggest that he knows about adult problems. He plays and draws about deadly and threatening situations. He greatly needs, and senses his lack of, security. He has a hard time adjusting to a cold and indifferent environment and requires a warm surrounding atmosphere. He needs challenges for his intellect and has little patience for dull and routine matters. As I see it, he was ritualized to respect other matters in his life more than his own basic personal needs. As a result he has developed a similar attitude towards his friends and classmates and tends to surround himself with classmates who echo his own intentionality and recognize his great emotional needs.

To add to this character description, I learned that Alex lost certain privileges as part of his punishment at school. On the proviso that he behave well for three days, he was offered three wishes. He wished first to have some time before breakfast with his mother, second to play video games with his brother (this sixteen-year-old brother had been absent from Alex's life for the past two years in a U.S. boarding school); and third to have ice cream after school.

His behaviour problems at school originate, I believe, in the frequent absence of his parents. Intellectually he realizes why his parents must be absent, I think, but emotionally he finds it difficult to cope with. Another problem is the fascination learned from his brother with violent video games in which players are ritualized in the belief that

“the more you kill, the more you win.”

### Alex's character functioning together with special environments

1. *Music lessons.* In this lesson the teacher demonstrates dance steps and movements. Students follow exactly what the teacher shows them with no individual deviation. Nevertheless Alex displays, sometimes surreptitiously, something of his own character. The teacher, though, dances beautifully, Alex likes her and takes the opportunity to hug her warmly. He loves to throw his energy into these songs and dances.

### The development of Alex's intentionality and developmentally generative characteristics

Although every minute of the lesson was constructed by the teacher, Alex wished to express his personality through singing and movement. Although he couldn't be creative or selective, he wished to be active for forty-five minutes.

2. *The student teacher's lesson.* In Alex's first lesson with this teacher, I observed, he deliberately misbehaved. The teacher tried to discipline the class in this manner: “I really like the way Jim is sitting, and the table where they sit the best will get the book

first.” Alex, who reads very well, found that particular book not challenging enough intellectually. When the teacher said, “We will take the starting point of the story and go through it for the third time,” he banged his head on the table in frustration. The students then tried to create rules by looking at three shapes, but the teacher didn’t allow Alex to explore his own alternative version of the rules. After a break in the second class, the student teacher introduced a puppet dragon with movable legs. The children all wanted to play with the dragon and became quite excited. The teacher promised them, “if you sit nicely you can make the dragon for yourself.” They all sat in anticipation of getting the colourful paper. All the students could choose various colours except Alex and Karl, who were last, they got pink paper I was occupied for a moment, but when I looked up I saw these two children sitting crying in different corners with bent heads. Pink is the girls’ colour in their culture with which they could not identify. The teacher attempted to convince Alex of something but he sat down and drew his own fearsome, fire sprouting dragon Karl however accepted the teacher’s advice and make his pink dragon. After they had finished making their puppets, they sat in a circle, gave them names and played with them. Alex was reluctant to come and sit among the happily playing children without having his own puppet. When the teacher asked him to come he unwillingly obeyed, crawling on his knees. Then the teacher ordered, “Stand up and come here! Don’t crawl!” He still refused to stand up (I think it would have been painful for him to sit with the others, not being able to play.) The teacher then ordered him to sit alone at his desk. He reverted to his typical drawings of Egyptian pyramids with the explorer in a perilous situation. As he fell down, scorpions awaited him. Above all was printed in big letters, “trouble!”

Margaret, his regular teacher on Thursdays and Fridays came in, and after admiring the drawings asked Alex their meaning. She then turned to the student teacher and asked, “Why does Alex sit separately?” When Suzanne, the student



teacher, explained the situation, Margaret said she was going to call Alex's parents. Alex sprang up, running from the classroom and screamed, "Don't do it!" When Margaret tried to talk to him he said, "I'll kill you" and threw a pair of scissors at her.

### Development

Alex's great wish to have a masculine colour was blocked, as was his need to stay away from play because he lacked the puppet with which he could participate I heard that he had arrived at school that day crying because he had no breakfast; his mother was absent. His great fear, if the teacher were to complain to his parents, was that he would lose still more of their affection. His very important intentional state, his need for his parents' presence in his life, according to his beliefs, could be jeopardized by the teacher's threat to report him to his parents.

3. *Centre time.* Alex, Karl and Joe were building a house with Lego. Alex was the leader and the others carried out his intentions and plans. When I asked what were they building, they described it as follows: "This is a fort and we build it to shoot the aliens and kill them." "It is like a computer game which I play with my brother. He is very good at it. My father said I can play with this video game because there is not much blood in it."

### Development

Alex acted according to his belief in destruction. He was active, selective and

creative to be destructive.

4. *Lunchtime in the classroom and on the playground.* I observed that Alex and Karl during this week didn't take part in the complex make-believe play of their classmates. In the classroom they played a game similar to checkers Alex dominated Karl from the beginning to the end of the game. Karl complained, "You always want to start the game and you always want to win!" They went down to the playground, where I saw them playing with cedar branches. Afterwards I saw a child holding his red face, crying and running to the teacher I went there and asked the boy who had hurt him. He pointed to Alex as the culprit. I went to Alex and Karl with the boy and confronted them with what they had done to their fellow student. Both denied having done it and blamed each other. Alex, hiding himself amongst the branches, didn't want to take responsibility. In all probability the child's accusation against Alex was correct, but as I had not seen the incident myself, I couldn't prove it. Another indication of Alex's guilt was that Karl was soon playing happily with the same boy.

### Development

Alex probably struck the boy with the branch and his destructive characteristics came to the fore.

5. *Mrs. Fowler's lesson.* There is a lack of tension and obvious authoritarianism in this environment. The classroom climate is both reassuring and soothing. The teacher allows children to use their intentionality (in our conversations, she said that my ideas

influenced her instructions to her student teacher). As a task of the day's lesson, the students wrote a letter to their parents about what they have learned during this semester at school. What was important for Alex, according to his letter, was his creative artwork with Margaret and the writing of his journal. He felt so safe that he confided to the teacher during the lesson that he didn't wish to write this important letter to his parents, but to two former teachers at the Waldorf School whom he had really liked. The teacher declared that he has to address the letter first of all to his parents, then he could write to whomever he liked. Then he solved the problem by addressing the letter to his parents in tiny letters, while under this line the address to his former teachers was written in super-large letters. In the letter he stated that in next term he wished to learn how to draw correctly,

Then he showed his teacher and his friends his magical book about Egypt. One boy in the class who has ADD and takes medication for adrenaline wanted to look at this book with them, but Alex did not allow him to do so and pushed him back.

### Development

In Mrs. Fowler's lesson he could make use of his intentional states except when addressing his letter to his teachers alone. His prevention of the boy from looking at his book was destructive, however.

## **Description of the Lessons Based on the Video Tapes**

### **First Day of Research**

#### **Play Environment**

During this first lesson, I played with the children at their favourite games which they had vehemently demanded, including a game called "birthday." In this game we pretended one of the children had his or her birthday. The whole class sat around him or her in a circle. Everybody attempted to guess the celebrant's greatest wish in the world. Whoever guessed successfully would have the next birthday. Later, in order to teach them how to make frozen pictures - a technique I planned to use throughout the research - we first played the "magic drum" which enabled them to practise keeping their balance. Then they could observe their own bodies and give meaning to the way they stood. I then went around and chose a couple of the most expressive statues. The others silently tried to understand the expression of these and created, together, a sculptured group.

The last task of the lesson was to have the children vote for their own drama topic, to become an expert in something and run an enterprise. Two topics achieved the most popularity: 1) to become animal researchers or people who understood animal talk, and

2) to become explorers of ancient Egypt. I asked them to vote with their voice. Listening to them I heard that the majority of the children favoured the first choice, but the minority was more passionate for the second topic. This passionate interest, I thought, is important to achieve their real commitment to drama.

### Karl and Alex's character functioning together with the play environment

As soon as Alex arrived and noticed two video cameras in the classroom, he turned his back on the camera, exposed his posterior and patted it repeatedly. Karl at once imitated his friend's action. During the game of the magic drum, both of them greatly enjoyed following the rules of the game. I designed the game so that it was difficult to stop with the whole body, but they attempted it. Karl, throughout the game, tried to imitate the expansive and brave gestures of Alex. They suddenly banged one another's head. They immediately clutched their foreheads and stayed in this position for a couple of minutes. It seemed to me that Alex was okay, so I went to Karl and asked if he would like sit down. He replied in an almost desperate tone of voice, "No, I want to play, I want to play!" During the next stage of our activity, in which they were giving meaning to their posture, Karl was one of the children whom I chose to keep his position. Later Alex, Franny and another girl joined Karl in order to form a silent sculpture together. The two girls lay down on the floor, and I heard Karl saying in an excited whisper, "I am in a boat and I am going to stab Franny " Alex took the same posture as if he had a large knife. Another Girl. severely physically handicapped, wanted to join this creative group, but Alex rudely rushed her aside. When I asked what was the title of their creation, Alex and Karl answered simultaneously, "The Indians are

killing the seals.”

Karl had come to me several times before the plan and afterwards and said that he would like to play the birthday game. When we started the game he was disappointed that he could not be the celebrant because it was the turn of a little girl named Eve. Karl nevertheless managed to find out Eve’s greatest wish, to have a mother dingo with her puppies. I found it remarkable that, in a group of twenty-one children, Karl was able to find out the most secret wish of his classmate. When Karl became the celebrant, Alex was unable to recognize his friend’s wish but concentrated on his own wish to explore space (as I knew from an earlier time). Karl’s supreme wish was eventually to have a Lego pyramid.

When they were asked the topic of their drama, Alex and Karl wanted to be explorers of Egyptian tombs. When I asked them to express this vocally, Alex leaped up and exclaimed with his whole body and voice, “I do!” Karl felt the same inside but could not express it. He looked too shy.

### *Franny’s character functioning together with the play environment*

Franny came into the classroom and sat by Alex. For a considerable time she was picking her nose or chewing a metal object that she didn’t want to spit out. During the first few minutes of the lesson, she was seemingly not truly present. She tried, like Karl, to imitate Alex’s movements; she wanted to belong to their group. She became the seal whom the Indians killed from their boat. Later on, during the lesson, Franny’s face became cheerful and alive when site played. She enjoyed it when Alex embraced her

and lifted her up. During the vote she remained silently neutral until Alex convinced her to vote on their side. She accordingly identified herself with his wish by saying, "I want to be an explorer in Egypt."

## **Second day or Research**

### Drama environment

As the children already knew that they would be explorers (I had informed them of this beforehand), and a lot of them had also chosen this subject, they were ready and had the intention to play. When the children came into the room, I introduced myself as a new worker in their archaeological company who used to work here but had retired. I introduced myself as Mrs. Morgensten and adopted a professional attitude right from the start. As in a make-believe play, I laid down certain rules. We knocked at each other's pretend doors, saying, "I am sorry to bother you." The children taking part in this make-believe unlocked their pretend doors when they entered their offices, if some person forgot to knock, they asked them to go out. On this matter they were quite strict. They also decorated their offices according to their own intentional states.

### *Alex's character functioning with the drama environment*

From the first moment, Alex was greatly interested in the subject of Egypt. He was cautious and remained an outside observer for some time, however, to maintain his

safe role as an observer; passivity being against his nature, he acted up during the first five minutes. As soon as I had laid down the rules, that offices are locked and that they cannot sit in them without first opening them, he complied by going out. He even warned Franny to do the same thing. Alex got very excited and exhilarated looking at pictures of ancient Egyptian architecture and tombs. He put some of them on his office wall and said to his friend Karl, "Hey Karl, I'm making you a book!" Having himself an expensive, beautiful book on Egypt, he wanted his friend to have one too Karl asked for a cover page of National Geographic showing an Egyptian mummy, which Alex gave him. I recognized this trait of generosity, and vocally applauding, I drew the attention of the class to it in my role as Mrs. Morgensten. I exclaimed, "the explorers in our company sharing their precious pictures!" Suddenly Alex found two pictures with precious items like gold and jewellery and he murmured to himself, "Now I am going to the bank." He went to one of the office filled with children deeply involved in their decorating. In his enthusiasm he forgot to knock and entered forthwith, "The manager" ordered him to leave, which he did. He then politely knocked and asked for entrance. When he showed them his treasure pictures the children readily entered into his scheme of play. As "bankers" they said they would buy the pictures from Alex. When he returned to his office he tried to read a difficult text aloud from a National Geographic. I attracted their attention by means of a triangle in order to warn them of the coming of their working day. Whereupon he asked me, "Has the mail already arrived?" I said, "Not yet." After all the other children left, he found it important to return the key and sign the sign-out sheet with his name and title of "IXPLORRIR ALEX." Then Karl, who was waiting alone for him, asked his friend, "Do you know how to spell explorer?" Alex confidently dictated the spelling for Karl, who also wrote, "IXPLORRIR KARL." The two then carefully gathered their classmates' leftover clothes and other items and said "goodbye" politely.



### *Karl's character functioning with the drama environment*

Karl couldn't get a copy of the National Geographic containing pictures of ancient Egypt for his office decoration. He had been longing to decorate his office with pictures of mummies and pyramids. His friend Alex, working in another office, shared these treasures with his friend. His face beamed with pleasure and he was proud to put this object on his wall. Throughout, this most significant activity was directed towards finding pictures on ancient Egypt. His wish to identify himself as an explorer of Egyptians tombs showed through when, after the classroom was empty, he remained to sign himself as an explorer and give back the office key.

### *Franny's character functioning with the drama environment*

Franny chose a seat by Alex in the office. Throughout the lesson she was busily occupied in trying to find pictures which would be pleasing to Alex. Whenever she found a picture she sought his approval. In this way she was fulfilling her need to belong. Her face radiated harmony and joy. Sometimes she bent her head close to Alex. It was exceptional during the class when she neither picked her nose or chewed something. In the imaginary world we had created together, she carefully obeyed all of the rules.

Upon coming in she always relocked the imaginary office door. Carrying out this rule gave her a sense of privacy. When one of her classmates violated this rule by coming through the imagined wall without asking her permission, she angrily pushed her and shouted at her, "You don't know the rules! You need to knock at the door!". She then chose a thick orange pen and wrote her name above the decoration on the wall. She tried to write Alex's name on it, too, but didn't know the letter X. Alex had to finish it for her. When Alex left the office to go to "the bank," Franny found some precious pictures for Alex. She thereupon decided that she was going to run after him and showed him the picture in "the bank."

After we finished the play of decorating the office, Franny admired for a considerable time the carefully done decorations of another office. Most of the pictures had to do with lion cubs and their mothers. She probably liked them, because a week later she still remembered them and asked me if she could become a member of this particular office.

### **Third Day of Research**

#### **Drama Environment**

Originally some parents didn't want their children to take part in drama research unless it included the reading, writing and language curriculum. As a result I had to do this. Even the teacher reminded me to do this before the lesson. The contract of becoming explorers has to be renewed with every lesson. When the children arrived, I welcomed them with the news that an important letter had come for every explorer. They had to sign a form with their last name to obtain the envelope. The children were burning with desire to open the envelopes and read their letters. Here is the content of the letter:



**EGYPTIAN ARCHAEOLOGICAL  
ASSOCIATION**  
8815 Mubarak Avenue  
Cairo, Egypt 2231  
☎ 20-2-51889-875    ☎☎ 20-2-81891-664

December 8, 1998

Archaeological Association of Victoria  
2290 Musgrave Street  
Victoria, B.C. CANADA

Dear Members:

We are aware that in our country there are still one and perhaps two un-excavated Pharaoh tombs. These treasures belong to humanity in general. For this reason, we decided to invite applications from all over the world for this challenging venture. The application deadline expires January 15, 1999. Condition for enrolling in this competition are:

- 1) Send the mission statement of your archaeological society.
- 2) A thoroughly laid out plan for the exploration of the tomb.

Should you have any questions please feel free to contact us.

Sincerely,

Raj Husaain  
Chairperson

They all made a great effort to read this letter. It was difficult for them because the letter shapes were unfamiliar, so Mrs. Morgensten had to find her glasses and solve the puzzle of the explorers. She explained the content of the letter, namely that the letter was from Egypt and said that if we wish to obtain money for our excavation in Egypt we first of all we had to make a good, thoroughly laid-out plan. Then I gave each child a piece of thick drawing paper on which to draw a plan according to his or her level of knowledge and intentional states. All the children became immersed within their creative work. Following this, the "committee arrived from Egypt." and the explorers had to present their own plans. Previously I had given them the choice of whether the committee should arrive on this working day or the following one. Most of them wished

to show their plan immediately.

*Alex's character functioning together with the drama environment*

Alex was deeply curious and excited. Before getting his own letter, as Paul got his letter earlier, he went to Paul's office and helped to open his letter. When he saw on the letter a picture of a pyramid he exclaimed, "There it is' A pyramid letter!" He became even more impatient until he got his own letter. When he finally received it, he chose a different office to be near his friend Karl. While they were opening their letters, they talk animatedly about the Egyptian artwork on the office wall. Alex made a great effort to read the letter I eventually had to take the letter from him because he was unable to understand it. I, an old retired worker, could do it. The moment was silent as I informed them about the content, "If you want to go you must have a thoroughly laid out plan. Who wants to go?" I asked. Everybody in the class including Alex, Karl and Franny raised their hands. When I gave Alex the necessary paper to draw up his plan he sat down on a spot almost hidden from the others. He began to form a very careful plan which took much longer than that of the other children. At one point he stood up and went to see what the other children were presenting. When he heard Franny speak about needed tools, he rushed back and started to think about what kind of tools he would need. He was the last to present his plan. At first he looked reluctant, then he proudly showed off his drawing. For example, he drew two places, one for dying and one for living, and carefully listed the tools he would need He thought, "I would need a shovel, a compass, a magnifying glass, a gun, a pickup and a backpack." His plan was a carefully made map of roads and places After finishing his introduction he showed some elements of his plan to Karl. Although the lesson was already finished, he sat down in his office for another ten minutes, while the others were chatting, cleaning up

and playing around him. He was still working on his plan adding to his list more needed items, like a video camera, knife and so on. Everybody had now left the classroom except for Alex, who was still working on his plan, and his friend Karl faithfully waiting for him.

### *Karl's character functioning together with the drama environment*

When his friend Alex sat down in Karl's office, Karl had a sense of ownership of the place. He explained the system of decoration to Alex. He talked for a long time about the special pottery relief, making his plan later. He seemingly had quite a different plan from Alex. When I asked him, "Do you want to present your plan to the committee?" he closed himself against the possibility, saying, "No, No, No, I'm too shy." He gave his plan to the youngest girl in the classroom to present. When she was presenting his plan, the committee and I asked him about a particular part that we did not understand. He became embarrassed but answered nervously, "Those are traps and there is danger." The plan was returned to him and he continued to work on it thoroughly. When I went to him to show a folder of pictures, he was standing by the table waiting patiently for Alex. I showed them the contents of the folder that I said was left by an earlier explorer. Alex said, "This is a book about Egypt that I made for Karl." Karl took the folder and wrote his name on it. Then he opened "the book" and looked at its contents. On the top was a map of Egypt. The other pictures were statues, ceramic and paintings of Egyptian tombs, gods and pharaohs.

### *The development of intentional states and developmental generative characteristics during the three research days*

1st lesson. The first lesson was preliminary, to discuss voting on the subject of the drama. Within the parameters of the game rules they had leeway to use their intentionality. They could be active and selective, and even for a couple of moments, creative.

2nd lesson. Throughout the time period of sixty minutes, all three children could have an active, creative and selective attitude towards their environment and act according to their intentional states.

3rd lesson. Of the full sixty-minute lesson, the children could use their intentional states and developmentally generative characteristics for only thirty-four minutes, namely when they were creating their plan.

## **Fourth Day or Research**

### *The environment*

This was my first lesson after the Christmas break. The teacher said that most of the children were very tired after the holiday. They seemed happy to see me. We didn't take on any role during this lesson, but I tried to deepen their knowledge about ancient Egypt. I sought intimate relationships with the children without cameras. I wrote the title "Ancient Egypt" in colour on a large sheet of paper and asked them to draw whatever occurred to them in connection with this title. Then I asked them to choose what they wished to learn more about. Three children were interested in pyramids and

all the other in mummies. I had six videos connected with this theme to choose from, one of them almost exclusively about mummies. It was a suitable film for this age group. Breathlessly they watched the thirty-five minute movie. Then I told them two short ancient Egyptian myths and asked them to draw or write in their diaries something about their experiences.

### *Alex and Karl's character functioning together with the environment*

Alex had just arrived back from his holiday in England, but all the others had been at school for three days. Alex and Karl were inseparable, repeatedly hugging one another. Returning with a huge golden watch on his hand, Alex proudly and repeatedly showed it to the rest of the class. He first tried carefully to draw a golden sceptre of the Pharaoh - the symbol of power.

Karl drew a remarkable mummy's head in gold and blue and wrote by the head "King Tut." The children reacted by saying, "It looks so good, it is so beautiful." Several children later tried to copy it. They were engaged because it fulfilled their curiosity. In their diaries they attempted to copy Egyptian hieroglyphics along with the Egyptian male symbol. Everybody else had left, but Alex and Karl continued to work on their drawings. They looked incredibly happy. (Appendix D).

### *Franny's character functioning together with the environment*

Her eyes looked sad, almost haunted. Her situation was difficult. She tried to be a member of the duo, Alex and Karl, but it seemed to me she wasn't really wanted. She seemed to be isolated from the whole group. She drew a picture of a large pyramid on



her sheet and was one of the three who wished to know more about pyramids than mummies. After seeing the movie on mummies, she preferred to draw two pyramids (Appendix D).

### Development

All three of the children could practise their own intentionality. They could make choices through the lesson, and although Franny chose to learn about pyramids instead of mummies, the movie had offered a lot of information about pyramids too.

### **Fifth Day of Research**

My purpose in this lesson remained the same as in the previous ones, namely to create an environment - through the medium of drama - which is organized in such a way that the children can act, make choices and create according to their intentionality. Before we resumed the role of explorers in Egypt, I asked them whether they still wished to be explorers. Fifteen children raised their hands in the affirmative, five were against it, and one was with both sides. The number of children wishing to play this role almost doubled over the start. In my role as Mrs. Morgensten, I offered two choices to start our daily schedule. Task # 1 was listening to a message to us from the Egyptian President. Task #2 was receiving photographs of broken stones from Egypt and then

fitting them together. Every child raised his or her hand in support of the second task. They were very eager to get their letters containing pictures of the stones. Then they could choose their own coloured paper to glue on the items. Some of the children found this task very challenging while others accomplished it with comparative ease, but all seemed to enjoy it. When they finished, several proudly showed their work to the others. I asked all the explorers to come to the “conference room” to listen to the message from the Egyptian President. Here is the content;

“I was happy to hear from my colleagues that your archaeological Canadian explorer team has a great knowledge of the importance of this trip, and how thoroughly you drew up your plan. What we need from the world are genuine scientists who respect our past national mythology. I am glad to inform you that from all the teams throughout the world competing for this prize, you and one from the United States, are the two that are still eligible for the fund which guarantees you the right of the exploration of this tomb. Unfortunately only one team can undertake the trip. I again congratulate you for your responsible work and hope you will obtain the necessary funds to get to the tomb.”

Raja Hassan, President  
Egypt

After they had listened to the message I wondered aloud whether we could win. I said, “I am not sure” and asked their opinion I could hear the children faintly expressing their confidence and saying “yes.” Then they said we could win if they did certain things.

“We will do good things - learn how to fix things.”

“We would blow up the Naziss government buildings.”

“Study more about Egypt.”

“Write reports and study more about Egypt.”

"Learn about the people of Egypt - ancient ones."

"Get paper money and cut it out."

"Work hard to make money - do chores, helping, jobs, sell things that we made."

"Sell horses."

"Make papier mâché mummies, coffins, clay stuff, and sell it."

All eventually agreed that, by making clay statues and papier mâché mummies and selling them, we could earn the money to travel to Egypt and learn more about the ancient culture and thus win. Vanessa, a CBC reporter (actually a volunteer mother) who had heard about our chance to win the Egyptian grant, came with a tape recorder to interview us. Her first question was, "What makes your team so special that you have a chance of winning?" A severely physically handicapped child answered, "We like what we are doing." Then the youngest girl in the group said, "We will work very hard." One boy said, "We can give something to somebody." Another one said, "We can make clay things," Still another girl said, "We can make papier mâché things and sell them."

It was raining all day, and the children couldn't go out on the schoolyard. Perhaps this is why they were more fidgety than usual. I also noticed that the office keys became their symbol of freedom and play.

### *Alex's character functioning together with the drama environment*

As Alex entered the classroom, I noticed his unfocused expression and actions. Two days earlier I had noticed his tired face and asked the reason. He had replied that he was tired because he wasn't able to sleep. This indisposition was probably increased by the fact that he could not leave the classroom all day. His disruptive

behaviour manifested itself mainly in the second part of the lesson, the transition time, as he nervously moved his legs, stuck out his tongue and pretended he was picking his nose to make other children laugh. Attempting to control himself demanded a great effort. Right from the beginning of the class he realized that the majority of the children were for “our project.” He counted the votes himself, exclaiming, “Right on!” When I made the first proposal that if we did not have sufficient interest, we could change the topic, he vehemently replied, “No way! I don’t want to change it!” When I suggested that we put the stones together, he endeavoured to be first in line. On signing the sheet he tried to shove the handicapped girl out of the way, but the little girl told him determinedly, “don’t push.” He stopped then and played a face game with her. This made the little girl feel favoured and happy. He put the photographs on his chosen green paper on the floor and worked on his project with deep concentration. This continued with great patience until he had completed the puzzle. Finishing it, so great was his need to share his reconstructed mummy with his friend that he shouted seven times to his friend, “Karl!”

Then he told him excitedly, “Look! I found a mummy!” Following this, because he had finished his puzzle first, his help was sought by several children who were having difficulty in reconstructing their own pictures. Then he spent around three minutes at Karl’s office and they mutually admired pictures of Egyptian tombs. He then showed a picture of a dead shark and said, “I really like this.” He was the last one to write his name up on his mummy because he cared less about gluing than creating. After listening to the President’s message, I asked them if they thought we could win. In particular, answered, “We can win by blowing up government buildings.” and laughed, adding hurriedly and repeatedly, “The Nazi ones.” My observation is that, as he was destructive in his previous make-believe play, so was he in his choice of how to earn money. However he happily agreed with the class’s unanimous decision to sell clay

statues to obtain money. He was the first child to put forward the idea of selling things, for example selling horses. During the interview with the reporter, Alex stated that we could win our competition by blowing up the government building, but this time he did not mention Nazis. He only said, "We could blow up the government building."

### Karl's character functioning together with the drama environment

Before the class Alex and I had met upstairs in the classroom and he showed me a little black, handmade pyramid. The teacher said that Karl had told her he brought it to school today to show me. He said to me that it brought him luck. Entering the playroom, he went to where the keys were and pulled out a bunch, exclaiming, "I like these!" While waiting for the lesson to start, he used his hand to imitate firing a machine gun at the students. Later he also assisted Alex in counting the children who still wished to be explorers. Then when I introduced the task of the broken stones, he exchanged significant glances (signifying that now they were going to do really exciting, serious things). He showed great patience standing in line to wait for the envelope. Although he had to wait around ten minutes to receive his letter because someone accidentally took it, his face never lost an expression of intense interest. He moved away from the other children to observe the stones minutely. When he finished constructing his double statue, he proudly showed it to Alex and carefully glued on the pieces. As his friend was once more interested in the decoration of his office, he was happy to discuss every picture in detail. They considered which one they liked and why.

Later Karl went to the "conference room" and reserved a place for his friend Alex, who was still gluing his mummy. When I asked the question as to whether we could win, he considered it seriously. Then he came up with an answer that the whole class later

accepted "We can make a bunch of things! We can make what archaeologists look at, mummies and coffins! A bunch of different things from papier mâché..." I enthusiastically repeated what he said, and he continued. "We could make things from clay and sell it." I asked the whole class, "Do you want to do it?" They unanimously shouted, "Yeah, yeah." Even Alex nodded happily. When the reporter asked Karl why we can win, he overcame his shyness. In a loud but almost distorted voice, he said, "We can make clay things."

### *Franny's character functioning together with the drama environment*

At the sun of the lesson, Franny voted both for and against becoming an explorer, she put up her hands to support both choices. She interrupted more than once in a provocative way when I was introducing our schedule. I said then to her that she could have a coffee break when we finished. She smiled at me and looked towards the pretended coffee machine. When she heard about the task of rebuilding the broken stones, however, she happily voted for it. Now motivated, she minutely prepared for the task ahead. Confidently she put together the pieces, and other children who were observing asked for her help. Having seated herself comfortably on the floor, she worked systematically with the pieces of paper. Somebody asked for her help in removing the glue stick and another asked her advice on arranging the stones. During almost the whole lesson she seated herself by a small girl named Mary. She left her on only two occasions, once to put together the stones of the newest girl in the class, Teresa, and another time to look at the finished work, discussing them one by one with Alex. After these successes, her face became more calm and peaceful when she came back to the "conference room." While sitting with Mary on the table, she hugged her. When I asked her if she agreed to create clay things, she answered affirmatively. While

swinging her legs at the table, she accidentally kicked Karl. He became angry and responded by hitting her leg.

*Development of intentional states and developmentally generative characteristics during the fifth research day*

For at least forty-five minutes, all three children were able to use their own intentional states, develop their enterprise and even be creative throughout three tasks, putting the stones together, devising ways to win and giving an interview to the reporter.

### **Sixth Day of Research**

Unfortunately one camera borrowed from the university, which permitted more detailed observation of children's activities, did not function on this day. As a result, I was not able to have as much insight into the actions of the children.

*The drama environment*

I learned from Dorothy Heathcote that we need to shake up the drama again like a snow-shaker to stimulate the children's attention so that they can reaccustom themselves to their role. This was the reason why, although we didn't use their offices much, I took the trouble to remake them, carrying the bulletin boards downstairs from their classroom, retaping large sheets of paper, and so on. For the same reason I made

a new coffee machine and drew up an agenda for the explorers to sign. On the wall, I also pinned papers to stimulate ideas and Egyptian statues for their coming clay work.

To create dramatic tension early in the lesson, I said, “Here is the CBC reporter again. She wants to talk to us, but I don’t know why.” This statement encouraged the children to wait patiently to sign their sheet, but when they came to the conference room, they were quite excited by the images of ancient statues. This meant it was some time before the reporter and her assistant could begin. Another reason for my reconvening the conference was to induce Alex to reconsider his statement about bombing the government building and to help the other children see that we cannot talk in an irresponsible way and need to consider the intentionality of others.

After the “interview” with the reporter, I asked the children if they would like to begin their clay work now. In chorus, they enthusiastically called out, “Yes!” In the art room there was a real workshop atmosphere with singing. This exhilaration lasted for more than thirty minutes.

#### *Alex’s character functioning together with the drama environment*

Alex behaved distractedly as usual when he came in. He attempted to remove the new lock above the coffee machine. When I announced that the reporter was here waiting for us, he seemingly became engaged in the drama. Signing the sheet, he visibly enjoyed possessing the key. When I offered Alex a choice of pictures to stimulate his imagination for our coming art work, he said that he did not need anyone because he would like to use his own ideas. In the “conference room” he choose to sit



at the highest table, and during the conference, he behaved as though he were the leader. The reporter began by saying, "We talked last week about airing my information on my TV station. I have a problem. My company did not allow me to do this. I can't put the subject of the bomb in my program." "What!" exclaimed Alex laughingly, recognizing his own idea. The reporter continued, "I would have lost my job. I would not be able to feed my children, pay my rent I would be homeless." "I said the Nazi government!" rejoined Alex. The reporter answered, "You said, to bomb the government building and this means the Canadian." I interrupted by saying Mr. Schubert meant the Nazis, who actually existed in the past. The reporter then asked him, "What would you say now..."

Stretching his hand out, Alex said, "I would just say 'hello,' that is all!" The reporter added. "What would you say about your job?" Alex replied clearly, "I tell you what my job is. To find mummies. That's all." He added also, "I would give you one million dollars." I then said, "Mr Schubert. Your statement must be duly considered for it involves the rest of your team!" Answering then, Alex said, "I would give a thousand dollars back to you." The reporter answered. "It was very helpful to me that you reconsider you statement. What do you think now, John?" Alex asked one of the reporter's helpers, sedately sitting by. To my great surprise, suddenly a teacher taking the role of secretary began to talk. I am the secretary and I must write down every word. The idea of the bomb is not clear I am not using that any more," exclaimed Alex. The secretary continued, "What are we trying to do? Are we attempting to win?" As a teacher myself, I was afraid that we adults were demanding too much from Alex I said then, "He was just talking about the past, which happened almost sixty years ago." Alex interjected "No, it was at least a hundred years ago!" The secretary went on, "What about the Canadian team? Canadians don't use bombs. They try to negotiate." "Oh!" exclaimed Alex, with a little mocking surprise. The secretary asked, "Do you think we

can solve problems with bombs.” Alex answered that first, “Yes,” but then added, “I mean, no.” The reporter then said, “Thank you, Mr. Schubert, I may not lose my job.” Afterwards I asked who was ready for the job of making statues. Alex affirmatively answered to my question with a loud “I am!” and waved his hand.

We went then to the classroom already organized for their play-work upstairs. The students all received wooden sticks, but Alex used his as a knife to stab others. When he got to the piece of clay in his hand, however, his attitude totally changed. He worked thoroughly with the material. While creating the mummy he started to sing, and the others joined in.

Then he put together all his material to make a large tortoise. Then he liked Karl's pyramid so much that he changed his tortoise into a tiny pyramid and a larger volcano. After finishing his own work, he regarded the others' creations with great curiosity. All the children, including Alex, complained about having to stop our activity, but it was time to go home. Going back to his place, Alex took time to create a man from clay and stabbed it repeatedly. Then he used the stick to torture the body. Playing with his friend later, he became so absorbed in another toy that he didn't notice everyone had gone home. “School is over, said the teacher. “Do you not want to go home?” It was interesting to note that, in almost all five drama lessons, Alex wanted to stay overtime.

#### *Karl's character functioning together with the drama environment*

Karl started the class standing before the old iron keys. He and his friend discussed which key was most interesting. When I asked the class to choose their

favourite piece from the Egyptian exhibit that I had made, Karl choose something he had always admired, a gold statue from the Tutankhamen tomb. He was continually holding the picture until he arrived in his classroom. Unfortunately I have no record of Karl's reaction to the "reporter's interview" with Alex. He told me in his classroom that he didn't wish to make a clay statue based on the golden one because it was too difficult for him I asked him if he would like to go downstairs in his "office" and choose something else. He said, "Yes," and we went downstairs. He eventually chose a tiny picture from his "office wall" with the sun setting behind two pyramids. Coming by the library, I went in to get another pyramid book for him which showed a pyramid from different directions. When I showed it to him, he said that he had already borrowed this book once and didn't like it. He kneaded his clay and rolled it for a long time. He then cut out three triangles and carefully put them together. When he was ready he exclaimed in a happy but distorted voice. "Okay, here is my pyramid!" Then he showed his work to his friend Alex. Now he contradicted his previous statement wanting the book by exploring it greedily and finding something interesting to show his friend. When he noticed his friend was stabbing the clay body, he joined him in doing the same. Together they pierced the whole body. After his friend had poned Karl, with a smile on his face, continued to torture the body. Preparing to leave, he began to bully the same vulnerable boy that he and Alex often bullied. The two of them started to play but reluctantly stopped because the teacher said school was over.

### *Franny's character functioning together with the drama environment*

Franny did not wait patiently to sign the sheet like the others but came from the

other side of the table to sign and get the key. Happily swinging it and talking to herself animatedly, she went alone to her office. She was obviously in an imaginary world looking at the lion decorations, spending most of her time in front of her decoration, a very muddy lion. Her office mate arrived and they discussed this lion. Then she went to the "conference room," sat down by herself and relaxed. After Alex arrived, they were drawn to each other and again sat together on the high table. Franny moved progressively closer to Alex. When Alex hesitated over what to say to the reporter concerning his work as an explorer, Franny twice tried to help by whispering her own ideas. When the "secretary" (teacher) was giving her opinion. Franny nonchalantly left and went to the coffee machine. She came back for Alex and took him to the coffee machine Franny and Alex tried everything out, including pressing all the buttons. Tiring of this, they came back to the group. I then said. Put up your hands, those who are ready for our job." "I am," shouted Alex, and Franny enthusiastically raised her hand. While packing to go to the other room, they reversed their role as school-children. During this transition period, Alex rolled on the floor and pretended to shoot. Franny followed suit When they lined up, Alex began to shadowbox with other children; with Franny it became real. Franny hardly defended herself but withdrew within herself. My impression was that she almost allowed this punching in order to retain Alex's friendship. In the art room she worked thoroughly on her clay model, apparently enjoying it. First she used the statue of an Egyptian cat as a model. When I saw that her cat was very flat on a paper, I told that she need to be aware that this cannot be put in the oven. She replied, "This doesn't matter because I like it that way." Later I noticed that she also made a big pot to put in the oven.

Development of intentional states and developmentally generative characteristics during the Six research day

In this drama context, in the role of explorers, the children decided to create pieces of clay statues, sell them to obtain money to travel to Egypt and learn more of its ancient culture to win the first prize. During these thirty-five minutes, they could make full use of their intentionality and their developmentally generative characteristics, that is, they could develop their enterprise, have choices and be creative. During the time with the reporter, Alex had the chance to have an active, creative and selective attitude. His violent attitude came to the surface three times, however, and always during transition periods when the environment wasn't ready yet to use his developmentally generative characteristics.

**Journal Entry for January 19th**

The students were studying the weather. One of the girls brought in a windmill. As she was opening the plastic wrapping, Alex said, "I like popping those because it sounds like bullets!" Franny tried to sit closer to Alex and Karl, but Alex ruddy mocked and ridiculed her. When the teacher put the windmill outside the window on a trial period, Franny laid herself on the back of the teacher for as long as she could in a hugging way. Her hair was divided into little braids and often covered her face; she was always chewing one of the braids. She said to me, "My mother can braid the hair of all six of us like this." Since the topic was the wind, I asked the teacher if she wished me to tell Aesop's fable, "The Sun and the Wind." She said she would like it, and I told my own version of the tale. The children listened to me silently and clapped when I finished (I heard a child's voice saying, "This was the best story I have ever heard.") Not being in charge of the lesson, I couldn't continue. The teacher, however, asked the children to play the sun and the wind and suggested they make the appropriate faces. Alex

played the wind, looking a bit awkward. I suggested to the teacher that I play the gardener's role because it would help the children to play their own roles. She agreed, and the children clapped and enjoyed our play. Alex almost cried because, as the wind, he could not be a winner. I too would have preferred that Alex play the gentle but persistent sun, but it was not for me to say. Then I saw Alex make a little man covered with red. (The children's job was to create scenery for the story.) While playing the role of the Wind, he tore the little man apart. He tore off its head several times and then all of its body parts one by one. He did these activities so quietly that the teacher didn't notice. He showed some of the children these actions, however, with the remark "isn't it funny?" Rowena said. It is not funny, Alex!". Afterwards, at least four girls echoed Rowena. Karl in imitation of Alex, also made a little man and came to Alex's table where he gleefully and slowly tore the little man apart. When I informed the teacher about these actions, she said, "In spite of our warning to the parents about the video games, they have bought him new violent ones. I learned this from his new journal." I found it interesting that Karl wrote in his journal that he wouldn't like any person to die. I think he performs these violent actions to please Alex (Appendix B).

In the school newsletter there was an announcement of a coming week when nobody could plug in their videos or televisions. Alex exclaimed, "It is not possible! What can we do on this week? We are all addicted!"

If he spends most of his afternoons exhibiting a violent and destructive attitude towards his environment through his video games, we must not be surprised if his behaviour in school becomes violent. As the brain develops in a useable fashion (Perry, 1996, p. 13) the more time a child spends in destructive behaviour towards his environment, the more violent he becomes. And the more time he spends exhibiting a

positive attitude towards his environment and the more we can create this environment for him — the more chance we have to prevent his violent behaviour.

**School Environment and the Researcher Character functioning together (Based on the Journal of January 25)**

The “proximal processes” which the researcher<sup>3</sup> has been observing in her research, and which through time regenerates human development, are bi-polar. Not only are the children affected by the environment in this process, but the children also affect their environment. During these exchanges with the children, by the sixth lesson, the researcher has not noticed any particular alterations in her own intentionality. For this reason, until January 25, the researcher has not needed to give special attention to the bi-polarity of the “proximal processes.”

On January 25, 1999, the researcher arrived at the school to find the classroom empty. She didn't know where the children were. Later she found them in the library listening to a storyteller. She was able to hear his last humorous story, which caused the children to laugh a great deal. She heard that his previous story had been “Jack and the Beanstalk.” Afterward the teacher gave the children time to play freely in the

classroom. The researcher went with the class to observe the children. Alex chose to create a toy gun with several muzzles, which he used to demolish the castles created by other children. Noticing this, the researcher went to him and said, "Please play with something else that doesn't destroy the creations of other children." Then Karl ran to her for support and exclaimed, "Magdi! Alex is really attacking me! Defend me please!" She went to the field of conflict and said to Alex again, "It would be so good, Alex, if you could use your great energy to create something. For example, make a hammer and build something with it!" "Yes!" he shouted, "Let's make a robot." Then

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<sup>3</sup> I changed from first person, singular, because I wished to capture the changes in myself from the point of view of an observer.

they became quiet and made a large robot. Then they began to attach muzzles everywhere on this toy also. The researcher then asked Alex, "Who will the robot attack? The bad people." "No." he said, "Everybody This is just a killing robot". It was very shocking for the researcher to hear this. Sitting down, she wondered how she could help. During her observation that Alex in his play constantly reverted to the theme of violence by creating a robot which killed indiscriminately, she considered these moments more significant than other teachers might have done. Last year when two boys aged thirteen and eleven killed five adults and children and wounded ten others, the researcher read in *Time Magazine* their grandparents' comments that these children had spent many hours playing violent video games. The eleven-year-old boy's grandfather said, "he played video games with guns, there is no limit to who can play those, you are shooting the enemy or you are going to get shot." (*Time*, April 1998, p. 19). She researched a possible connection between playing the role of a killer in childhood and actually becoming one. Judging from her own childhood and her



theoretical reading on the subject, she found that there is a connection, perhaps a deep one.

Playing at building homes can help us to become builders, while playing violent games can promote violence. Since the researcher's belief is deeply rooted in this idea, explained previously, she wondered if she could change her drama environment to encourage these two children to be more considerate of the intentionality of others. She thought that it was not enough to tell a child, "I don't want you to play violent games," but that educators must offer this child more positive narratives. The schools have to realize that a child's world making includes competition with alternative, competing cultures. It is important that schools prevail, she thought, or the result for society will be deplorable. As Jerome Bruner said, "Schools, more than we have realized, compete with myriad forms of 'anti-schools' as a provider of agency, identity and self-esteem.... Schools don't simply equip kids with skills and self-esteem or not, they are in competition with other parts of society that can do this, but with deplorable consequences for the society." (Bruner, 1996, p. 38)

The researcher then decided to look at Alex's journal again. Once again it contained nothing but news about two new violent video games (Appendix B). Then she decided that she would try to communicate with Alex and Karl on a deeper level.

During the lunch break Karl showed Alex a paper with Egyptian hieroglyphics and suggested to Alex that they play with these secret letters during the break. "No, not any more," answered Alex. Instead he took a large new book from his back pack and said to Karl, "Let's read this." Karl, quite disturbed, replied, "But I don't want it." Almost crying, he turned to the researcher and implored, "He doesn't want to play with these

any more.” As she looked at the book, the teacher happily and proudly told her, “This is the book Alex has been reading during the last few days.” The researcher saw that it was on a western topic. Then Alex talked so convincingly to Karl that he gave up his intentions to play with the Egyptian hieroglyphics and went with Alex to look at his new book.

The researcher couldn't go to the schoolyard during lunch break since she was making arrangements to fire clay. After recess she heard that Alex and Karl were going to be punished for slashing at other children on the playground. Their classmates also stated that Alex and Karl were very violent in the schoolyard during the lunch break. As a punishment, they would not be permitted to play at recess the following day. Karl accepted his punishment, but Alex was defiant and said, “Then I am not coming to school tomorrow.” The teacher tried to talk to Alex, then later said, “Look children, all the toys are mixed up, we need to sort them out.” Alex, in his daze, didn't recognize the intentionality of the teacher and continued talking loudly. The teacher lost patience and sent him to stand outside in the corridor. Alex remained there for ten minutes. Trying to be helpful, the researcher went out to talk to Alex. She tried to reach a deeper communication level by talking to him. He opened up to the extent of crying very bitterly. She wiped his tears away and said to him, “You didn't recognize what your teacher wanted to do, and she was very sensitive to your inattentiveness. She does care for you.” He said though, “I don't think so. I am standing here like this.” He then started to cry again, and I felt his intense suffering. She said, “It would be better if you put your energy in sport and not in violence, since that makes other people angry.” He simply resumed his weeping. The research then asked him what sports he liked best. He listed three with a preference for soccer. She said to him, “Tell your parents to have you play soccer and don't sit all day in front of the video games. Would they do that?” Sadly he said, “I don't know, I don't know.” And he shook his head. When the teacher

came out, the researcher informed her that Alex wanted to play soccer. She said, that in a spirit of co-operation, she would write a note to his parents in favour of his playing soccer. When Alex came in his behaviour abruptly changed. He sat down at his desk and carefully started to rearrange the toys according to the teacher's plan. After the others had left, he was still working hard regrouping the play things.

### **Seventh Day of Research**

For the first time in more than six weeks, the children did not encounter a drama environment when they came in. They seemed disappointed, the continual rain also increased their frustration. I was not able to help them, however, as I had been asked by a school authority not to play games in the classroom because this disturbed other classes. As a result of yesterday's violence in my preparation for my drama structure, I shifted my focus from promoting their own intentionality and developmentally generative characteristics, to having them observe and respond to the intentionality of others.

I followed Dorothy Heathcote's idea regarding a bully classroom, namely placing a handicapped person in a Mantle of the Expert drama situation so that the children would be considerate of his or her needs. My plan was that a social worker would come

to talk to our group of explorers about the handicapped person before he or she appeared. To resume the drama and to help create tension, I decided that the reporter should return and claim the promised \$1,000. The roles of handicapped person and reporter were to have been played by the same parent, who was experienced in acting and had asked to volunteer for my class. The teacher was to have played the social worker. Before the class started, the parent appeared smiling and said she was unable to come today. As I was unable to carry out my original drama structure, I decided to use the opportunity to consider the children's intentional states at a deeper level. I wanted their genuine opinion, out of role, about their plan of selling the sculpture they had made to travel and learn more about ancient Egyptian culture. None of them wanted to sell the statues, however, they wanted to keep them to show their parents. Their need to proudly show their very first sculptures was greater than their need to go on with their play, they decided.

Wishing to have more insight into their feelings about our Egyptian drama, I put a chair in the midst of the circle and asked them in turn to sit and express their thoughts and feelings. I learned that one little boy didn't wish to travel to Egypt because he thought there were traps there. A girl preferred to play real fun games. The others still seemed enthusiastic about continuing our play. I decided then that I would try to continue. The social worker would come after all.

I began, "Explorers!" I felt from their silence that they were once more in the play - I handed out numerous cards announcing the coming of the social worker. But the "social worker" arrived in her teacher role carrying a map of Egypt and, to my surprise, began explaining its geography. Fearing that the children were slipping into the teacher/student relationship, I interrupted her by showing the "explorers" a photograph of a person working in an Egyptian tomb. I said that our Canadian team could win the

competition if she joined us because she knew the location of the secret tombs. Then Alex butted in. He didn't want to go with the Canadian team because he is an American. The teacher rejoined. "You are with the Canadian team now." I noticed that Alex couldn't identify himself as a Canadian. He confirmed this by answering the teacher. "I'd like to stop it." This sentence resonated through the other children.

After he had spoken, I still wished to see what the whole class wanted. First I gave them little cards on which to vote yes or no. I counted the votes afterwards Nine were for continuing while eleven were against. Once the minority learned of their defeat, although they were sitting quietly, they looked dejected while the victors were jubilant. (I myself was surprised; the nine children who voted for it were originally not interested in subject of ancient Egypt. Having observed these children before, I felt they were thirsty for knowledge.) One of the girls later regretted that she voted negatively. She changed her mind. The new boy who was allowed to vote, although he had never participated in the drama, voted negatively. It seemed to me he wanted to please the other boys who voted the same way. I wanted the children to draw and write something in their drama journal so that I could learn more deeply about their intentionality. I had expressly told them not to draw about their needs for games (I said I would try to arrange games for them for a short time, probably in the gym), but rather to draw or write about the subject they wanted for our drama project. Nevertheless, many drew a big tree in the schoolyard where we played games together and they depicted themselves playing under the tree. Looking at their drawings, I felt that they expressed the children's deepest wishes. Naturally they were unique and individual. One girl drew a red magpie, and with a smile said that she wished to talk with it. Two boys wished to know about space and two others about mountain climbing, two or three wished to

return to our former subjects and two boys' drawings reflected the influence of violent video shows (see Appendix C).

*Alex and Karl 'a character functioning together with the environment*

Out of role, we sat together in a circle and for the first time Karl and Alex didn't want to join. I asked them to join us in our circle and they reluctantly did. As they were settling, they kissed each other on their lips. When I asked them about selling the statues, Alex said that he would like to sell the statues for real money to give to his parents. When I put the chair into the middle, Alex was the first who wished to sit there. Nevertheless, he was embarrassed and didn't know what to say. Karl whispered to him, desperately, almost falling out of his chair, "Say that you want to go on with the Egyptian play." Alex was compliant and repeated what Karl had asked him to say. Karl seemed very pleased. Alex didn't wish to leave his prominent scat and asked children to question him. Nobody wanted to ask him anything. He then asked if he could pick the next candidate. I assented, and he recited a children's rhyme and picked the next child. He was very fidgety. I felt that this was because he was forbidden to play during recess as a punishment and was frustrated that we didn't start with the drama as usual. It was extremely difficult for him to listen to another child. When I gave out the cards announcing the social worker, Alex and Karl were both eager to get one. It seemed that they were both ready to play until Alex decided not to identify with the Canadian team. He repeated, almost proudly, "I am an American!" Alex's rejection of the play was followed by Karl.

Going upstairs to draw wishes in his journal, Karl took with him a couple of coffee sticks. He secretly began stabbing his bench-mate. In their journals, both Karl and Alex drew dreadful things that they wished to play about Karl drew large dinosaurs being attacked by a man with a rifle. When I asked the significance of this, he replied, “This is the picture of my favourite movie, the Lost World” (Appendix C). He said that he was reading the book since he couldn’t get this part of the video series. When I borrowed a Lost World video, I found it was a fictitious, scary movie in which long episodes showed dinosaurs being tortured. Alex drew several pages based on another movie, South Park. When I asked about the spots around the little man in his drawing, he replied, “It is blood” (Appendix C). I took out the movie to see Alex’s choice. The world depicted in this movie was horrible dead bodies blown apart by rifles, every second word a profanity, and the smallest child is treated the worst, dragged through a broken window and so on. The aliens took the smallest child. Alex is the smallest child in his large family, too, and probably identified with this child. He said in one of our games that his greatest wish was to meet an alien.

### Franny's character functioning together with the environment

Franny sat near the new boy who had come this week. She looked like a tethered little colt, frustrated that we were not going to play our drama. The new boy seemed to be trying to adjust to other boys in the class. I noticed yesterday that Franny and the new boy really enjoyed one another’s company and made silly faces with one another. Franny wanted to flow with the stream except on one occasion when the teacher asked how many children thought they could focus on the explorers’ play. Franny put up her

hand, although just a few children put up their hands this time. When they voted, however, she marked her slip with a cross. Her decision was probably influenced by the boys, for once she realized there would be no more Egyptian drama, her face became sad. I find it quite significant that she tried to express her deep intentionality by means of the journal. She repeatedly asked her teacher for help in writing the letters of the alphabet and made a great effort to write her own intentionality. The teacher accordingly asked. "What do you wish to write about?" She answered, "I want to write down that I am sorry that I said the 'X'. I really like the game" (Appendix C).

### *Seventh lesson environment arid the researcher character functioning together*

The researcher was thoroughly prepared to carry out her drama structure. She had learned this from Dorothy Heathcote, who had said to her in a conversation, "Don't plan fast, don't plan to go deep, but plan thoroughly." (The quotation may not be exact, since my English wasn't very good then.) This had always worked for the researcher. Today it failed, however, because her assistant was unable to come. The researcher had to plan fast but tried to go deep.

At the beginning of her research, she didn't realize the intensity of violence she would have to face. After this lesson, reading the drama journals of the two boys, she saw how deeply these two were engrossed in violence, not only from playing video games but from watching violent movies. Now the researcher revisited her plan, she could shift her drama towards these subjects and try to teach them as Dorothy Heathcote did with her often-used drama of "robbing banks" through which she taught the children how to share and so on.



Discussing this research problem with David Booth, she found that he did not agree with this type of "robbing banks" drama. He suggested offering the children a different world by telling them stories, for example, from her own culture. She replied by saying that in that case she would have to change her research topic. The Mantle of The Expert. He countered, "You don't, because in these drama the children will be experts too. They will be experts in solving problems."

The researcher recalled a telephone conversation the previous year with Dorothy Heathcote in which the researcher had said that David Booth's ideas had lately come to play an important role in her work. Dorothy exclaimed, "But he uses stories!" The researcher responded by explaining her own view. "Based on storytelling, the children can also build their own drama by using their own ideas." She concurred, saying, "I have started to realize that." The researcher was disposed towards David Booth's suggestions because she knew that storytelling, in the words of noted child psychologist Bruce D. Perry (1998), contributes significantly to controlling impulsivity in violent children. According to Perry, the next most useful means of controlling the lower brain is by using storytelling, drama and theatre (Perry and his associates, 1998, p 4). As a result she decided that in the future she would probably use a somewhat different type of drama based on stories in which the children would still be experts. As a starting point for the drama, she would use stories with an important message about recognizing others' intentionality'. She recalled a letter she received from Brian Vanderberg at the end of 1998. "The therapeutic meaning and use of play depends upon the child's particular problem and issue, and play interventions must be tailored to the particular needs of the child, expressing intentionalities for those with internalizing difficulties, learning to appropriately respond to the intentionalities of other children with externalizing problems. Good luck."

As an alternative, the researcher could have chosen to work with a group of ten children for one hour while the teacher worked with the rest of the class in the library. In this way the researcher might have been able to use both types of drama.

Nevertheless she decided against this, because she felt it was important to keep the whole class community together and develop it. She believes that a child's unique personality can arise from a collaborative community (Mead, 1934, p. 141) and that drama is a good medium for this purpose.

## **Eight Day of Research**

### *Environment*

I began by reminding the children that it was their wish not to sell the Egyptian sculptures that they had made but to give them to their parents. "I think," I said, "these sculptures will be a suitable and nice gift for Valentine's Day." I wanted them to feel their own intentionality and also to think of the intentionality of their parents, that the gift was what their parents would really like. So I asked them to think, when they finished their creation, what the person to whom they were going to give their gift would really like.

When they sat down at the table, they found a colourful arrangement of paint on it. I also showed them larger and smaller boxes they could use for packing their gifts and National Geographies they could cut out and use for wrapping their boxes. They painted their statues, then wrapped and packed them, with the greatest care. The environment again took on the aspect of a workshop. It was a pleasant surprise for me to see how many children took an interest in the archaeological pictures of ancient vases, masks, excavation sites and so on.

[Unfortunately, since only one video was working because of a co-worker's illness, very significant moments for the class were not documented.]

*Alex and Karl's character functioning together with the environment*

Alex could hardly wait to obtain his baked volcano. He called it “my Egyptian ceramic.” He asked me if he might use his special brush for this task. Since he insisted on using it, we searched and found it under two big boxes, well hidden. He chose carefully a bright yellow colour and painted his volcano very slowly. I was surprised at the amount of black paint he dabbed inside the volcano. I believe that Alex's making of the volcano had a symbolic meaning reflecting his imaginative choice. He put this black paint into the volcano as though he was putting in lava. Erik Erickson, after observing the creations of several children during their play time, realized that these have significant symbolic meanings referring to the children's character. Later examinations of the same child as a grown up had proved the veracity of these symbols. When I looked at this volcano filled with such elaborately created lava, knowing Alex's explosive nature, I sensed at this moment that I was experiencing what Erickson had been talking about (Erickson, 1977, p. 32). When looking for magazine pictures to cover his box, Alex insisted on finding a picture similar to his friend Karl's underwater pictures. First he found whale pictures (my co-worker helped him look through several National Geographies), which in the end he did not use. Eventually he covered his box with exactly the same type of pictures of divers as Karl had.

Of all the class, Karl was the first to sit down and start painting. Although he sat at a considerable distance from Alex, he also chose black and yellow to paint his pyramid. After this he chose pictures of underwater divers to cover his box. On

finishing, he asked for paper and cautiously wrapped his statute. Franny asked him, "Do you like mine, Karl?" He answered inconsiderately and sharply, "No!" Later, Karl was called by Alex to look at his underwater pictures. Then Karl went to wrap his friend's statue. It seemed almost ritualistic the way he helped his classmate. Afterwards Karl lifted up his own box and proudly displayed it. He then attempted to help Franny and Other children to bundle up their presents and he said to me confidently. "I helped Alex to bundle up his stuff."

It should be noted that Alex was remarkably patient in both asking and waiting for the scissors (he asked for them five or six times) and that he was now trying to follow Karl's intentionality in his choice of pictures.

After this Alex put his small box inside a big one. Setting himself in an open space in classroom, he said, "I want to sell these. All people who want to see it come here. I made these things." Two of the statutes he had made with a professional terra cotta and stoneware artist who comes to the school once a week, parents pay extra for his after-hour services. Alex repeated, "does anybody want to buy it? It is \$10.00." Karl indicated by raising his hand that he would like to buy it. Alex said, "you pay me the money and then I will give it to you." Karl said, "I will bring it tomorrow." Pointing to the volcano, Alex said, "it is now \$6.50 + tax." An other voice piped up, "It is cool! This box was made in China." Another child named, Robert, said he would like buy Alex's old ghost statue. Alex said to him, "you have to pay \$15.00 for it!" Then Alex increased it to \$20.00 plus tax, Karl on his part wished to hold it as did many of the other children. Alex refused, however, Robert continued to supplicate Alex by stretching out his hand to show that he could carry it home safely. Other children made the same gesture to Alex. As the children got ready to depart. Alex remained seated, drawing up a contract.

In pearl-type letters he wrote, "Karl is going to buy my clay car and Karl is going to be in charge of my stock."

Alex put Karl in charge because he was going away to a ski resort for four days. He left the contract in the large box.

### *Franny's character functioning together with the environment*

When I told the children their tasks, Franny was serious and attentive. Vivaciously she raised her hand. Coming to the table she first helped Karl to mend his brush. Then she carefully chose six brushes for the six different colours. In this way the five other children at the same table were able to keep their colours clean as well. She was absorbed in her painting for a full hour and she managed to do it without mixing the colours. Her artifacts were true artistic creations. Her face displayed no reaction to Karl's rejection, which was more than compensated for by several students' admiration of her art work. When another visiting teacher asked, "What is this?" Franny repeated twice, "An Egypt thing ... I am giving it to my Dad." Her other ceramic was a little cat which she painted brown. (Later I was informed that she was going to sell it to her mother!) After this she went around looking at the work of the other children. She chose a large box for her two pieces and tried to cover them with soft paper. She tried to stick together the box top with masking tape but didn't quite succeed by the end of the lesson.

Development of intentional states and developmentally generative characteristics during the eighth research day

During a lesson of sixty minutes, all three children were able to be active, creative and selective towards their environment according to their greatest beliefs and wishes. Franny and Karl were thinking of the intentionality of other people, namely those to whom they were going to give their gifts. Alex, on the other hand, did not wish to make any other person happy without self-interest. His intentionality was to see how much these creations were worth on the market. (Later I learned that Franny gave the beautiful ashtray to her father, but she sold the brown cat to her mother.) I observed another type of development. These clay objects were made when they were Egyptian explorers. As a researcher, I sense that the children can construct a work of higher quality as explorers in a play context than as children simply performing a manual task. Vygotsky says, "A child's greatest achievements are possible in play, achievements that tomorrow will become her basic level of real action and morality ..." (Vygotsky, 1990, p. 288). I think drama created the zone of proximal development. The children were aware and proud of this higher quality (also true for their hieroglyphic drawing, see Appendix D). As an indication, they were shaking with a desire to give these gifts to their parents. I further think that, in this particular lesson, they were exceptionally helpful and patient towards one another. I think this was due to the dynamic balance between their great intention to make these artifacts and also their intentions to please the most passionately regarded persons in their lives, or in the case of Alex, to please his "customer."

### **School Environment and the Researcher Character Functioning Together (Based on the Journal. February 18th)**

First I would like to comment on the “proximal processes” I am observing in this research. Not only do I myself affect the child, but I also am affected by the child and the entire school environment. When I observe these changes in myself, I prefer to write about myself in the third person.

On February 15 the researcher wasn’t able to hold a lesson because at her usual time, Thursday afternoon, a school assembly was taking place. The teacher also informed the researcher of an exciting project going on at the school, in a few weeks time the children would display their crafts at a school fair. The teacher wanted them to chose a symbol from a fairy talc and plastically construct it. She said, “It is for this reason that I must tell as many fairy tales to the children this week as possible.” The researcher became enthusiastic and herself tried out this task of choosing a symbol from a fairy talk. Then she said to the teacher that she would probably pick something from “The Snow Queen” by Hans Christian Anderson. The teacher also became excited and wished to hear about the researcher’s chosen symbol. The researcher said that

her symbol would be the hot tears of Gerda, the protagonist of "The Snow Queen," which melted her best friend Kai's frozen heart. The teacher asked if she would tell this story to the children. The researcher had not read the story for more than twenty years, but would look it up. They agreed that she would tell it just before her usual class.

After reading the story, the researcher realized that it contained important messages for the children that she was observing. The story presents a power — the power of a magnanimous heart — that is completely different from the power that these children admire.

This is Gerda's strength. The researcher believed that the children should get to know this type of human value, so different from what they often watch on TV or experience through playing some video games.

On the researcher's arrival, the children had difficulty settling down. She allowed them to relax on the carpet for a short time. When she started the story, though, they became quite involved. She observed that they were listening breathlessly for more than three-quarters of an hour. Unfortunately, they couldn't reflect on the story because they had to rush to another class. When they returned to their regular classroom, where the researcher was still listening to the teacher talk about her future plans, she felt someone touching her thigh. The tiniest girl of the class and her girl friend were carrying their backpacks. "What do you want, Carol and Kathleen?" the researcher asked "Oh, we really loved your story," they cried joyously.



## **Ninth Day of Research**

I asked the school board for permission to acquire another co-worker, because Judith Szijj, had to make a necessary but unforeseen journey. During my research I also realized that I wanted somebody to work with me who could take a role in our drama if necessary. I asked Monica Prendergast, a highschool drama teacher. Although the school board had given its permission for an extra co-worker taking part in my research, unfortunately Monica wasn't able to come this time. When one of my graduate student colleagues, Cam Culham, asked to observe my work at the school, in my need I asked him to help me. His presence had a very favourable effect on the lesson. He was open to the children and they responded with trust towards him. As the volunteer parent also came to the class, the community feeling that developed reminded me of the drama centre in which I worked in Hungary.

I asked the vice-principal for special permission to do warmup games with the children, which I received (It was previously forbidden because of the high noise level of the games).

As the students' regular teacher got sick the previous week, they had a substitute teacher whom I observed working with the class for a morning. Her method of working with the children did not seem to produce favourable results. Her disciplinary measures in particular, negatively influenced the children's behaviour throughout the week. Her disciplinary paradigm was to draw three stars on the blackboard, writing the names of the good students who obtained these stars. If a child so much as whispered, his or her name was erased (I think in this type of structure, the child is a puppet in the hands of the teacher's intentionality and the parents' wishes. His or her own intentionality - apart from pleasing or her parents - is not taken into consideration).

Afterwards, upon her return, the regular teacher disregarded this paradigm and found the class difficult to teach, the children's unique intentionality had been suppressed all week and exploded when the opportunity arose.

### Environment

I divided the class into two groups with the purpose of further exploring the divergent intentionalities of the two groups. One group wished to engage in discourse with animals (eventually they chose the polar bear) while the other group wished to engage in play about zombies. I was further influenced by a beneficial experience with a smaller, independent group in my university class. Apart from using their own intentionality, these lessons are also designed to stress the development of children to try to recognize the intentionality of others.

Recently one of my committee members recommended that I should "attempt to draw the students into my own world." This would seem contradictory to my original purpose of developing the unique intentionalities of my students. If I involve the

children in my own world and impress upon them my own beliefs, tastes and choices, am I then giving them enough leeway to use their own intentionality? I attempted to do this by telling them the story of the Snow Queen, which showed me that I could pursue this approach. My committee member's idea has merits as I observed its effectiveness in this professor's class. I noted that the students in his class were able to use their own unique intentionality exceptionally well.

I prepared myself for this lesson by using two different tales. I used an Inuit tale entitled "The Woman who Raised a Bear as her Own Son" for the first group and a Central Russian tale entitled "Good and Evil" for the second group. I wished to tell both of these stories by heart. With the first group I began with games of movement, and following a bit of relaxation, I related to them the story of the polar bear. During the storytelling the children became intensely absorbed. Then together they created a still image of the frozen bear club. Going upstairs, they recorded their experiences in their drama journals (I heard later that one of the boys had written down the whole tale, which I find remarkable for a Grade 1 student).

When the second group arrived at class, I was surprised that eight of the nine children had a problem of some kind physical handicap, English as a second language, violent behaviour and so on. When I first asked them whether they wished to continue their play as zombies, the whole group with great enthusiasm raised their hands. From the beginning, three boys wished to draw rather than participate in the warmup games. I gave them the choice of participating or returning to their classroom. Two of them - Karl and Alex - were the influential leaders of the whole group. They chose to leave. I called the rest of the class for another vote on the subject of play and the whole group changed its decision without exception from zombies to polar bear (I never mentioned anything about polar bears. It was their choice. I don't think that they heard about the

bear subject from the other group, because before they came in, the other group had left). I then told the same story for the second group as for the first. After creating the image of the big bear, we still had time to play chosen moments from the story. The work within the small group gave the possibility of a deeper relationship than in the larger group. I remember lovely deep moments during this drama lesson. My partners were a handicapped girl named Erica and a very quiet

Charles whose native language was Chinese. Canadian culture was entirely new to him, thus he was primarily an observer. Erica and I tried to hunt in the terrible weather. Suddenly Charles took the role of a bear and brought us different kinds of fish as food. Erica enjoyed this so much that she was unable to restrain her joyous laugh. Franny became a cherished little bear cub until two other boys entered the story and began to wrestle with Franny as a bear cub. One result of this work was that one of the boys, Milosh, chose the bear subject for his contribution to the curriculum fair of the class. That day he made a very beautiful clay bear sculpture.

### *Franny's character functioning together with the environment*

Franny had a great day. First in the group to catch the bull in the warmup game, she became the bull herself, she was a fast runner. Although abused on three occasions by Alex, she did not allow herself to be distressed. During her relaxation exercise she listened to her own heart beat and drummed to its rhythm. She had a joyful expression while listening to other children's heart beat. She was helpful and full of life throughout. During the presence of the two boys, Alex and Karl, she voted for the "zombies" subject for the drama. As soon as the boys were gone, she switched to the subject of polar bear. (My own impression is that her own intentionality inclined to the

polar bear but her great need to belong to Alex drew her to the zombies).

As I began my story, she threw herself on the floor where she couldn't see me (when I tell a story I want the children to see me, as I believe that my gestures are important). I asked her for the sake of comfort to rest her back against the piano. Sitting alone there, she felt that everybody was watching her, so I asked the whole group to sit with their back to the piano. I also changed my place. During the story she remained wrapped in her own thoughts until the story became dramatic, when she became deeply involved and gave way to tears.

When I asked her which part of the story she would like to play, she replied the separation between the bear and the woman. She moulded another child in the image of a big bear. She attempted, by making a circle around us, to show the type of the bear she wanted. She gave herself fully to the task and eventually she nailed a tail to her bear statue. When she became another child's "clay" and her body had been shaped, she decided to give herself a bear face including a big jaw and teeth. The result was so striking that we applauded. Eventually she chose to become the little lost frozen bear cub in need of care. The volunteer parent revived her with her warm breath and looked after her for a period of twenty minutes. Franny's face was radiant with joy as she needed to be looked after (Appendix L #6).

### *Karl and Alex's character functioning together with the environment*

Karl and Alex came into the class with some yellow paper in their hands intending to draw on it. When I asked them to put the paper away and come to play with us they

obeyed reluctantly. Previously I had asked them to raise their hands if they wished to have a play about zombies. Both Alex and Karl loudly and enthusiastically expressed their approval. Further, I explained to the group that several children had already asked for games of movement and I myself approved of this idea, we would play games before the drama about the zombies. Here Alex and Karl had the possibility to start recognizing others' intentionality.

In the first game Franny became the bull and won. This greatly annoyed Alex, who fruitlessly attempted again and again to catch her. Then he menaced her with his finger. Feeling once more he began to poke her, his face dark with rage. Then he whispered to his two friends, "Let's stop the game!" He exclaimed to me, "I am bored!" while attempting to hide his anger. All three boys sat down, turned their backs on us and started to draw. I went on with my play and added another game which, in my experience, children really like. The three continued drawing, however. (I already knew that the teacher was happy with my division of the class, since it gave her more time to teach the children writing). I thought it was important for Alex and Karl to choose whether to co-operate with us or return to their classroom. This presented Karl and Alex with a difficult choice. Karl held his head for a long time to hide his tears, but even I could feel his emotional distress. Alex took the same position as Karl, covering his face, but I didn't feel he was as emotionally distressed as Karl. I asked them to make up their minds, as the whole class was waiting. The substitute assistant teacher was waiting to take them into the classroom, too, and she also pressured them to reach a decision. Then, with downcast heads, they walked out of the class. At the end of the lesson, Karl and Alex came back to give me their letters (the teacher said that the idea originated with Alex). (Here are the letters in which they take responsibility for their actions, see Appendix F). Alex's parents informed the teacher the next day about how their son behaved when he came home from school. His mother said that Alex was not only very

sad but apprehensive that he would no longer be able to participate in drama classes. She said that he also told her that he would punish himself for behaving poorly and being so rude by not playing video games after supper but by going right to bed. I heard nothing further about Karl, as he was ill with chickenpox for the next ten days.

*Development of the child's own intentional states, the developmentally generative characteristics and recognizing the intentionality of others during the ninth research day*

I thought throughout the lesson Franny could develop developmentally generative characteristics on the deepest level. She could use her intentionalities I noticed further that, in the second group, the least outgoing children of the class could articulate and participate according to their own unique intentionality. It appears that work in smaller groups can be very beneficial for insecure children.

I feel that this lesson contributed to the development of Alex and Karl too. As Jung said “nothing changes itself without need, and human personality least of all... The development of personality obeys only need, it wants the motivating coercion of inner or outer necessities” (Jung, 1953/1956, p. 75). If they hope to express their deepest intentionality in a drama lesson they will have the urge to adapt themselves to this drama environment. A plant’s particular nature requires and obtains the right environment; it can adapt itself to the challenge of its surroundings. I think this also applies to the human organism. This process can lead children to self-discipline and control.

## **Tenth Day of Research**

### *Drama Environment*

My purpose in this lesson was to reach a dynamic balance between the children's own intentionality and for them to recognize the intentionality of others. As the children wished. I continued with the theme of the polar bear. After some physical exercises we started to create the bear's environment. First we created the sounds that a bear could hear at the North Pole on a stormy, wintery day. In this process I involved one of my co-workers who has a gift for creating sounds orally. This proved to have an inspiring effect on the children. I had them create, with their whole bodies, rocks with holes in them which would be the home of the little bear cubs. While one group presented its creation, the other two gave vocal support. Although I had created a particular lesson plan, I had to modify it because I recognized the children's need to identify themselves with the bear. When I asked who wished to be the mother bear, I heard joyous voices around me. I touched the children individually to pick out the adult bears, while the remainder of the class became cubs. I described the mother taking the cubs on a hunting expedition. I emphasized that if the cubs could not learn how to hunt they could not survive. When the children understood that their learning as a bear cub was a life and death question, their study became focussed. My co-worker accompanied their hunting with his instrumental voice.

Then I gathered them in a circle and reminded them of our story. I said that it was



good that the little bear learned how to hunt because one day his mother didn't return. Now I asked them to choose the episode of the story which touched their feelings most and to create a frozen picture with their body. I felt some of these creations were memorable. I tried to have the children understand the meaning of these statues, their facial expressions and the posture of their bodies. Instrumental sounds accompanied these presentations too.

### Alex's character functioning together with the environment

Alex's concentration throughout the whole lesson was almost consistent. He simulated intensive sounds, and in an almost humble way, he became the bottom of the cave created by the children. He linked with two other children in the middle; the cub walked up on them. He heartily enjoyed the creation of their community.

During the next stage, he wished to be an adult male bear. Then he changed to the role of a cub. When I suggested that survival was the most important element in this expedition, the second time around he imitated exactly his mother's ways of hunting. Then I suddenly noticed that the cub he played had become hurt. He had hurt his paws. He lay there for a while but received no attention. Still playing the role of the sick cub he crawled under the table and simply lay there. I noticed this and thought that he was expecting some attention and care from his mother. At this point, my co-worker (the mother bear), failed to notice it because she was too busy with her "bear cubs." I went to her and whispered in her ear that I thought Alex needed some affection and had become sick as a way of obtaining it. She then started to pet and comfort him and he progressively became more and more relaxed (my co-worker informed me).

When I called them into a circle he chose a spot by my co-worker and allowed her

to continue her stroking, even though the play had finished and we were out of role. I noticed his face bore an expression I had never seen before; perhaps this was due to the play time.

He listened to my story with feeling and sensitivity.

Without team teaching these processes could not have come alive. Had only one teacher been there, it would have been difficult to leave twenty-one children and look after only one child's needs I also needed to be sensitively present.

During the next stage of our play, the creation of the frozen pictures, Alex stretched out his hand with a smile to Franny. They wanted to reconstitute the moment when the bear overcame the wicked hunter. At first they both wanted to be bears, but Alex gave in and let Franny become the winning bear. My co-worker then practised the frozen picture technique with them. They freely played their fight, then she said 5, 4, 3, 2, 1, and they had to freeze and hold their position. I noticed that Alex identified himself with the wicked hunter and his eyes became dark and hateful. I observed that he did this intentionally. The two then sat down and patiently waited until the other children were ready. They raised their hands confidently to present their creation, entitled "the bear kills the hunter."

*Franny's character functioning together with the environment*

When she entered the classroom I noticed her eyes had a more worn out expression than usual. When Karl was not at school she had the opportunity to spend every minute with Alex, to whom she wished to belong. (Yesterday they went on a field

trip to Swan Lake. Beforehand she made a drawing about it, which she showed me. A group of children were in the picture. I asked. "Which one is you, Franny?" She showed me a head and said "This one beside me is Alex.") Due to this peculiar attraction, sometimes when Franny was sitting by Alex she couldn't listen to me; on those occasions, I had to ask her to find a different spot.

In the drama of the bear cub, when she learned that she would not be the first bear cub to live in the cave, she almost cried. When her turn came, she exploited her lime to the fullest. When the others were showing their creations, she was whistling with all her breath to create the right atmosphere. Nevertheless, I was happy to see that as a mother bear she was chosen by two cubs, one of whom was a twin herself, and the other her benchmate. In this capacity, Franny was a responsible and strict mother. Sometimes she was a little bit impatient with her cubs (probably imitating her own mother with her five siblings.) When Alex chose her for his partner, she stuck to her intentionality of remaining a bear, showing her strong claws and teeth towards the hunter.

*Development of the child's intentional states, the developmentally generative characteristics and recognizing the intentionality of others during the tenth research day*

During a period of around seventy minutes the children could use their developmentally generative characteristics in a dynamic and balanced way according to their own intentionality and the others' intentionality.

## **Eleventh Day of Research**

I took this lesson on Wednesday. I did not want the lesson postponed until after the spring break. I also knew that our lesson on Thursday would be short because of a school assembly. This choice of Wednesday handicapped us, since we had no camera from the curriculum lab and had to use a different, inadequate one. On account of this we have no closeups of the children's faces. Thus an important part of the drama is missing from the videotape (the next morning my co-worker gave his description of this drama, I attach it here as Appendix I).

### *Environment*

The goal of my warmup games, as usual, was to have the children in an open relaxed state when our drama started. My first game of intensive movement was intended to release the children's energy by giving them challenging rules to keep. Later games tested their listening skills, after guided visual exercises we started the drama.

Before we started the play I gave them pictures showing the North Pole so that they could envision the scenery. I reminded them of the frozen statues which they had started last week, with special emphasis on the statues of Franny and Alex, namely the conflict of the bear and the hunter. Unfortunately Alex was absent, so I asked my co-worker to play Alex's role with Franny. Then we created a scene in which we were villagers ice fishing with the bear, which aroused the envy and hate of a man who saw us. After playing Inuit fisher-folk for a while I asked them to freeze and to listen to the

louder expressed thoughts of the nearby hunter who eventually attacked the bear.

Then we made a circle around the hunter so that the children could ask him what he thought I thought that before we "hot-seated" the hunter, it would be good for the children to experience a fight in slow motion between the bear and the hunter. Practising slow motion for a while, we formed pairs and continued the encounter. After this we "hot-seated the hunter. Tamara asked the first question,"What did the bear do to you that you wanted to kill it?" Then she suggested that the hunter could have asked the bear for fish; because of its good-heartedness, she thought the bear would surely give him fish. I suggested then that we test Tamara's proposal. Playing this scene proved Tamara right. Eventually I said, "Unfortunately the hunter was not able to trust the generosity of the bear, and not recognizing this generosity in time, he paid for it with his life." At that point, Monica, my co-worker, lay down as the man's inanimate body. The children looked at the evening scene as the bear brought back the body. When the woman asked the villagers who could help them now in their trouble, almost all the villagers put up their hands. I asked Sonja's opinion first. She thought it would be best for us that the bear go back to the wilderness but sometimes he could come back and find food for the woman secretly. Tamara's idea was that I should paint the face of the bear black so that I could find him anytime. As the bear's stepmother, I was afraid that on account of this black face his enemies would recognize him also. Another child, Rowena's suggested that if the bear could lie down beside the igloo, people could not distinguish the bear from the igloo because the bear is white. The children explored this possibility, they built igloos with their bodies (see Rowena's picture about it in Appendix L #12). As the son of the murdered hunter, I came to take revenge. I was unable to see the white bear and could not come closer to the igloo because of the watchdog. As the hunter's other son, when I returned with poison for the dog, I had many more dogs to reckon with this time. Only a few dogs took the poison and died, however; more were

repelled by the smell of the poison and remained alive. As a result, the igloos and the dogs rescued the bear! The children were happy (Appendix K).

### Karl's character functioning together with the environment

This was Karl's first lesson after his ten-day absence with chicken pox. I had not seen Karl since he had acted up and later regretted his behaviour in his letter. This is his letter, "Sorry Magdei, I am sorry. We can partesocpait next time. Karl" (Appendix F).

As he had not heard the story, I asked my co-worker to tell him the story during our warmup. Later I was happy to see that he came back quite early to participate in our first warmup game. To his enjoyment, when he was caught he crouched down and was rescued by three children. When I told the children that they were becoming rag dolls lying on the floor, Karl's imagination gave him a very funny expression. Although he tried hard, he had difficulty in relaxing and visualizing a place of security for himself. In practising the fight in slow motion he became one of the hunters. I asked my co-worker who played the role of the bear to practise the fighting in slow motion with Karl so that he could become more focussed. Although he did not actively participate by asking questions or solving problems, in this situation his presence was felt and his intentional state of curiosity was obvious. He seemed to listen deeply and to create inner meaning. His involvement increased with the anguish of the bear and my agonized wish to preserve the life of the bear which I had raised as my child.

At the end he became a dog which died from poison while rescuing the bear. He also seemed pleased when I told him the bear's life had been saved. That day I asked him to write or draw something about the drama in his journal. When he got his journal, he looked at his formal drawings about Egypt and then asked me if he could draw

something about Egypt. I agreed, and he proceeded to do it.

*Franny's character functioning together with the environment*

Franny had some difficulty in obeying the rules of the game and indulged herself in forms of exhibitionism such as exposing her bare tummy, which other girls followed. During the drama period, though she seemed to be quite involved and chose to become a seal during our fishing expedition. She became quite absorbed in her role, and as a seal, she hunted from the top of the table. Unfortunately, one of my co-workers, for safety reasons, abruptly ordered her down. After that she continued with her seal existence on the carpet but no longer in such an involved way. When one of her best friends, Sonja, attempted to help the bear and the woman, Franny held her arm in a supportive way as another villager. When the bear was crying, Franny tried to console him by stroking him warmly and repeatedly. When Rowena proposed a solution, she, Franny and Sonja told the bear, "You see!" They meant that there was hope for him. Franny then chose to join others in creating an igloo with their bodies to save the bear. Noting the success of the dog, she herself changed into one. Her happiness was increased by the fact that the dogs were winning.

*Development of the child's own intentional stales, the developmentally generative*

characteristics and recognizing the intentionality of others during the eleventh research day

Kart was able to listen and tried to understand the intentionality of other children throughout. He was able to be both active and selective, but this time he preferred to observe rather than create. (Maybe it was because he had missed two lessons). Franny developed her intentionality of rescuing the bear to a greater degree than Karl. She was an assistant to her friend and gave the bear her sympathy, thus understanding their intentionality. She could also make good use of her developmentally generative characteristics.





## **Twelfth Day of Research**

My co-worker Monica Pendergast had frequently asked, as a favour, to let her do a warmup with the children. I had not answered her until the day before, when she came to me with a straightforward question, "Can I myself do the warmup tomorrow?" I was feeling good about the lesson I had just finished and answered, "All right, Monica, but please do the same type of warmup that I do. Make them physically quite tired by your games and do something to help them become relaxed." In the evening, when I called Monica to let her know that a school assembly would give us only one hour to teach, I asked her to make her warmup short and also repeated my expectations. She agreed to my proposal. Meeting her before the class, I outlined my drama structure and purposes that day. (My purpose was to have the children reflect on their great responsibility towards their surroundings in keeping a big bear).

### **Environment**

When the children came in, they asked repeatedly, "Where is Magdi, where is Magdi?" as Monica was in charge this time. She began with the words, "Today I asked Magdi for a special favour, to do games with you, because I thought it would be fun. I am a drama teacher myself and I know lots and lots and lots and lots and lots of drama games. And lots and lots and lots. I know that Magdi uses her drum when she wants your attention. Look what I have got! (Showing a big cymbal). It is very special. I use this cymbal. It is older than you. I have used it for 16 years. The children said, "Oh, oh," in amazement, listening to the penetrating sound of the large cymbal "You need to freeze when you hear this sound. And I know you are very very good freezers." Then

they walked around in the room following Monica's suggestions. "Walk slowly under the ocean, then proudly, as if somebody gave you a million dollars for being the best kid in the world and you are very proud. Then someone took away your million dollars and you walk sadly." The children began screaming and crying. She froze them. And then she said, "Let's walk once more, crazily!" She moved herself like this and the children, of course, did it very happily. "What was similar in these words?" she asked. The children recognized the similarity was the "-ly." The children tried to find the same type of adverbs and she wrote their suggestions on the blackboard. Here is the list they eventually brainstormed: silly, coolly, sloppily, dangerously, vigorously, widely, angrily, scarily and tenaciously. The children were excited. They then acted out these various adverbs. After they performed another game where they had fewer and fewer islands to escape to. Then she had the children make a circle, whereby the children sent mail to one another by touching each others hands. Monica's next task, what we actually agreed upon before the lesson, was to begin recreating a frozen picture about the victory of the dogs and igloos over the sons of the hunter. Right from this point, the children did not listen to her effort to create this picture. She tried to quieten them down. I realized that more than twenty-five minutes of the lesson had already gone by.

I had three purposes for my drama structure that day. Firstly, I wanted to help Alex, who had been absent the day before, to understand something of his classmates' drama experience so that he could involve himself in the coming drama process. Secondly, I wanted the children to reflect on why the dogs and igloos were able to help the bear to survive. Thirdly, although they had accepted the bear in their community, I felt it was important to make the children understand their responsibility so that the same fatality would not happen again.

Being afraid that the children were becoming more hyper, I took them from my co-

worker earlier than we had agreed upon. I tried to do task number one, but I felt that since the children were in no mood for reflection and time was now limited, I didn't go far in this direction. In the role of a police officer, however, I tried to make them understand their great responsibility in having a bear who, if he had the sense of being attacked from behind, could inflict death upon other children, other people. I warned them also of their responsibility towards other communities. This time it was difficult for me to involve the children and get their deeply focussed attention. Eventually I formed them into three groups. As a police officer I asked them, in the role of villagers, to try to give me a reasonable solution for dealing with this problem. If they could not take upon themselves this responsibility, then I as a police officer, would give them an order that the bear must return to the wilderness.

The first group's solution to this problem was to put the bear in a cage; to show the bear's fear of guns, they put two men with guns in front of the cage and showed how the bear withdrew seeing the guns. This was the intentionality of Tamara, and the others followed. The second group wished to imprison the bear in a large (concrete) cage. This said, this cage would be several hundred thousand million metres long. I asked them if they had enough money to complete this project. They gave various answers. Karl said he had a thousand dollars and another boy said he had ten thousand dollars in his bank account. Then Alex suddenly announced he would donate a million dollars. We were all pleased, but luckily I asked here where he had obtained this money. He candidly answered that he "tricked the government." The third group decided they would try to train the bear by giving him tenderness and care and hoped that the bear could return it. In the role of the police officer, I remained doubtful and asked if the bear would still be capable of attacking if he felt threatened from the rear. They answered that they didn't know what the bear would do in such a situation. Given these solutions, I could not take responsibility for leaving the bear in the community. I

asked the children to line up into two parallel lines facing one another through which the bear might pass on his way back to the wilderness. During this passage, they could give gifts and extend good wishes to the bear. Some of the gifts and farewells were very meaningful: whispered good advice, warm hugs and caresses. They also offered big fish to the bear and their mouths fell with sadness. Eve almost cried at this point.

### *Franny's character functioning together with the environment*

Franny was very excited when she acted out the different adverbs. During the second game, standing on islands, she often came close to Alex. She attempted in every way to obtain his attention (See Appendix E). Then at one point Alex hugged her intimately and even grabbed her breasts twice. Throughout the lesson, Franny remained obsessed by Alex. She couldn't calm down. Even when I told her the bear had to go, she wasn't really deeply present in the drama. Throughout the lesson she exposed her stomach repeatedly and Alex mirrored her. She calmed down a little bit to say goodbye to the bear. At the end of the farewell she also grabbed the bear's leg in order to make him stay.

### *Alex's character functioning together with the environment*

When Alex learned that he had missed yesterday's class he almost cried. His

mouth fell and he seemed very sad. Since he had missed yesterday's experience, it was important to help Alex to become involved again the drama process. After the warmup games, in which he intensively participated and became excited, he also became attracted to Franny. Then I asked him to sit down in a chair so we could show him how the group co-operated the previous day to save the bear. His staying on the chair required a considerable effort on his part but he managed it, and after observing our efforts for a while, he eventually said that he "did not understand what was happening." Then I tried to explain in words to him what had happened. When I asked if he would like to be my helper as an assistant police officer, he answered yes. I empowered him to select the people who wished to ask me questions. I felt that in some ways Alex exploited this power; he waited too long before making choices. He was in Tamara's group and fulfilled her ideas by being the man with the gun.

When he heard that the others lacked the money to build a cage, he pretended to be affluent. He went to them offering them a million dollars. When I told him that he could not use this money because he was guilty of fraud, his face and voice showed that he understood the significance of my remark. He opened his eyes very wide and said, "Ooops." When I let the villagers know that the bear had to go, he listened attentively. When Franny, in her usual way, attempted to distract him, he told her firmly to leave him alone since he wanted to hear what was being said. When we said goodbye to the bear, he asked me if I had a pen as he wished to give it to the bear. In a ritualistic way, he then gave the pen to the bear. Then he grabbed the bear by his leg, hugging him to prevent him from leaving. As a police officer, I told him to let the bear go and reminded him that he might have made a better choice.

### *Karl's character functioning together with the environment*

Throughout the warmup game, Karl's attitude was of "having fun" like the other

children. During my role as officer, he tried to explain to me that the bear had simply tried to defend himself. In his group, he proved co-operative, trying to help the bear and his community with his own ideas. He was the one who offered a thousand dollars from his bank account for building the cage. I noticed that he was suffering from something, and he told me that he had been kicked by Stephen. I asked Karl to sit on a chair and try to relax I also gave him a choice of sitting with us in a circle or just sitting alone. He chose to be part of the circle, but as a result he was unable to take part in the farewell ceremonies.

*Development of the child's own; intentional slates, the developmentally generative characteristics and recognizing the intentionality of others during the twelfth research day*

I noticed that several non-outgoing children expressed their intentionality during the last twenty minutes of the drama. Karl also expressed his intentionality and considered the intentionality of his community and the bear. Alex endeavoured to control himself. He understood the intentionality of the other group in that they had a need of money to fulfil their plan. The fact that he offered them money showed that he cared for them. However his plan for obtaining the money was questionable. As an assistant police officer, his solution to the bear problem was to wait and see if the bear would kill another person, if so we would eliminate the bear. The drama called for immediate reaction to his irresponsible intentionality, such as, “Do you think we can risk losing another life?” “Think, what would happen should it be a member of your family!”





## CHAPTER 5

### WHERE I AM STANDING RIGHT NOW

Immediately after my practical research, here are my thoughts and feelings. I still feel that the method I used was effective. It proved, for me, to be a firm bridge on which I could stand and look at the flowing river beneath, that is life itself. It was a good standpoint for viewing my theory on the unique intentionality of particular individuals and the effect on them of a special environment. These two forces can shape one another in the "living through" drama environment. I encountered tremendous depths of unique intentionality in the special characters of the children. I felt almost like an animal suddenly paralyzed by the effect of a great light.

From where I am standing right now, I would like to ring the bells loudly enough so that my message can be heard by any future educators of the children that I worked with. "Look at what I have found!" How could anyone practise any kind of pedagogy without building on this knowledge, without knowing the children's unique intentional states? How can anybody create an effective curriculum for Franny without acknowledging her almost insurmountable need to belong to somebody as she belonged to her triplet group for seven years before suddenly being separated? How can we help her to feel she can be happy in herself and no longer feel isolation and loneliness?

How can we make an effective learning environment for Alex without taking into account his strong need for affection? In approaching sickness, we often look only at the considered only the symptoms of violence and ignored the vague signs of his intense wish for change and the possibility of developing a helpful attitude and sensitive

listening. It is easy to miss seeing the whole forest because of one big tree! Can we educators prepare children to live responsibly unless we know in depth their intentional states?

How can we confine ourselves to teaching problematic and violent children only to read and write, as I observed in two classes last year? I think of Karl's fears and distrustfulness. He advanced from his own intentionality only when he was convinced that there was no danger for him I believe that his attachment towards Alex partly arose from his deep need for security. Since the outside world was insecure for him, he sought the security wherever it was offered (he recently moved with Iris mother to live with her third male partner). When he loaned me his favourite book about King Tut to read, I realized that the person to whom he had written his affectionate Valentine card was the chief character of the book. Could he not find any adult to whom he could have written such a card? Can any teacher put his or her head in the sand like an ostrich and not be aware of the special world within which Karl is living?"

*Description of the environmental part of my project's "Proximal Processes"*

In my research I observed the "proximal processes," that is the interaction between the special characteristics of the environment and the unique child. I tried to describe thoroughly the characters of the three children in my chapter "Observation of the Life World of the Children Previous to my Study." Nevertheless I have not yet described the other coefficient, the special environment I tried to create in which children can express their own intentionality and recognize that of others. I wish to fulfil this task in the following section. Before I started my drama work, I asked the children to express their intentionality by means of voting aloud. The world-famous Hungarian composer George Kurtág, my music and singing instructor, taught me that we can express our deepest desires, hopes and wishes through our voice. Both in the formal experience in my first "Mantle of the Expert" drama about the Egyptian explorers and in the second drama about communicating with animals, the children vocally expressed their desires, I told them, "I want to hear aloud who wants to be an explorer in Egypt." Many of the children shouted, "I do." I listened to them and sensed the intensity of their vocal expression. Of the three children I observed, judging by their vocal expressions, the two boys had almost irresistible wishes to become explorers in ancient Egypt. The third child, a girl, wished to belong to the boy's group and therefore voted likewise, but I did not hear her wish in her voice. As a start I chose first the drama topic of the Egyptian explorers.

Several students had strong intentions to play on this subject. I attempted to create a cultural world in three lessons, slowly building this world inside and around them. I tried to raise their investment level and make them more and more committed to their Egyptian explorer roles. As this Egyptian drama was their first drama in their

lives, I worked scry slowly. First I gave them the opportunity to decorate their offices. They always had to sign a registration sheet before their “working day,” sign for registered letters and sign on to make special commitments. Then I allowed them to dream and create their exploration plan. Next they showed their plan to a special committee from Egypt. Afterwards they worked as responsible Egyptologists to assemble photographs of broken ancient Egyptian stones. Towards the middle of the third lesson, I introduced a message from the president of Egypt who first of all expressed his satisfaction with their plan; I think this was a positive cultural interpretation of their intentionality. He then introduced an obstacle, that only one of two competing teams of Egyptian explorers could go to Egypt and explore. At this crucial point, it was left to them to overcome this obstacle. During this whole play I put myself in the role of an old, retired worker, leaving the responsibility for decisions in the children’s hands. In this role I merely was asking questions and expressed my happiness if they said something that I thought could be beneficial for our company. The responsibility for funding this trip was left entirely to their creative ideas. Once the children made a decision on how to fund this trip, I immediately brought in someone in the role of a CBC reporter so they could repeat their intentions in answer to her questions. By this repetition of their ideas, they became more aware of their own purposes.

I couldn’t go further with my lessons because of the Christmas break of almost three weeks. After the holidays, I didn’t start with the drama but shook up their intentionality by placing a large sheet of white paper on the blackboard, through drawing they could express their own special curiosity about ancient Egypt. Most of them voted silently by putting dots beside their favourite drawings: mummies. (As we were in the

library we could not vote vocally.) Foreseeing that they would vote in this way, I had brought an excellent scientific movie for primary school children about Egyptian mummies.

As Alex previously expressed a destructive wish (to obtain money for the trip to Egypt by blowing up government buildings), I decided to interpret this form of intentionality in our culture. I had the CBC reporter return in the next lesson, saying that she would lose her job if she aired any such views on radio or television. Confronted with the weighty reasons of the reporter, Alex withdrew the idea of bombs and offered compensation of a thousand dollars to the reporter. We then went into the classroom and created our artifacts for selling to gain money to fund our trip. In my next lesson I intended to create a situation in which the children could learn more about the intentionality of others. A further aspect of my drama structure plan was to bring in a person who had been disabled in an accident while exploring mummies. The plan was that the children would have to consider her disabilities and her special needs in our working environment. At the last moment I was informed that the volunteer parent who would have played the handicapped explorer role could not come. Since I didn't have the necessary scaffolding for this particular situation I chose not to do a drama, but I wished to learn more about the children's intentionality about their artifacts. I learned that they no longer wanted to sell them but give them as gifts to their parents, with the exception of Alex, who decided he wanted to sell his clay pieces for "real" money.

Noticing the waning of the children's interest in Egypt, and in keeping with my philosophy of keeping my hands on the pulse of their deepest intentionality, I asked them to draw in their drama journals what they would like to do in our next drama lesson. I am glad that I did this, because I ascertained they had a need for movement games.

I also noticed in their drama journal drawings their deep interest in violent movies (Appendix C). An oral vote was then called for: half of the group wished to play a topic that concerned “zombies,” while the other wished to play a topic of communication with animals. I chose two different folk tales as bases for these drama topics. I personally believe in the usefulness of folk tales because they embody archetypal symbols.

During the whole next lesson, to fulfill and finish their Egyptian project and to voice their intentionality by giving these artifacts to their parents, the children painted the clay sculptures, decorated their boxes, and carefully wrapped their fragile artifacts. I felt it was good that I left them to make this decision for they did beautiful creative work. Thus they expressed their own intentionality and cared for that of their parents. An exception to this was Alex. He wanted to, and did, sell them for “real” money instead of giving them to his parents. At first Franny was not wholeheartedly committed to the Egyptian project, having chosen it for the sake of her friends. The loose drama structure gave her enough leeway, however, to practise her own intentionality. Most of the time, this Egyptian drama could provide Franny with an environment in which she could indulge in her own make-believe, locking and unlocking her office doors, imagining that she is alone there - something which she needed. In the particular lesson when I lacked usable scaffolding, I asked the class's wish.

Did the children want to go on with the Egyptian topic or not? Franny went with the mainstream in voting against the Egyptian project, but regretted it in her journal and thus expressed her own intentionality (see Appendix C).

I observed the boys had a passionate interest in the zombies which according to the children's description are beings, once dead, but revived in the same state. And

they stay in this state forever committing wicked deeds I was happy when I found the tale from central Russia, where these wicked souls had meetings in the deep forest and when the good hearted honest brother met them, he benefited from this meeting and when the evil egotistical brother met them, he lost his life. As I mentioned in my drama description of the ninth lesson, this drama could not take place.

The two boys came ready for their chosen drama. Having observed several violent actions on their part, I put more stress in our work to help them consider the intentionality of others. Subsequently I see that it was an important decision on my part that they should be allowed to remain only if they could consider the intentionality of others - to play movement games - or return to their classroom. This decision was very hard for them. They were honest. They could not visualize themselves having consideration for the intentionality of others. On the other hand, they knew that in my lesson they could explore their own intentionality. Due to their dilemma, they choose to go back to their classroom. This was a turning point for the two boys, however. Their burning wish to be able to express their intentionality later caused them to modify and control their behaviour. Alex's self-punishment at home must have been an unusual experience for his parents since they reported it to the teacher. (Possibly there is a connection here between their observation and signing him up for a play therapy course). Both of them made a conscious decision to behave properly during the next lesson (Appendix F).

I chose my second story about the polar bear to fulfill the wish of the majority of the class but I also knew that Alex had a special affinity for this animal and would be

able to practise this in the story (Appendix E).

Before telling the story I had created a drama structure focussing first of all on the life of the villagers who communicate with the bear. After telling this story and working with the six children in our small group, when I introduced my plan to become the villagers, I noticed Franny's slight gesture of saying goodbye to her opportunity to play the little bear. I felt instinctively that becoming a bear cub was her secret wish. I was also surrounded by the other children who wanted to become the big bear. Therefore I decided I would change my structure for this lesson and allow a certain leeway to accommodate their wishes. Thus we didn't pursue becoming villagers at this point. I feel this change was very important in the development of Franny's unique intentional states and also the other less outgoing children's states (Appendix L #6).

I split the class into two groups, which produced advantages I had experienced in small class groups at university: weak, hardly audible voices and metalanguage could be more perceptible than in a larger group. If I had stuck to my original plan, or if I had not recognized the significant moments - Franny's subtle nonverbal expressions - this important development of her and other withdrawn children's intentional states would have never occurred in this particular lesson and I might not have noticed their subtle expression. The presence of the volunteer parent, in her role of a comforting old woman, was also beneficial to Franny's healing as she played out her role of a frozen little bear cub.

For the next lessons, as both groups of children had chosen the same bear topic. I chose to combine the children into one larger group. Although the teaching was more



effective in the smaller group, I amalgamated the two groups to provide as much drama time as possible for the students since we had only three lessons left.

The following plan was used for the whole class.

1. Warmup games with intensive body movements within strict parameters.
2. Relaxation time: listening quietly and drumming to match their own heartbeats
3. Drama based on *The Woman Who Raised a Bear as Her Son*. Sitting in a circle as a facilitator I started:
  - a) “Let’s try to create the sounds around the North Pole which would be heard by the polar bear!” (This activity is accompanied by my co-worker’s masterful imitation of North Pole sounds in order to stimulate the children’s imagination. Then they were to create the sounds on their own). As the facilitator, I continue: “By the frozen sea, there are three great rocks containing caves where animals sometimes hide in this weather. Let’s create these huge rocks containing caves with our bodies! Little bear cubs, too, feel safe in the rock caves. We’ll take turns being the bear cub!” Presentations followed, groups alternated in presenting their creations and producing the sound effects for them,
  - b) “The mother bears have to find food, in heavy snowstorms, for their cubs. They bring fish back to them” (Co-workers were asked to be the adult bears). Children came back to the circle for further directions. “One stormy day the little cubs waited and waited in vain for their mother. She never returned to them. They waited through long days and nights, and eventually they climbed out of their safe places to look for her. That is how the hunters found one of them. Do you remember what happened to the little cub that was found by the hunters? Let’s try to remember what happened with the bear in our story, especially the part you liked. Which was the most special moment for you? Try to think about it! When you are ready, create a sculpture with your body, alone or with somebody else, about this special moment. Give your sculpture a title. When you are ready, come back to the circle and show everyone your creation.”

(Presentations were accompanied by the co-worker's and the children's sound effects and instrumental music).

c) "Let's look at the last moment of our story! The grownup bear came back very late one evening and sadly lay down on his bed without supper. The old woman went out, saw a dead body and ran back into her igloo, saying, 'You can't stay here now!' I will mark you by painting you black so I can find you in the wilderness. No, that won't work! They will look for you and will kill you out of revenge. What can we do? You are in danger!" (Co-workers acted out this scene, then they froze).

d) "Let's find out what the bear is thinking right now. Let's create a corridor, and while he walks through it, we'll try to learn his silent troubled thoughts."  
(Corridor was created )

e) "Do you want to find out what the old woman is thinking right now?"

(Another corridor was created).

4. "Write or draw about today's experience in your drama journal."

In its practical application, the plan had to be modified. Because several children had definitely emphasized and voted for a story about communicating with an animal rather than being one, I still built the drama around trying to discover the bear's feelings and thoughts. During the part of the lesson in which they created caves, the children could take turns being a bear cub that lived in the cave. I noticed that they shook with excitement over becoming a little cub. I had not planned to spend much time on this, but their intense wishes caused me to change my mind. I decided to insert a scene in which cubs learn how to hunt from adult bears. I asked them who wanted to be grownup bears, the others, about half the group, became cubs who then chose their mothers. We spent a lot of time with this task of learning how to hunt which had life-and-death

importance for the bear cubs. This "living through" drama, which was so similar to a child's make-believe, provided an environment for Alex to express his deepest intentional state his need for emotional care. Franny's need to nurture, expressed as her desire to become a strong, caring mother bear with two cubs, was also fulfilled. The sound effects aided the children's connection and imagination and helped to produce a co-operative atmosphere

As we spent considerable time hunting, we had no time for the final scenes I had planned for this day. Nevertheless I think we gained much by going with the children's desires in this form of a collaborative art.

While the children displayed their “special moment” sculptures to the group, we sometimes tried to read their body and facial expressions. Later this activity was also added to the plan and provided practice in reading others' intentionality.

The drama structure for mv next lesson runs as follows:

- 1) Body movement games with strict rules.
- 2) Concentration- and attention-developing games.
- 3) Relaxation: imagining being rag dolls and visualizing a safe place to be.
- 4) Continuation of drama based on The Woman Who Raised a Bear as Her Son:
  - a) Circle activity involved looking at beautiful photographs of the landscape surrounding the North Pole.
  - b) “Do you remember, last week, when we created your most touching moments in the bears’ story? Do you remember what statue Alex and Franny made? Look at their frozen statue again!”
  - c) “What kind of man do you think would be the hunter whom Alex represents in this statue?”
  - d) “Let’s try, now, to create the moment when he has made his decision to kill the bear’ We will go back in time .... It was a very stormy day. The Inuit were all outside looking for fish under the ice. None of them could find any; only the bear could. Let’s try to do the ice fishing that the Inuit did!” (After some time, of doing this heavy work, I count to five and all freeze, listening to the man’s thoughts.)

e) Hot-seating the hunter: "The hunter will sit in the middle of the circle, and you can ask him any questions you like "

f) "Last week, Russ and Stephen did a frozen sculpture of the final moment of the fight between the bear and the hunter. Could you show it to us again?"

(Two co-workers tried to make a mirror of it, one lying on the ground and the "bear" standing over him or her)

g) "Let's see what happened then, in the late evening. You will be the audience, watching this scene. Later, when you feel ready, you can become one of the villagers and join our play!" At this point, their drama began ...

5) Writing or drawing about the drama experience in their journals.

At least two important changes should be mentioned here. Before hot-seating the hunter - between (d) and (e) above - I wanted the children to experience for themselves the situation between the hunter and the bear. I therefore asked the group to act out this scene in pairs under the constraint of slow motion. Also, in hot-seating the hunter, Tamara had an outstanding idea. She advised the hunter, "The bear would have given you as much fish as you wanted but you failed to notice that the bear is good-hearted." It astonished me that Tamara had caught the connection between the hunter's blindness and the bear's intentionality and the hunter's subsequent fate. Consequently, instead of following through with part (f) above, we acted out Tamara's idea. We all saw how the hunter had paid with his life for his lack of perceptiveness. After this experience, everyone became even more deeply involved in the drama. As an artist, I wanted to create in the children's minds an intense, enduring image of this pivotal point

in the story. This almost iconic image involved them deeply in the “living through” drama process. It moved them even more towards shaping their environment according to their own intentionality.

The final lesson was planned for only a sixty-minute period because of a scheduled school function.

1) The warmup games were facilitated by my co-worker, Monica Prendergast, a high school drama teacher I suggested a short series of intensive movement exercises with strict rules, followed by a period of relaxation.

2) Continuing of drama based on The Woman Who Raised a Bear as Her Son: Alex couldn't come to the last lesson. In case he turned up, I started:

a) “Would you tell Alex, who wasn't here yesterday, how our community was able to overcome the people who had arrived to take revenge on the bear?”

b) I wanted the children to reflect on how, as villagers and dogs, they had won. “Could you create a sculpture of the moment that you think was the deciding point in helping you win? As I walk around and tap your heads, you will say out loud your thoughts in this moment, according to who you are in the story.”

c) “Do you think the brothers reported the murder of their father to the police, and the police might come to investigate it?”

d) (In my role as police officer:) “I don't think the bear can stay unless you can assure me that this will not happen again. I want to see what arrangements your community will make to prevent another fatal incident. The class, divided into three groups, developed their plans and presented them to the officer. The drama's conclusions were in the children's hands; if their plans were convincing enough in their

thoroughness, then the bear would be able to slay. In this case, the lesson ended with (e) below. If, however, they could not build their plan with sufficient detail, then the bear cannot stay, and (f) below was to be done.

e) The first alternative: “Anyone who wishes may sit inside the circle in the bear's place, and as the bear, tell his thoughts at this happy moment.”

f) Second alternative: “Create a corridor! As the bear walks through it, say farewell to the bear and give him any parting gift you would like him to have.”

As it turned out, I had only thirty minutes to create the drama. I did not want to close our project without helping the children to consider their responsibility as the bear's keepers and protectors. I also attempted to help them reflect on how they had been winning in the previous lesson. This reflective moment, however, had to be passed over because they were in a hyperactive state and they wished to act rather than reflect. Because their plans were not as well thought out they might have been, I could not accept them in my role of police officer. Thus alternative (f) was used.

At this juncture I would like to share a list of questions I always ask myself during the preparation of drama structures:

What do I wish to teach?

What do I wish to happen?

What will the participants do? How will they learn?

How can I involve them?

What questions should I ask?

What are the best teaching structures?

Am I building in enough problems to be solved?

On reflection, several other factors emerge here which I believe that I have also added to this drama environment:

1) First of all there is my great love for the dramatic art itself. I have always found its strength to be of magical proportions in propelling us into the "as if" world. To refer back at this point to my metaphor of the castle wall, the sense of personal power acquired by scaling a castle wall has a parallel in the excitement of entering the unknown world of "living through" drama, the journeying together of adult and child in a special experience also seems to be the point of connection. To me, drama is not merely an educational tool. I have tried never to lose its artistic quality. Stanislavsky's saying, "*love art in yourself and not yourself in art,*" (Stanislavski, 1968, p. 33, original italics) has great significance for me in my drama teaching.

2) Another important aspect in this created encounter is for me to be as sensitive and open to the participants as I can. I try to balance this openness with a well constructed scaffolding which provides an organized environment. Without this elaborate structure, or if it should crumble due to unforeseen circumstances, I do not see how the artistry of "living through" drama can be achieved. We can fall back upon is our traditional discipline techniques with a resulting descent of the participants into compliance and to fulfilling our own will. If we want children to express their intentionality, an organized milieu is necessary; otherwise we will have chaos!



3) Additionally, by using symbols and icons in my teaching I hope to make the drama throb with life. These symbols include not only visual signs. Sound effects created to suggest the north wind, for example, placed everyone into more direct contact with nature. Also, when the bear returned with the body, I imagined and tried to present this event in a pictorial and visual way.

4) It was also crucial for me during my project to become and remain aware of the children's deepest intentionality. By seeking out a hair-raising "zombie" story that would allow them to envision this aspect in their cultural world, I made provision for this intentionality to surface and develop (I couldn't carry it through because of unexpected circumstances).

5) In the drama structure, I tried to build up the participant's investment levels before the point at which they needed to shape the drama environment themselves. In the bear story, their caring for the bear was real for them because it had been nourished by their ongoing interaction with his needs and concerns; they had also personally experienced the role of the bear. Then, in the final scenes, their high investment levels resulted in their trying hard to help the bear cope with the constraints he faced. They were similarly motivated in the Egyptian story to struggle to get to Egypt, discover Egyptian tombs and learn more about this ancient culture.

In the sphere of human motives and intentions, young children are very good at understanding the drives and feelings of others, but as Margaret Donaldson (1978, p. 25) comments, less capable of cold-blooded abstractions. For example, the various characters' motives - the bear's stepmother's wish to keep her loved one safe from danger and not to lose him, and the bear's sorrow at losing his friends - were entirely comprehensible to children even at the age of six.

## **The Recognition of Favourable “Ecological Niches”**

Exactly how do these “proximal process,” in which environment and person interact, generate expression and recognition of children’s intentionality in the “living through” drama?

The current project has confirmed my original sense of what it would reveal and I introduced it in my theoretical framework. I had anticipated that through the process of evolving intentionality, the children would both recreate their culture and learn to adapt to it through the use of drama and make-believe. In the “Mantle of the Expert’ drama they injected an aspect of their culture, for example, that they could create and sell something in order to get money; the culture we built together inspired them with the idea of what to sell: papier mâché and clay mummies and coffins. Going further and taking the artifacts into the real world, one child - Alex - sold his statues for real money, while the others presented them as gifts to their parents. In doing so, they adapted to the culture by choosing to make use of their creations in two culturally permissible ways. Previously, Alex had withdrawn his destructive plan to obtain profit by blowing up government buildings when he learned that the consequences would be extremely negative. Therefore, adaptation to the culture could occur both within and outside the confines of the drama.

What other favourable ecological niches were created by this process? Firstly, I think that secret wishes and hopes may be overtly expressed in this environment, and a teacher can perceive their meanings. This allows educators: a) to see the needs and forces underlying disruptive symptomatic behaviour, and instead of trying to treat symptoms, to create a curriculum that develops the whole child, and b) to recognize children’s intentional states at a deeper level and then create a syllabus which can help children to have ownership of their own learning.

Secondly, their own intentionality is likely to be the only state in which children can learn to recognize that of others. Insecure children who otherwise have a hard time expressing their intentionality can do so in "living through" drama, they can thus discover their own voices, and this can empower them. Aggressive children inclined to bully or children wrapped up in their own intentionality can start to recognize, understand and feel these expressed voices of others.

Thirdly, "living through" drama can contribute to and be useful in the development of children's intentional states when these are interpreted by a fictitious culture which they have built together with their teacher. As they foresee the outcomes of their choices, they are reminded of the fictitious realities of their culture and begin to recognize their own power to affect outcomes, as Albert Bandura (1997, p. 29) notes, by choosing their actions carefully and estimating the consequences of their actions. As Bruner writes, "to understand men, you must understand how his [sic] experiences and acts are shaped by his [sic] intentional states. The form of these intentional states is realized only through participation in the symbolic system of the culture." (1991, p. 33). According to him, schools should be not only preparation for their culture but also an entry into it.

The fourth "ecological niche" in "living through" drama is that it allows children to meet, struggle through and survive obstacles and dangers of the human experience. This is valuable preparation even if a child is not meeting obstacles in his or her culture at the time. Drama condenses time and place, confronting us with "Man in a Mess," as Dorothy Heathcote (1976), states in her film *Three Looms Waiting*. For example, the children as a community wished to keep the bear although it had killed a person. The police officer would give his permission for this only if they could prove that the fatality would not be repeated. If the children care for the bear and want to help him (and if they

have enough time) they will make efforts to get him and themselves out of this “mess.”

Intentional states lacking constraints can be dangerous, as they can lead to individualism which is a belief in the primary importance of the individual and in the virtues of self-reliance or personal independence. My experience with individualist education was that children became bored as soon as something happened which did not concern them personally. I observed also that they became extremely angry if their own winning was frustrated by a weaker student, they could also not cope well with constraints. In this connection I agree with Carl Jung when he says, “Individualism has never been a natural development, but only an unnatural usurpation and unadopted impertinent pose, that often proves its hollowness which will collapse before the slightest obstacle.” (Jung, 1958, p. 149). In “living through” drama, children can do things on the basis of their needs, desires and beliefs; they can strive for their goals but can also meet and practise overcoming obstacles

Lastly, when I began my research, my major focus was on developing children’s intentionality. As a child in Hungary under the Communist regime, I learned of the importance of developing one’s own intentionality. I had seen that it was crucial to my own and my students’ growth and learning, by means of plays and drama, to avoid becoming mass-minded.

All of this brought me to the early drama structures which I created. As the process unfolded, my research increasingly took on a second emphasis of helping children develop sensitivity to others’ intentionalities, which gained importance until it equalled my first emphasis. A “dynamic balance” (Schumacher, in Capra. 1982. p 391) between the two opposing aims of agentivity and collaboration, as Bruner (1996, p. 92-93) calls them “rather than yin and yang,” is needed in order to provide a complete educational experience. Exploring how to achieve this dynamic balance in a classroom

setting made this research project a powerful learning experience for me.

The development of three children in the study illustrates this point Alex, at the start, displayed intense anger and would overpower others when their intentionality came into conflict with his own. My first glimpse of him showed a huddled but defiant boy, on the defensive lest others usurp his space. After he learned that he could express his own intentionality in the Egyptian drama as he slowly encountered the culture, he became amenable to learning how to acknowledge and respect others' intentionalities. This was possible only because opportunities continued to exist for him to also express his own intentionality. When this was jeopardized, he started to control his own behaviour in order to achieve the possibility of expressing his own intentionality again and as a result, he could open himself to the intentionality of others.

Franny, on the other hand, started from the opposite end of the continuum, so to speak. To ease her desperate loneliness at being separated from her sisters, she sought collaboration and belonging at any cost, and in so doing she gave up almost all of her own unique intentionality. Gradually, as early as the Egyptian drama but also later in the bear drama, increasingly she began to realize and use her own special power.

According to my first observations of his life world, like Franny, Karl at first largely identified himself with Alex's intentionality, but the choice of the Egyptian topic had originated with Karl (he expressed his wish to learn about ancient Egypt on the first day he came to school). Being able to talk about, share and play-act his wishes and hopes allowed for growth of his intentional states. Copying Alex's violence drew Karl towards expressing negative intentionality, but only outside the drama context. It appears that entering the world of make-believe freed him from the rules by which he felt he had to live in real life to keep his friend. Drama was able to set his intentionality free. About half way through the project he began to be helpful to others and in the end he was choosing to collaborate with the community for the sake of the bear.

It must be noted that these children's signs of growing intentionality and sensitivity should be seen as initial steps and not as evidence of a completed phase of development. I hope that future educators of these children will continue to encourage them to grow closer and closer to achieving a dynamic balance between the two poles, namely between subservience and acting in an insensitive manner.

## **How my Theoretical Framework has Changed Through my Practice**

In my writing I would like to fulfill another task, namely showing how my previous theoretical framework has been changed by my practical research. In both frameworks (see Appendix H) - one before my research and the other after it - I tried to show how one child (represented by a green circle), with unique intentional states - which include his or her hopes, beliefs, desires and needs - removes something from his or her culture and recreates it in make-believe as well as in "living through" drama. In the long run the child can, through these actions, develop personal beliefs and qualities such as vitality, self-directed action, imagination, enculturation, empowerment, self-awareness and creative decisiveness. Nurturing a child's intentionality also aids the evolution of his or her meaning making and "worldmaking" processes. I had already presumed the existence of these aforementioned qualities in the practical work of drama, based on my former teaching experience, and I illustrated them in my first framework. My research confirmed me in these beliefs, so I emphasized and illustrated these points in my second framework as well.

During my research, my primary focus was not on the development part of my maxim but on the "proximal processes." The process of my work was more important for me than the results. I witnessed certain areas of child development that were of such striking importance, however, that I must mention and enlarge upon them. These qualities were sensitivity, curiosity, courage and self-control. I also recognized the children's moral development; I witnessed the qualities of self-efficacy, reflectiveness and co-operation. I depicted all these qualities, with a different pattern, on my new theoretical framework.

The class's teacher also noticed some changes in the behaviour of the students. She thought that Alex, who so frequently committed violent actions, was "not so physical any more." She had not heard lately of any incident of violence during recess. Then she continued, "Franny has come a long way." When Alex returned from his holiday, she was no longer so attached to him; she had found other friends. The relationship between Alex and other children in the class had also changed. Perhaps due to the drama experience, the other children in the class had now found their own voices too. They were no longer under the powerful influence of Alex. Then, in a reflective mood, the teacher said, "Or is it possible that Alex has become more understanding of them?" "What do you think of Karl's development?" she asked. "Do you think he has changed?" I answered, "I don't know ... I see perhaps less fear in him and less anger. He also has more self-confidence."

The conversation with the teacher caused me to give attention to the particular development of the three children which I believe was due to this short research period. Starting from the largest to the smallest, from the most important to the least important: I think that the most important characteristic development of Alex was that he became more considerate of the intentionality of others. Then his sensitivity, self-control and self-knowledge developed. I also witnessed positive changes in his intentional development, enculturation, personal beliefs, meaning making, "worldmaking," creative decisiveness and reflectiveness.

In the case of Franny, I noticed positive changes, first of all in her empowerment, self-confidence and self-efficacy. Vitality grew along with self-knowledge, imagination, spontaneity, self-directed action, creative decisiveness, compassion and reflectiveness.



The development of Karl produced, first of all. self-efficacy, vitality, courage, curiosity, empowerment, creative decisiveness. Self-control accompanied meaning making and “worldmaking,” and co-operation came along with recognizing the intentionality of others and self-confidence.

Apart from two processes which I have already mentioned in my theoretical figure, the child’s adaptation to and recreation of the culture during the course of play, I now come to four further processes which I consider important in this course of action. Firstly, children’s intentionality can be recognized on a deeper level; secondly, children can perceive the intentionality of others; thirdly, children’s intentional states can be interpreted by the symbolic system of their culture; fourthly, children can meet and practise to overcome obstacles; and lastly, exploring how to achieve a dynamic balance between the two opposing aims of agentivity and collaboration. All of these processes I have illustrated in my new theoretical framework.

After my research I had to use a different symbol and thus a different colour in my framework for the “living through” drama environment. At the beginning of my work I thought that “living through” drama was important in cultivating children’s intentionality because it contained make-believe elements. I failed to recognize the presence of culture and its interpreting power throughout. I also didn’t previously realize that the artistic quality of a piece of drama could contribute to the development of the child’s intentional states.

Depending on what kind of art — “good” or “bad” - the children experience, they copy and recreate this art in real life. The subject which we choose for the drama is likewise of great significance.

Four qualities that children developed during my practical research - vitality, courage, sensitivity and curiosity - were characteristics that Bertrand Russell thought could be the key to a better world. "A community of men and women, possessing vitality, courage, sensitiveness, and intelligence [in his view curiosity is the basis for an active intelligence] in the highest degree that education can produce, would be very different from any thing that has hitherto existed. Very few people would be unhappy ... It is education that gives us bad qualities, and education that must give us the opposite virtues. Education is the key to the new world" (Russell, 1926/1951, pp. 65-66).

## **Conclusions**

Firstly, I would like to address my second and third research questions again. Did the least outgoing child express his/her intentionality more courageously at the end of my research project? And, did the most outgoing child become more sensitive in listening to the intentional states of other children at the end of my three month period of research?

As I have described, children of both types definitely showed signs of improvement, the boys who fired imaginary guns indiscriminately at everyone and displayed other acts of defiance before and during my drama lessons' transition times were not behaving in these ways as the project ended. Likewise, the least outgoing and the most "mass-minded" followers learned to find and express, with remarkable prowess, their own intentionalities. During the project these children expressed not only their wishes, hopes and autonomous wills but also their capability of deliberately doing things which would help them in the long run, to have a healthy basis for their life, as Winnicott noted (1971, p. 69). It is to be hoped that even this short experience of a state of "creative decisiveness" (May, 1950, p. 350) will exert an influence on their psychological health. Engendering authenticity and developing the personal side of the child, as I tried to show here, is an indispensable part of pedagogy. Education's excessive reliance on performance, which Bruner (1996, p. 38) decries, must be counterbalanced with attention to developing the persona) side of the child.

The idea of basing an entire society's philosophy on care of the self goes back to ancient times (Foucault, 1994-1998, p. 7). We need to provide space where children can develop their own intentionality. We want to greet our students with the question, "Are you concerned with yourself, with your own interest and potentiality and intentions?" The educational climate of domination damages both the growth of healthy

interpersonal relations in which children can learn to recognize the intentionality of others as well as their individual potentialities. We need to convince educators, however, that peaceful co-operation and collaboration can be achieved without resorting to domination from above. The scaffolding method of creating thoroughly structured plans has been shown here to be a viable substitute for more authoritarian approaches while maintaining the structures needed for the development of the child. On the other hand, being open to change, a scaffolding that is responsive to the needs of students can make our education come alive.

Teachers' and children's playing together, by accessing children's developing perceptual knowledge, is a deep form of meaningful communication. In childhood, children can still overtly act out wishes and hopes in play, by adulthood, these usually must remain covert. As Bruce D Perry(1996,p 131-133) suggests, the neglect of children's emotional needs is shown by an "emotional blindness" to the feelings of others and also often results in remorseless violence against them. Feeling remorse and sympathy for others is an "experience-based capability." The use of "living through" drama - which, as we have seen, can also fulfil children's emotional needs in play while providing experience of others' feelings and needs - can help in the prevention of violence. Of course, this development can only happen if the process occurs over a period of time; it needs to begin early, before children have forgotten how to openly display what is within in their overt make-believe. Perry believes that to prevent violence we need to develop the upper cortical brain of the child in order to control the lower parts. To be able to do this, he thinks, storytelling and drama are among the most effective methods (Perry and his associates, 1998, p. 4).

The evolutions of intentionality and meaning making are inseparable processes. Expression of intentionality, followed by a meaning-making episode, can result in the evolution of intentionality. In this way, by using "living through" drama, destructive forms of intentionality can be changed through meaning making. Without verbal or non-verbal expression of intentionality by the child and recognition by the teacher and other "significant others," the interaction of these processes may be stalled. The interaction between these processes is therefore, a way of promoting development of positive intentionality. Exposing children to these processes and allowing them to run their full course could produce adults who, like the Summerhill graduates, are better able to handle authority and have become less mass-minded (Berstein, 1968, p. 70). The goal of nurturing children into becoming both self-aware and community-conscious adults is far more likely to be realized when children are given more freedom rather than less. My research points out a connection between children's expressing and fulfilling their wishes, on one hand, and their capability for self-control on the other. What has been achieved is a form of "direct personal control" (Bandura, 1997, p. 28) in making decisions, leading students to act in ways that will gain the desired outcome.

My research suggests that encouraging children to develop authenticity through play could also prevent what Erikson (1977, p. 103) describes as "anonymity" and preclude their becoming "evil doers." Helping children to retain the light of curiosity would demand few resources compared with the heroic effort required to help teenagers and adults who have dropped out of the mainstream of society to turn their lives around. Fritjof Capra, in the movie *Mind Walk*, (Capra, 1991) agrees that we could avoid investing huge amounts of time and funds in intervention strategies by investing earlier in care of and attention to our children.

The living through” drama method, used during the formative years, is an example of an effective but relatively inexpensive means of prevention.

According to Alfie Kohn (1997, p, 437), we badly need programs seeking to promote children's character education which assume that if we meet children's needs, they will be more likely to care about others. Although rare, they do exist. “Living through” drama could be a valuable resource for an educational endeavour of this nature.

## Epilogue

Three weeks after I had finished with my research, I returned to the school to give a thank you note to the children and parents for their co-operation and asked them if they had any further comments. Once I was in the classroom, I decided to ask the children if they would make a drawing about what they had liked best during our work together. Reflecting on these drawings, I can see that they depict the children's strongest intentional moments (Appendix L).

What the children liked and drew about were the moments when they could freely practise their own unique intentionality! I can see now that these drawings were created about events similar to what I observed as a child by the castle wall. In my drama work, I allowed the children to climb and I climbed with them. I created the scaffolding to make their climbing more safe and to let them ascend together. Some children perhaps find the scaffolding too safe. For example, Alex's drawing and confession shows that he could do and he enjoyed doing things according to his own intentionality in the Egyptian drama but that our wall wasn't steep enough for him. He felt that my scaffolding was too confining for him. Most of the other children, I think, felt secure and satisfied, their drawings expressed their favourite moments. In this classroom environment, I created an opportunity for the children to ascend our "special wall" and together we did it.

Rowena drew a picture about the moment when she and other children used their own bodies to create an igloo. This was the moment in which, with her intentionality, she influenced our whole drama. The igloo, which was her idea that she and others created, helped to save the bear's life. Charles, whose mother language is not English, has difficulty verbally expressing his intentionality. When it came to the modelling of Egyptian hieroglyphics on a stone, however, his intentionality expressed itself, and both children and grownups admired his work. Eve demonstrated her intentionality by

guarding the bear when she played the role of a dog. Her hope was significant in our drama because at this moment she was able to rescue the bear.

Karl's heart was with the Egyptian project, he used to wait patiently for more than ten minutes in the hope of receiving a letter. His intentionality was to travel to the fantastic, mysterious world created by his drawing. His wish was to earn money with our clay sculptures and travel to these places. It was, for me, most stimulating to see what Franny liked. My recognition of her own intentionality matched the intentionality she expressed throughout her lists. Getting the office keys, setting up her own space in her office and becoming a cared-for little bear cub were her memorable moments in our dramas. She was able to become herself- alive.

Looking at the drawings I see a connection here between intentionality of these children and their vitality. Rollo May expresses this connection, "Without intentionality we [humans] are indeed nothing." "man's [sic] vitality is as great as his [sic] intentionality. They are interdependent. This makes man [sic] the most vital of all beings." (R. May citing Paul Tillich, 1969, p. 244) "The degree of intentionality can define the aliveness of the person." (R May, 1969, p. 244-245). Bertrand Russell also found vitality indispensable in our lives "Where it [vitality] exists there is pleasure in feeling alive" (Russell, 1926-51, p. 49).

Vitality and intentionality are intertwined. Any theory of pedagogy fails in one of its primary purposes if it diminishes intentionality in children's lives. Blocking children's intentional states also blocks their vitality and their feeling of being themselves. This may give way to a state of apathy and despair and these conditions may also lead to



violence.

As my research indicates, going to the other extreme - of children expressing their intentionality at the expense of others - could also create a serious problem of violence. When there is a diminished sense of intentionality in the classroom, children are unable to listen sensitively to each others' needs as no intentionality is expressed.

It is vital for us to create an environment in our schools where children's intentional states can be expressed and nurtured.

As I write these lines, thinking of these processes of expressing and recognizing intentionality in the prevention of violence, I have just heard on TV about a frightful high school massacre in Littleton, Colorado, where two teenagers shot twelve fellow students and one teacher and wounded probably another twenty-eight students. After this most horrible event, all those involved - parents, teachers and psychologists - are desperately trying to find ways to prevent such a slaughter from occurring again. As in so many recent similar high school tragedies, young lives were sacrificed senselessly. How can teachers recognize in time the preparations of these "little monsters" for acts of desperate violence in school?

I would like to try to give my own answer to these questions in the light of my own research and experience. I believe that educators need to try all the time to keep their hands on the pulse of intentional states of children and young people. This task can be extremely difficult sometimes, as these states can be hidden and almost invisible. During my own research, Alex stabbed a clay body at least twenty times while torturing

it with pleasure; on another occasion with similar joy he tore apart the figure of a little old man with Karl doing the same. They did it so quietly that an outsider would have thought that they were playing harmlessly. If I had not consciously attuned my eyes and ears to their intentional states, these and other similar happenings would not have come to light, and we would not have realized the serious condition of these children. I also tried to pay the same amount of attention to their positive intentional states in order to encourage the development of these states too. I think if educators could consciously focus on the positive and negative intentional states of these young people, they would have (or would create in the future) more chance of recognizing the sinister preparations of young offenders. By sensing their positive intentional states, educators can undertake steps to develop them I believe in this way schools have a chance to save these young lives, particularly if they start this work at an early age.

The reader might ask how I dare to equate a seven-year-old boy's joyful imaginary play that includes torture of an inanimate body with the mind of a mass-murderer teen. The reason is that this is how such a deed can have its beginning. Then it can advance to torturing and killing a cat. We educators must be vigilant and start the prevention in time!

My research confirmed my view that we need to start to observe these intentional stages at an early age. At this time children express their own unique intentionality at a deeper level in their make-believe and drama. Teachers playing with them can create circumstances which the child needs at the particular moment. Understanding the nature of intentionality is a very useful tool in the hands of the teacher. The nature of intentionality is that it does not require the object of intentionality to be present. It can even be absurd and fictitious. We can therefore develop and change the intentional states effectively in fictitious, imagined situations. Change that happens on the level of

the imagination has repercussions on the child's real hopes, desires, beliefs and needs.

A teenaged mass murderer was interviewed on this tragic occasion in Colorado. Last year, at the age of sixteen, Luke Woodhouse slit his mother's throat with a butcher knife, later the same day he went to school and killed two and wounded several fellow students. He said that for years before this terrible crime he was in a state of apathy and despair.

Mary-Wynne Ashford in her 1996 doctoral thesis. Boredom as a neglected issue in violence prevention programs in schools, wrote about the seriousness of boredom and apathy in relation to delinquency and violence among youth. She refers in her thesis to a personal communication from Gordon Hogg, the former head of Willingdon Penitentiary in Burnaby, B.C., who commented in this interview that when young offenders are taken into custody and asked why they had done such a thing, the most common response was, "I was bored." (Ashford, 1996, p. 5). I believe, as Ashford does, that apathy and boredom must be considered as a significant cause of violence.

Vitality, which can be developed by cultivating the intentional states of the child, is the opposite state to apathy. If the vitality of the child and youth can be kept alive by expressing their positive intentional slates using play and drama, these activities can be strong instruments for education in its fight against violence.

## **APPENDIX B**

The journal writing of Alex about his new violent video games and Karl's writing about his mother.

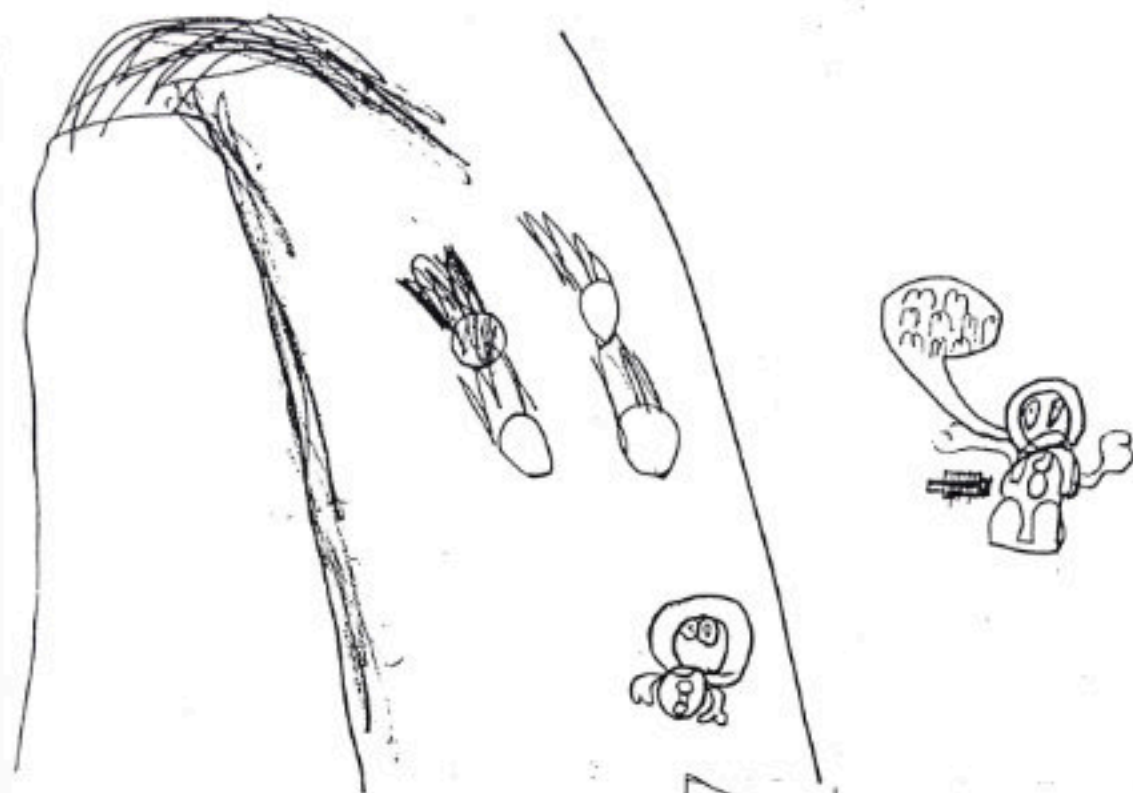


ALEX

Machi 1999

We playd worms 2  
on the weekend. It  
is a computer game.

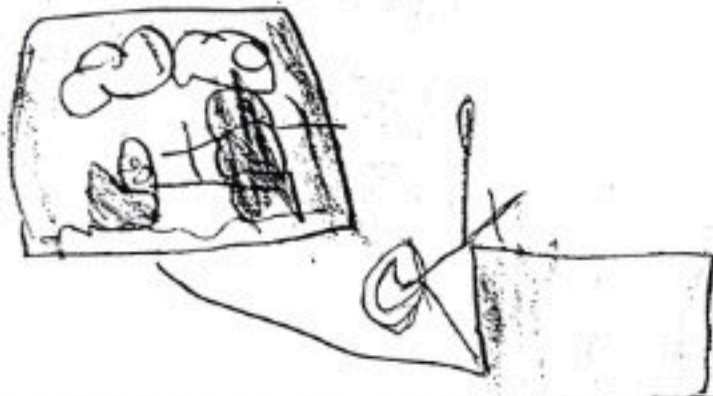
ALEX



Feb. 22 1999

I watched the big thing to south  
park + hae sae bad

words. You shouldn't walk that slow.  
ALEX



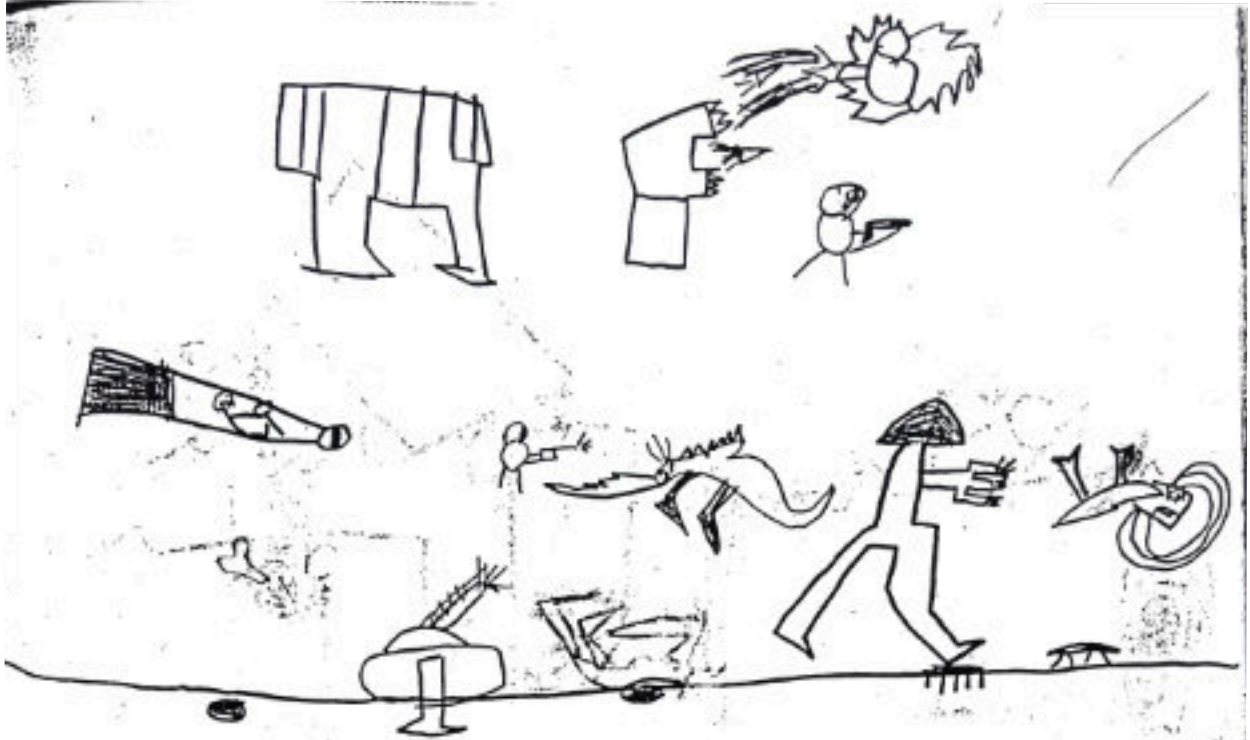
{ ALEX : NOV 16 1998

{ I played NINTENDO

{ I played Nintendo.

{ I played NINTENDO

{ The game was Yoshi's Story.



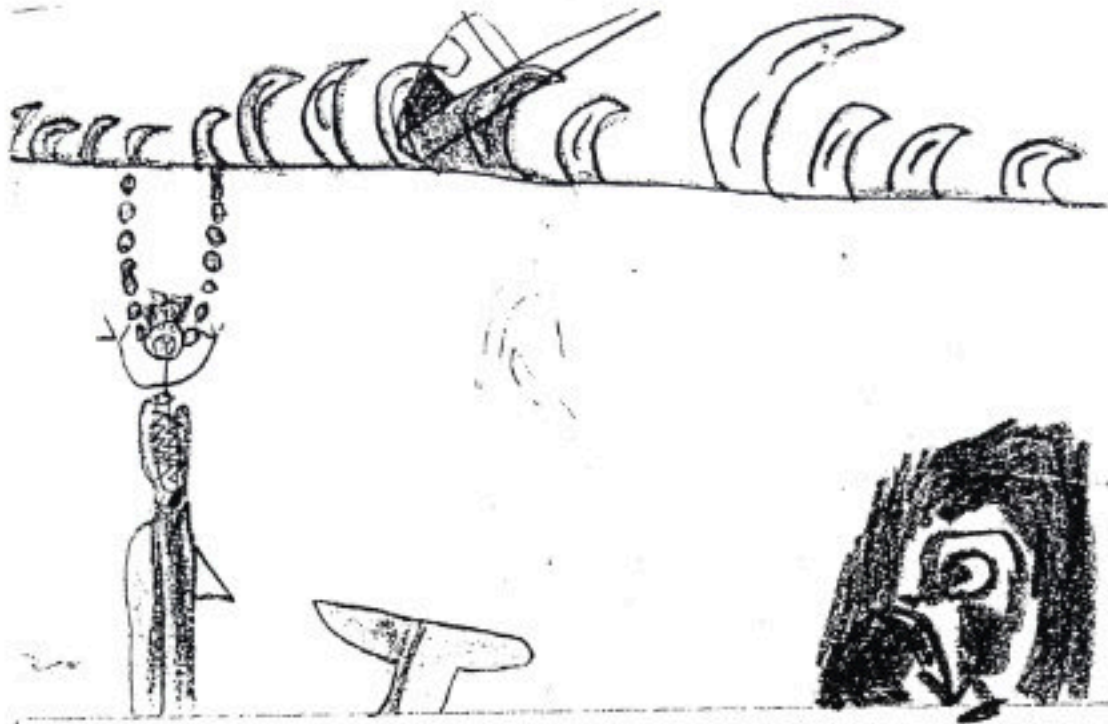
ALEX

May 10, 1999

I watched my  
bather play StarCraft  
you can be the  
zergs, "tarrans", "protoss"  
and random.

ALEX





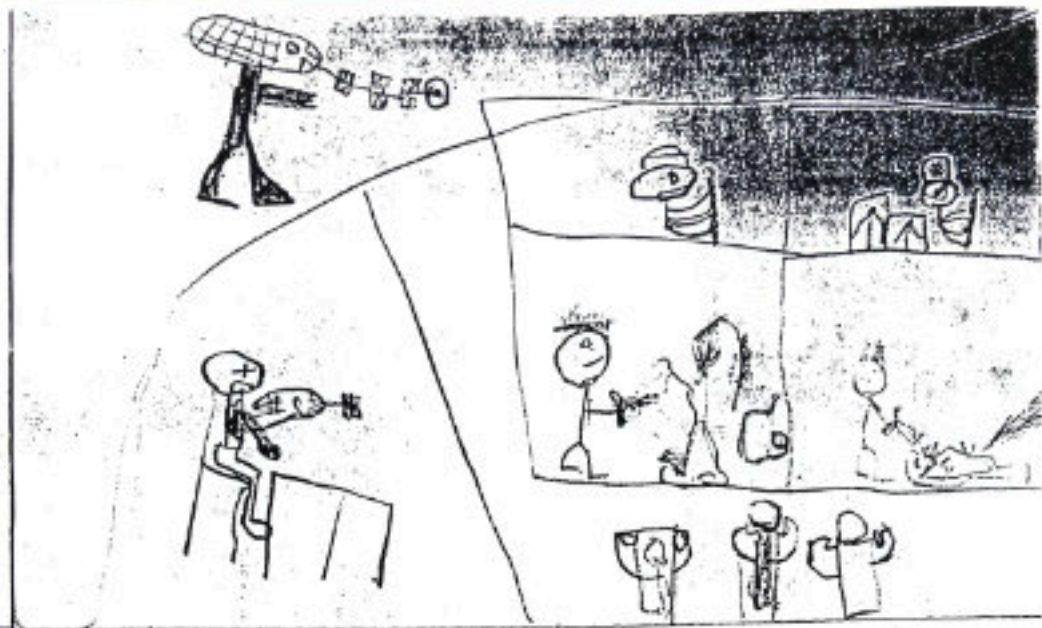
ALEX Jan. 11 1999



- Saw The Video Jaws.

Were you scared sometimes?  
No! way!

ALEX

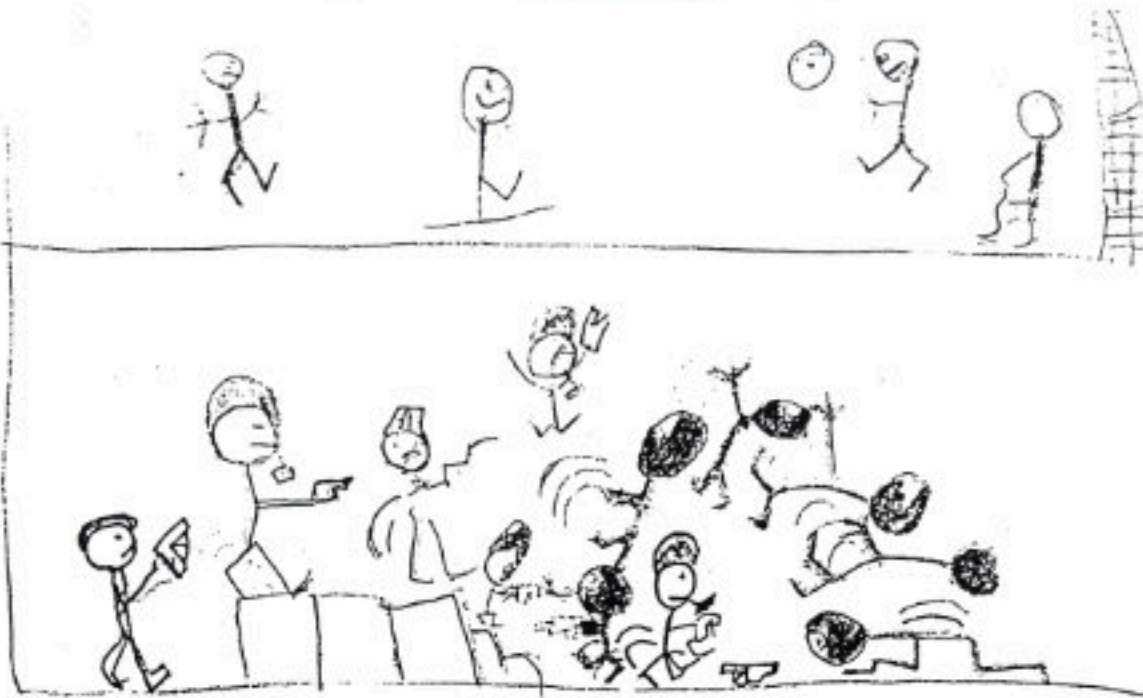


Michael Jordan 18 1999

I got three videogames

One was called Turbok 2.  
One was called Turbok 2

I forget what one was  
called.  
Gold The other was called Cool Boarders Three



Jan. 26 1999

I got two new video  
games that were called  
Mission Impossible  
and Sauer.

ALEX



KARL

Jan 19 19

I don't want  
anybody to die

asqashaley my mo

## **APPENDIX C**

The children's wish drawings about what they hope to play about

A Magpie.



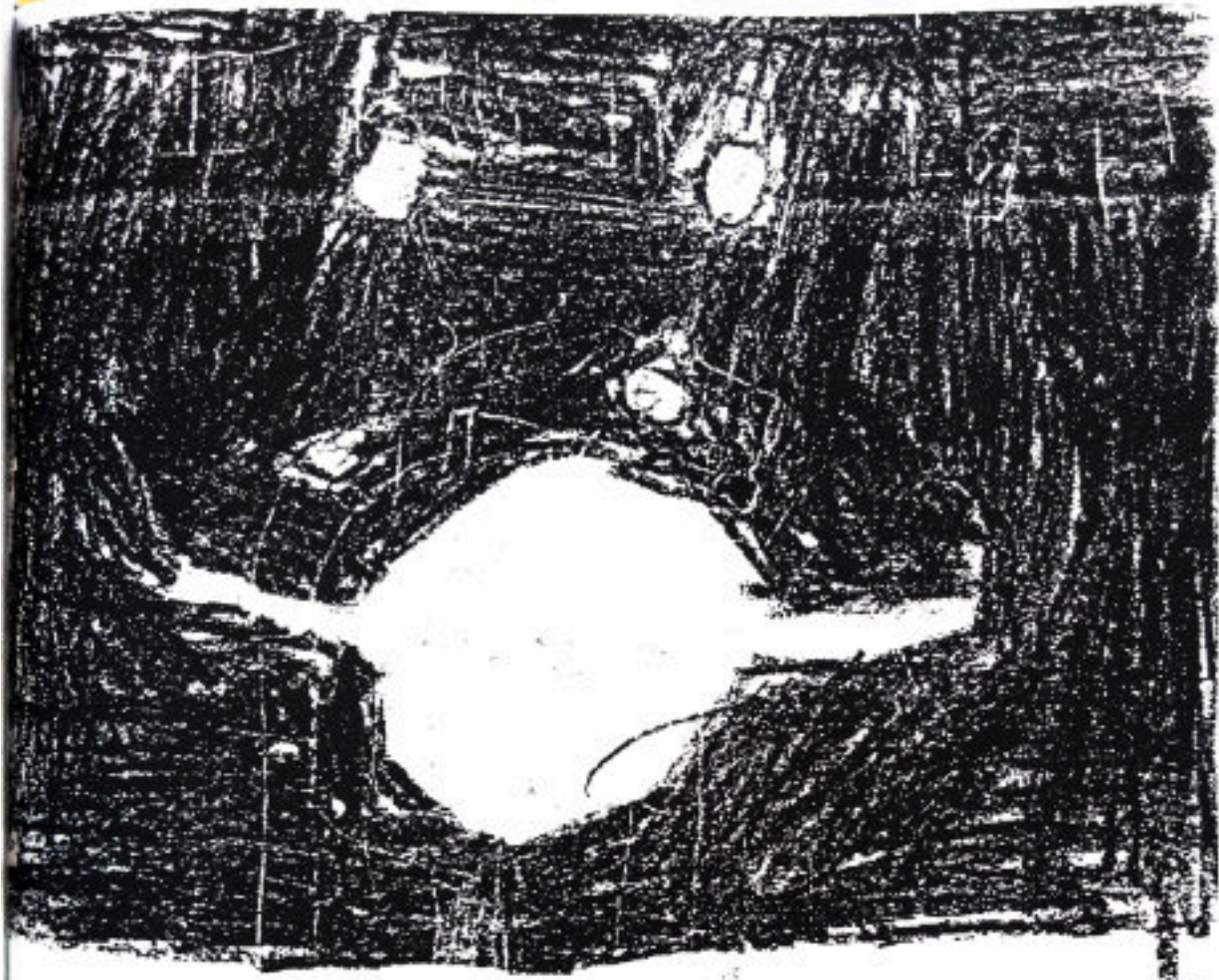
Talking to birds

ROWENA

Tamara (2)



Talking to animals and birds

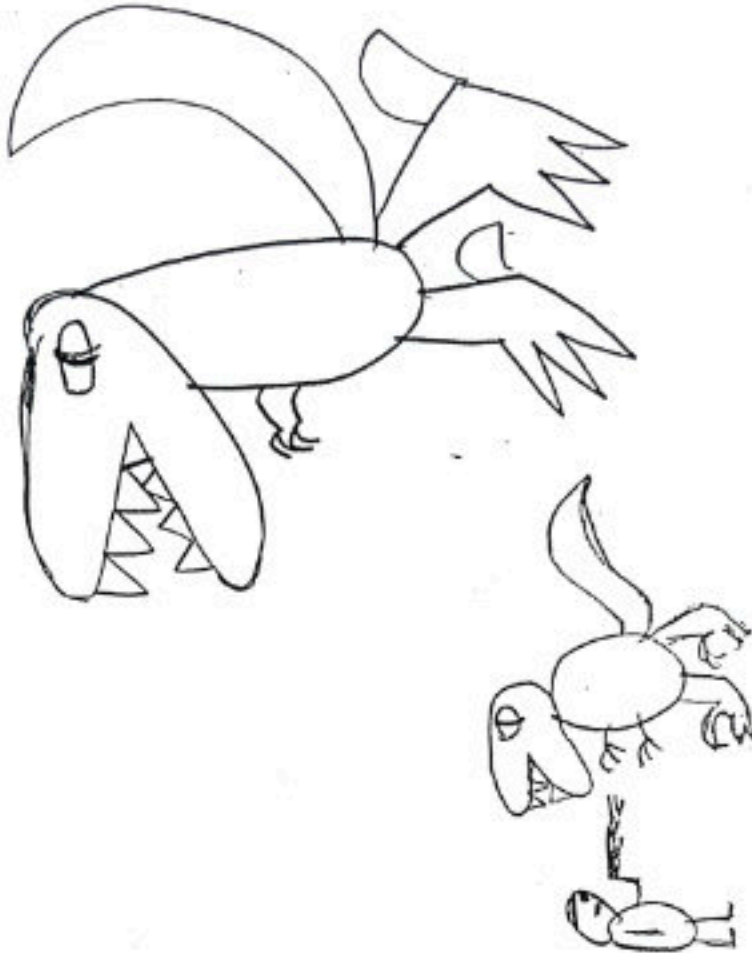


I want to see  
stars



# The Lost World

Based on the chapter book.



KARL

King Tut



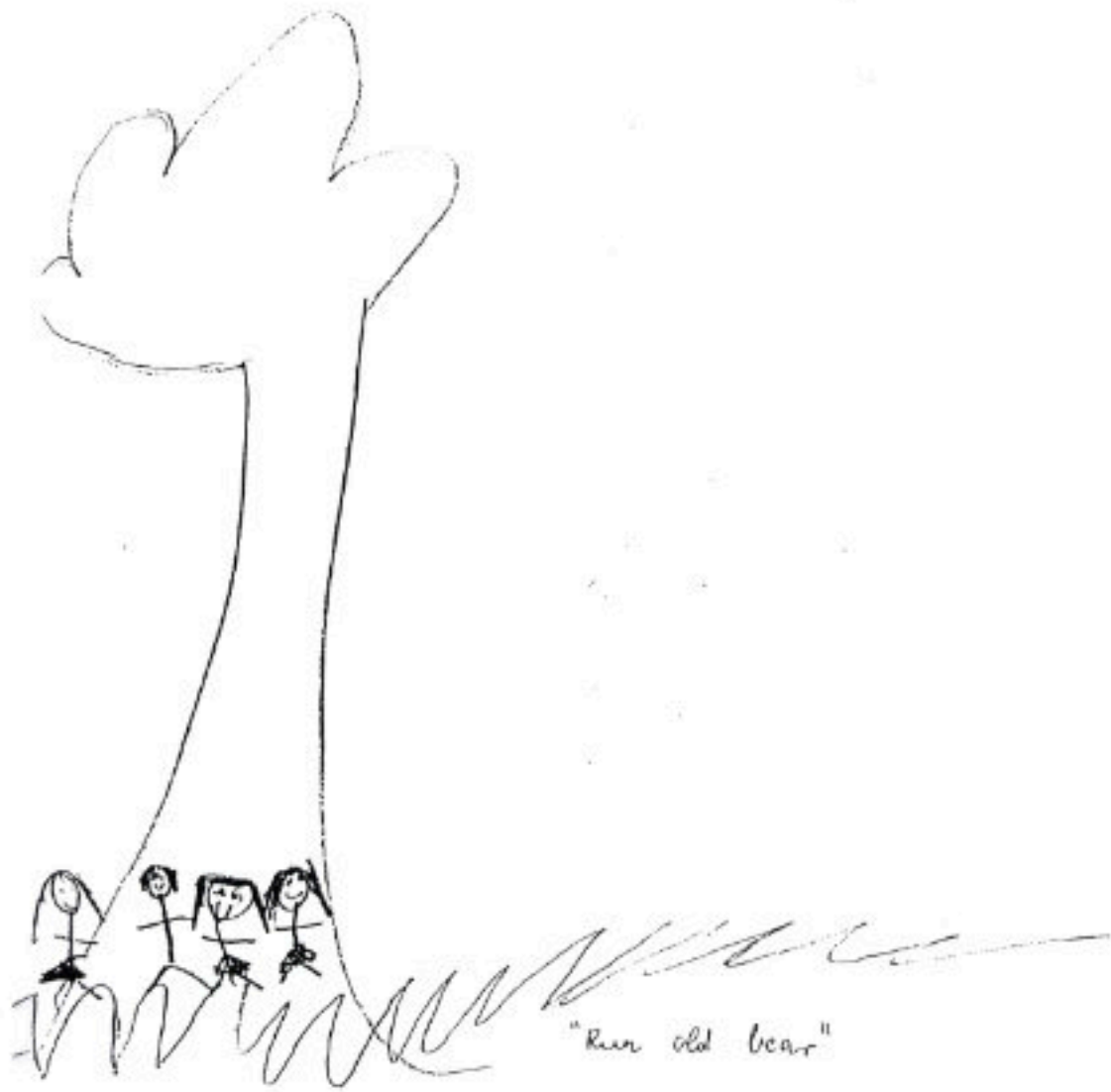
MIRANDA  
PROGRAM

WMA POST  
EM SICTE  
TIP

I'm sorry what I said, the 'x'  
I really liked the  
game

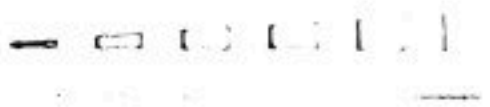
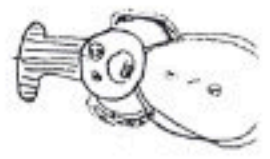


3



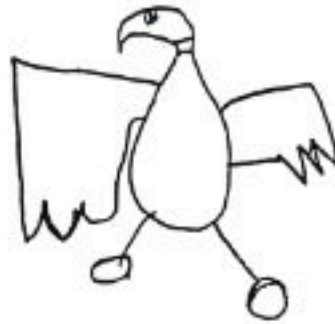


This is blood



## **APPENDIX D**

### Egyptian Drawings

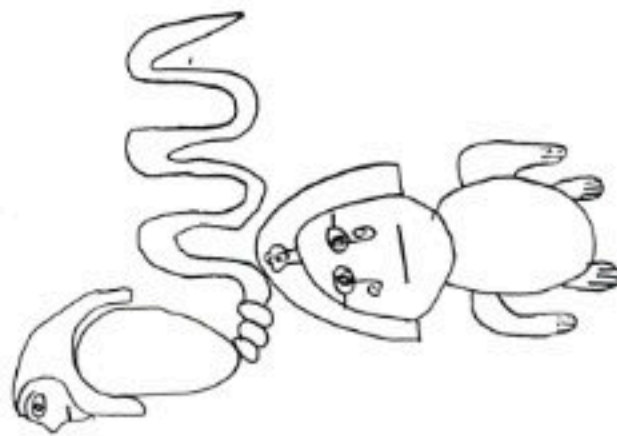
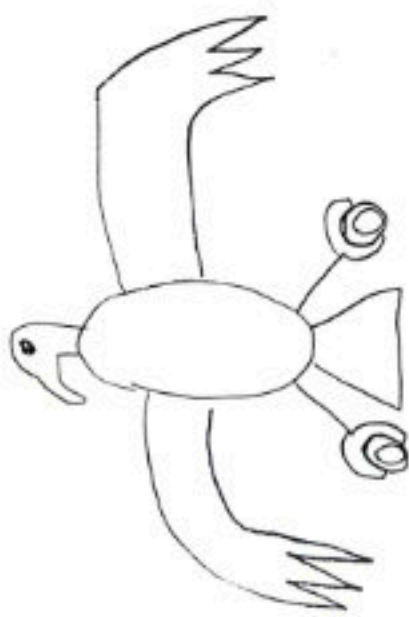
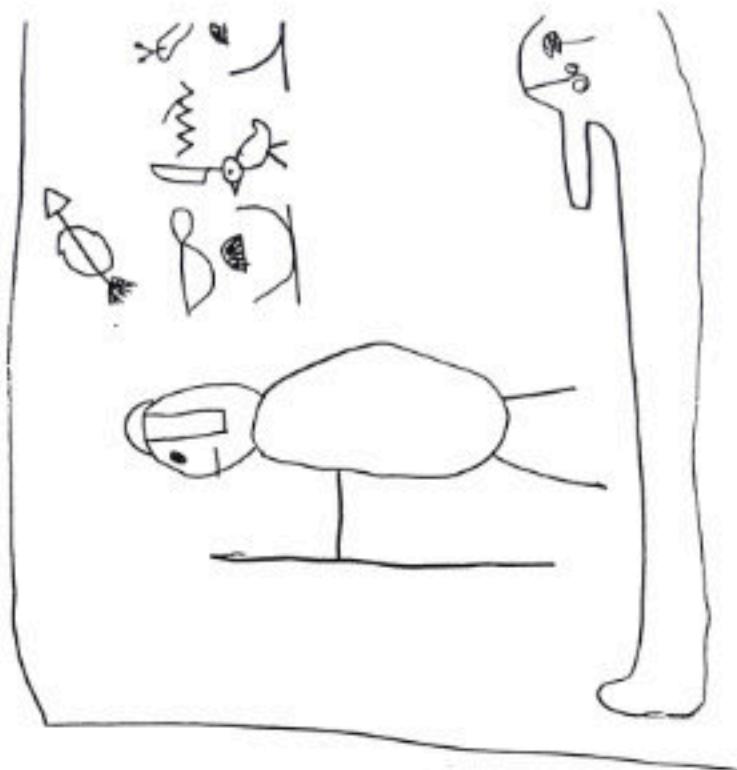
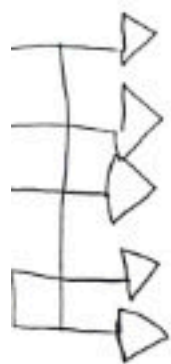


ALEX



FRANNY





## **APPENDIX E**

Alex's affinity with the bear and Karl's & Franny's three wishes



FRANNY

CANVA

If I had three  
wishes I'd

wish for MAKE-UP ANNA

A P. ~~more~~ hctt. ☺



I W I S H e s

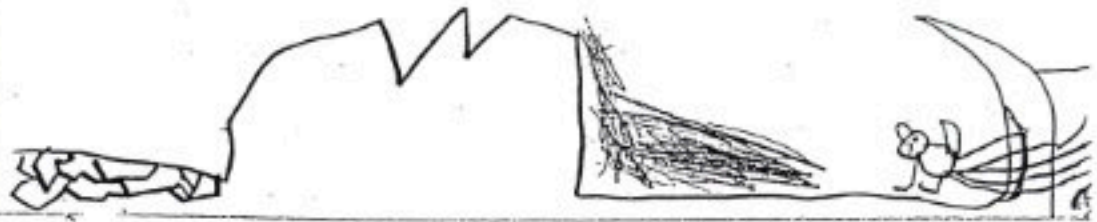
W I K I B

I W I S H e s M B P

I W I S H e s I I F

MAKE-UP

FRANNY



ALEX

2 P+h 1994

I Wish that I had polar Bear

I Wish that I had a mouse,

I had a puppy. 😊

What kind of puppy?  
(breed)



Is this a Rotweiler  
Yes



KARL

Jan 29 1995

If I had three  
wishes I'd wish  
for a dog, a fish,

## **APPENDIX F**

Alex and Karl's letters of apology

---

omy      mAGDei      I am  
omy.      we      can      Partent  
NEXT Time.

FROM KARL

---



we

—

I am ver<sup>l</sup>very! very

Sory for being

rood

EX

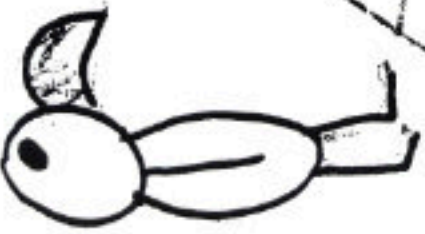
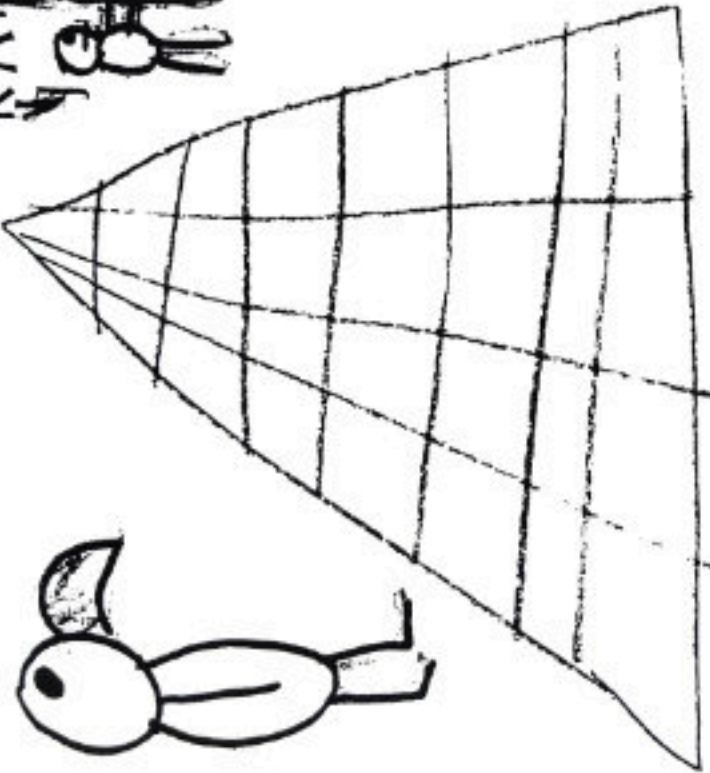
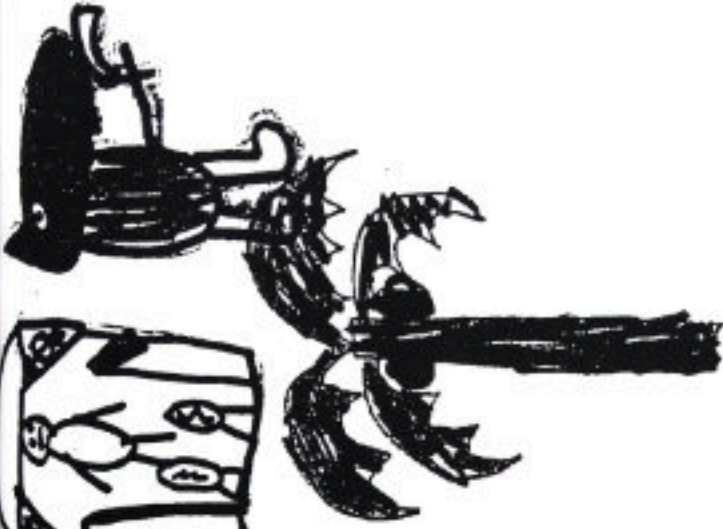
?

—

—

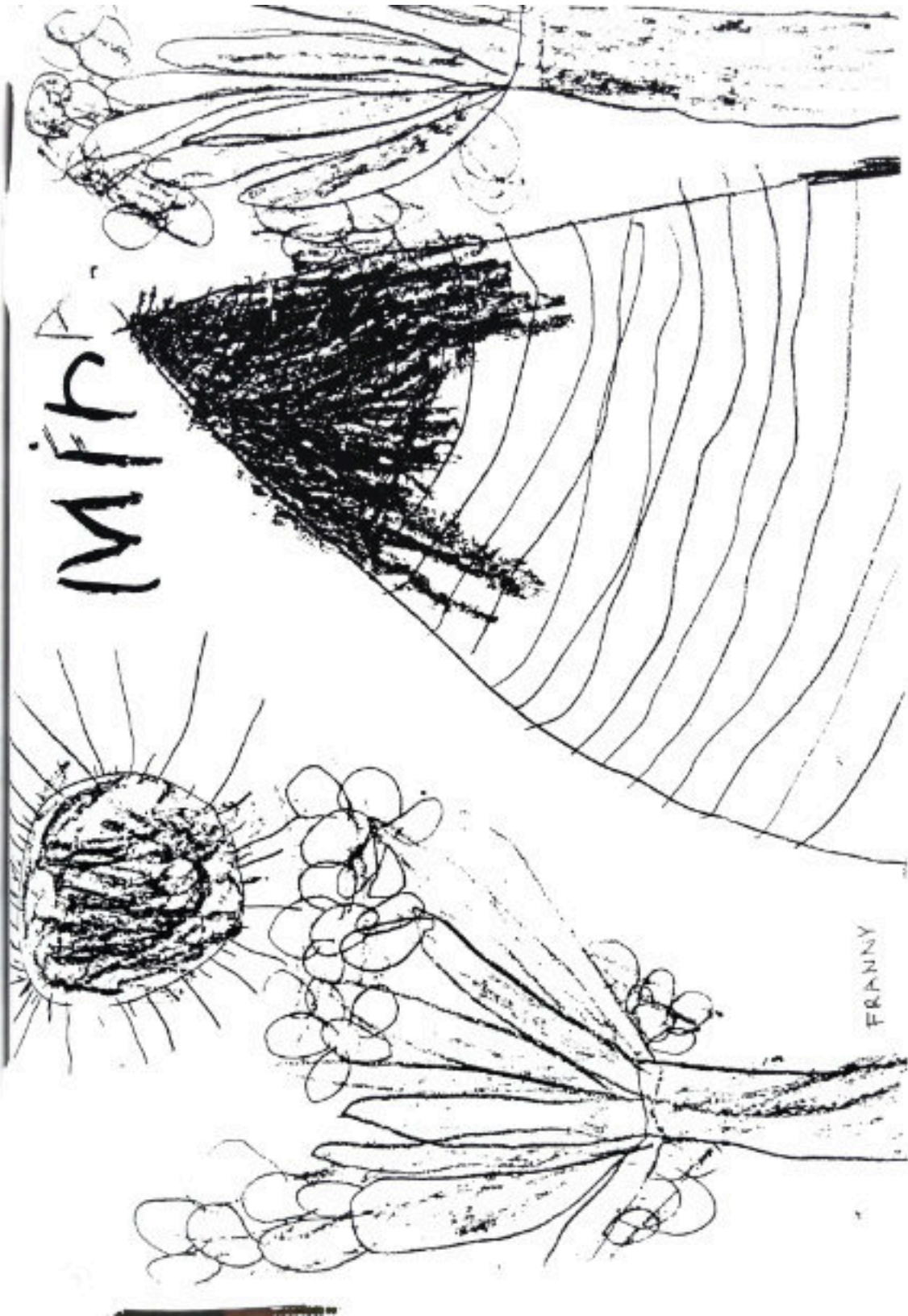
## **APPENDIX G**

Children's Egyptian drawings on Mathematics lessons





ALEX



## **APPENDIX H**

My theoretical frameworks before and after the research







## **APPENDIX I**

My coworker writes about his experience during my lessons

## **A VIEW FROM INSIDE MAGDI'S SECOND LAST RESEARCH CLASS**

By graduate student colleague Cameron Culham, UVic Theatre Department,  
Wednesday March 10, 1999  
Willows School, Victoria

Upset at the news that today's work was unable to be recorded on video, I have decided to record my personal observations as a direct participant in the activities. I hope that my recollections and observations will, in some small way, help make up for information that would otherwise have been filmed. This class was my third with Magdi and the children and was, for me, an exciting culmination of the work and one which started to bear the fruits of Magdi's efforts. It was, needless to say, a great disappointment to us all that the camera was not functioning properly, as there were countless breakthrough moments that are now, to a certain extent, lost to us forever. The exception to this is the reflections made by the class in drama journals at the end of the session, as well as the reports by those of us who were in attendance. Tomorrow is the final research day, so the advancements made by the children will, undoubtedly, become apparent in its proceedings.

I will begin this report by describing my perceptions of the group and the work that I have had the good fortune to observe, and then I will give an account of what today's class entailed, including some comments and actions that I was able to experience from my privileged role from within the work. I will conclude with some discoveries this research has given me personally about the impact drama can have in the classroom, with a particular focus on how Magdi's work has great potential to address and subsequently challenge and overcome tendencies of violence in troubled students. There are many examples of this even in the little time I have spent at Willow's, and I will mention only a few as illustrations.

When I first heard of Magdi's thesis and research from my supervising professor

Juliana Saxton, and then from Magdi herself at our graduate student seminars, I was most intrigued. Having spent my coursework year learning the theories of drama in education and its power to facilitate affective learning, this "assisting" experience has provided me the opportunity to see these theories put into practice, and in such an exciting way. Magdi's passion for her work is second to none and rubs off on all those who take part. She truly is the embodiment of teacher as artist as she weaves her magic with these children and shapes the story as the children dictate. She is a sort of co-creator both with the children and with me and Monica Prendergast, the other adult assistant. It is the essence of collaborative teaching and learning, and wonderful to experience firsthand! My own research is not unlike Magdi's, in that I am setting out to demonstrate how drama work can provide the opportunity for deeper level learning in the ESL classroom. My focus is on the relating amongst students (who do not share a common mother language) with non-verbal language. I am interested in the connecting that drama allows when, in fact, verbal language proves to be a barrier. I hope that my research work can have results as conclusive as Magdi's. It has certainly given me ideas of approaches I would like to take.

Having very little practical experience as "teacher in role", I undertook this project with the goal of learning from both Magdi and Monica, who are both very experienced and comfortable in this domain. The source story for the lessons required the bringing to life of an orphaned polar bear, so my contribution has been to play that role. The original tale has been reshaped not only by me but by the contributions of the children and the direction of Magdi as well. My roles have varied. I have been the bear that is helpless and depends on his mother (Erica), the bear that teaches my young cub (Tamark) to hunt, the bear that is driven to kill a man (Monica) in self-defence, the bear that helps a man to fish for his people and the bear who had to hide with the help of the villagers (all of the children... so committed to protecting me that they turned into a pack

of wild dogs to scare away the intruder who wished to harm me!) In these roles I have had an opportunity to gain confidence and to experiment with limitations, tension and constraints. Having no language that the children understand, I was also able to explore the sounds and body language of the bear and observe the students' responses, so this overlaps my area of research and has, as such, been both stimulating and beneficial. For example, by hiding behind the lady who had me, I sensed the children were better able to see and feel my vulnerability. Their physical responses and outpouring of love and caring confirmed this. When it came time in the process drama for me, as bear, to let the children determine the next step, I found it helpful to simply lie down with my head covered by my paw in a sort of helpless position in a way that forced the children to take action. At that moment I was freed from my performance role (one that comes easily and I must consciously remind myself to let go of!) and the children had higher status. No longer relying on my "directing" of the story or watching for my facial expressions, they became the writers and the directors. They were hooked and I was at their mercy. I learned lessons of performance as well...mainly that the actor must not give everything, but only enough to allow the audience to fill in the blanks or, as Peter Brook would say, the "empty space", Magdi guided us to this space.

The power that is inherent in role play was evident when the children flocked to my side to feed and caress me as I started to cry, and also the moment that Magdi informed them that the intruder was fearful of dogs. I could hardly believe the scene that transformed before my very eyes. These sweet little children (well, most were sweet with a few notable exceptions who need no naming!) had been holding each other up as walls of the village's igloos, and suddenly charged Magdi as a pack of wild, fang-bearing and barking dogs. Magdi went along with it beautifully, realizing the extent to which they were engaged at this point, and embellishing the story for their sake. They

had a need to express themselves violently and she allowed such expression. She did this by inventing more visitors who came once this man had been scared away. The second brought deadly poisonous bones and many of the dogs died. The impact of this visitor's cruelty was evidenced in their drama journals later. One Tittle girl drew a girl whose father was killed by the bear and she herself was administering the poison. Magdi used their desire for violence to subtly reshape the outcomes of the story. She faced it head-on and rightly so as this was the only way the kids would accept involvement...on their own terms. For example, in the hot seat exercise with the vindictive man one child suggested that the bear would have helped his people too if he had only asked. Magdi immediately asked us to show this and by so doing affirmed this girl's solution to violence. This empowered the kids as they were able to see grown adults take their words and bring them to life.

It should be noted here that the children were not the only ones engaged at this point. I found myself having difficulty switching out of my role back into that of teaching assistant, partly due to the fact that I did not want to deceive the children and partly because I wanted to see where our story was heading. Some of the children, especially the girls and also Willie would not leave my side even after I had dropped the role. I think they had determined that I was in need of their help and I was, in turn, very moved by their affection and ongoing concern for my well-being. I was also reminded of how delicate role drama can be and of how sensitive a teacher must be in handling it and its power. At this age the line between reality and make believe seems less clearly-defined. We were also touching on issues that were painfully real to these children: dependence, cruelty, belonging, differences vulnerability, support and mistake making and the consequences thereof. We were most clearly in their world and their reactions proved it. I was also intrigued by how Magdi kept the work from ever being reduced to a plot-driven narrative, a pointless undertaking anyways due to the fact that they had all

heard the story already. Instead she chose to skilfully “massage” the hot moments within the story. This taught the children that they had the ability to problem solve, think creatively, talk about their feelings and, inevitably, reshape outcomes. I noticed them visibly becoming empowered as the work went on. Their movements became stronger and they become more interested in and committed to the work. At some point which I am still not able to pinpoint, it became a collective story and no longer a teacher-driven story.

In my comments I have alluded to the activities of this class, and now for specificity sake (and since we have no footage) I will endeavor to outline the way the activities evolved. My recollections may be a bit vague. As the teacher artist, Magdi arrives in the classroom at the outset with a very clear vision of the route the work needs to take and yet she is constantly changing as she goes, taking a little bit away here and adding a bit there, juggling here and cutting in another place. I operate this way as well, and feel it is for the best because there are so many variables in any drama class, the moods of the children, the time restraints, the engagement level and so on. Her lesson plans are carefully laid out in a sketch book and I think this is very revealing. Like the painter, she plays with the work and thus it never becomes static. The children, as a result, sense they are a part of a living and breathing piece of art. After the games, for example, she has them show the class their pulse by beating it out on a drum. There are also moments when stillness is needed and Magdi makes this clear in no uncertain terms. Her insistence pays off as the children rise to her expectations. It is not without some hard work on her part. There were times that we had to really push the children past the point when many less experienced teachers might very well pack in the work, stating that the class is too disruptive and not ready. Some were more unruly than others (Willie and Richard especially, and Franny to a lesser extent), but Magdi’s firmness paid off. These 3 could see that the other kids were enjoying it and they did

not want to lose out..again, the advantage of drama work...visible to all...contagious.

Today's class began with Magdi asking them which games they wanted to play, at which point many hands shot up. One girl wanted the "bear in a cave" game but Magdi explained that there were too many children to play that one. Instead we played "Wizard" and the kids had great fun with this. They had to be reminded not to take the easy way out but to remain dedicated to the rules...this reminder was to serve them later in the process drama. A feeling of cooperation emerged from this somewhat frantic game, and I also liked the fact that two people could be it. It made us very aware of the space around us. There was a strong feeling of helping each other and **everyone** was involved. It was not just a case of the focus being on the one person who happened to be "it". I felt the burning plane game to be less successful, mainly because the kids were not willing to risk creating a burning plane, so we had difficulty seeing who was "it" at any given time. They did however like to fly, and one boy pointed out how much fun it would be to hit the others in the eye with his newfound wings. I stayed away from him! This smoothly led us into the flying things game which challenged our imaginations as well as our listening and voice projection skills. How wonderful it was to see the excitement and disbelief in Kelsey's face as we all followed her instructions. Once we were into the drama another game the group enjoyed was the exploration of slow motion action, and they were challenged by this with positive results. Almost always, Magdi would choose one attentive student to retell to the class details that were important, a clever way to make sure everyone was following along. Becoming rag dolls was also extremely challenging for them and Magdi and Monica both had to really work to get the group to relax, using the technique of drawing attention to those who were able to do it well. This was an important exercise as it took the participants to a safe place, one that they would create later for the bear. It took the work to a much deeper level and was definitely worth the effort.

Once into the process drama, built on the story that was, by now, very familiar to us all, Magdi chose as a focus the bear's killing of the man and all that that entailed. She recalled a tableau from the previous class and asked Miranda to show that scene to us. This was a refreshing alternative to a simple verbal rehashing of that part of the story, and everyone had a chance to correct as they saw fit. This dialogue ensured that we were all at the same place in the story. In pairs we re-enacted the attack, with the bear eventually killing the man, but not without the man putting up a good fight. I was paired with Kai and Farron and they, as the attackers, resisted dying, but soon gave in, once I stood up and asserted my own power (physical size). They seemed to discover that play acting a death held just as much dramatic potential as putting up a valiant fight. I witnessed the power one has in role and became more confident expressing this..my standing up as the bear, for example, added the much needed tension. Monica provided the victim's body, laying out on the sort of "police chalk outline" that is often found at a murder scene. Magdi scattered around magazine cut-outs of Arctic pictures to help set the context and the children were drawn in through these. She refused to allow them to give into their impulse to be literal by asking for those pictures back, emphasizing that they were only there to help us. I have already described the hot seat and its impact on us. It was very successful. The first question was asked of the killer in the third person which showed how new this sort of exercise was to them, but they quickly switched into the first person and Monica answered their questions in a convincing way. Anne became very confrontational with the man and her involvement and passion drew the others in. Magdi stopped it sooner than I would have liked but I can now see why. She had them where she needed them to be to discover their own alternatives to violence, (the concept of contract was enforced by Magdi beginning to end...my only criticism would be that not enough time was given to reflection within the process drama...perhaps she could have asked pairs to report on their fights and so



on...but we were pressed for time, and they did have their private reflection at the end.)

The drama concluded with the woman discovering the tragedy and asking the villagers what she could possibly do with the bear as he was now a fugitive. As the bear, I went with their solution to lie down and blend into the snow....a passive response, but Magdi wisely took it "a notch further" by having the villagers create hiding spaces for the bear....images and sensations of "cold" and "indifference" ran throughout this work and the children were able to create the safe and "warm" contrasts needed. Many physically tried to warm me up, Willie would not let me go, in fact! The class ended with a sense of completion...the games of hide and run away were mirrored in the dynamics between the intruder and the bear and his protectors. They had clearly defined feelings of caring for this bear and an alternative was found to that of the story...he did not have to be sent away but could remain in the village with the people that cared for him, either in hiding or as a helper, providing food and education to those in neighbouring villages. We all had a feeling of satisfaction with this compromise. We never did have our third visitor but perhaps that is because all of the dogs had been poisoned! It ended where it needed to end.

Some other touching moments for me came in the previous sessions as well, like when the kids had to teach their partners (young and helpless cubs) to fend for themselves in the wilderness. Perhaps this made them reflect on a teacher's tasks and on their learning styles. Another moment was when I told the story to Michael and Farron who had both missed it the previous day due to poor behaviour. Away from the eyes of their classmates, they displayed a tenderness towards the bear in the story. Michael actually smiled as I described the cub's first night with the woman and how he burrowed his nose under her head on the pillow. This sensitivity in these boys is carefully hidden away when they are in the larger group. Franny's face lit up when I

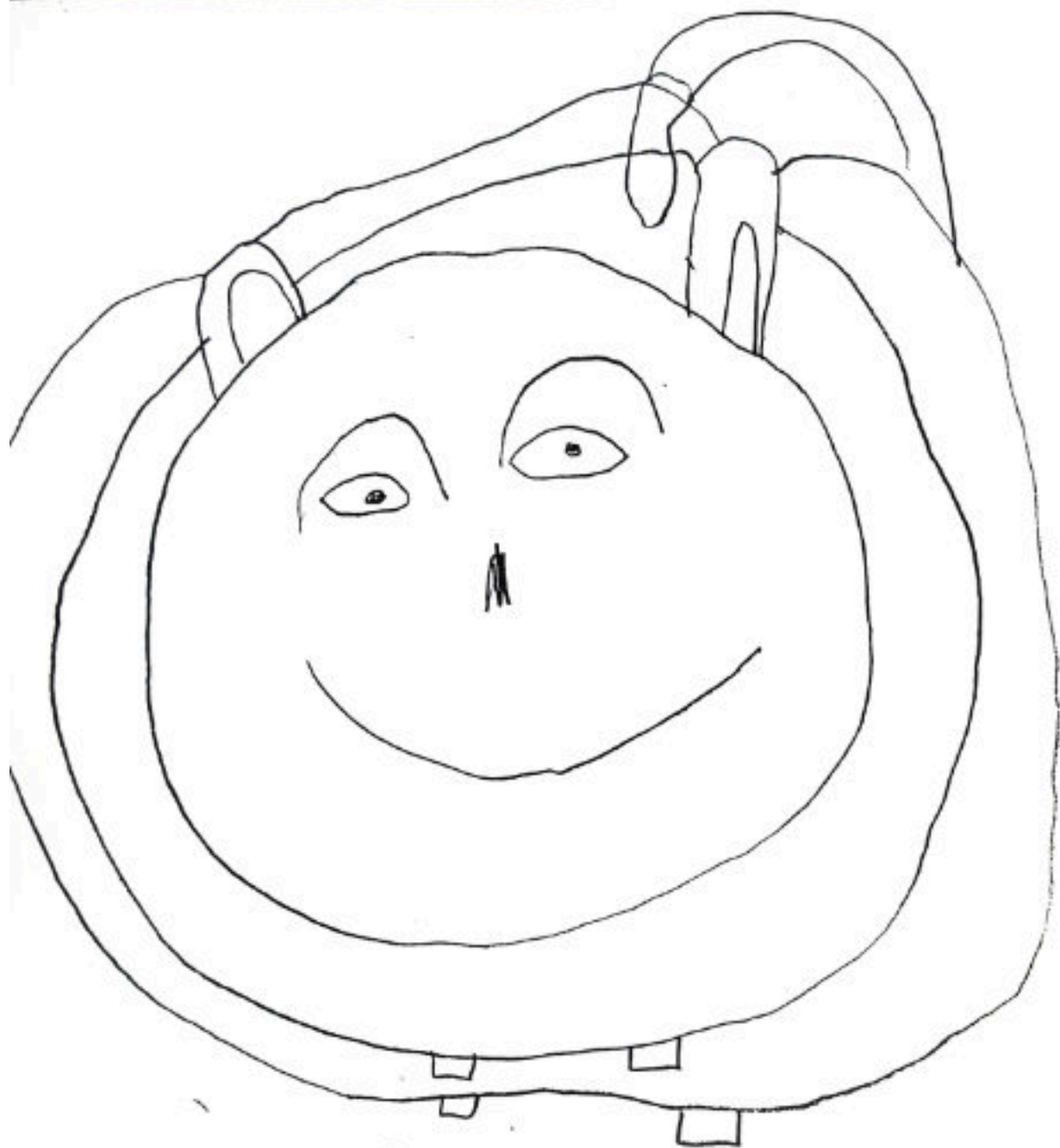
could not remember her name but called her “F”. The next day she asked me to call her that again. The use of names in drama is so important in making the participants feel as if they truly belong...I am sorry I can not have longer with them to be able to know all their names. I was also touched by the timid little girl in today's work who was visibly bothered by the violent scenes we were recreating and she blurted out that she wished to go back to the scenes with the baby bear, a much safer and friendlier place in her eyes. Those around her either nodded their agreement or told her to be quiet as they liked the story as it was unfolding before them.

After the relaxation/visualisation exercise I asked the little girl next to me where her safe place was and her eyes lit up as she said ‘Kelowna’. Moments later she was by my side helping me as the bear...some sort of bond had formed between us that carried over into the next phase. The interconnectedness of drama work has been apparent throughout Magdi's work.

Finally, I said I would close with my reflections on how such work might serve to combat the violence that seems to pervade the innocent world of these children, and I think my feelings were best summed up in the car on the way back to UVic when Michael, another adult assistant in the research, said that if these children were to have such activities as a daily part of their education, they would enjoy fuller lives and more compassionate feelings for others. Their concern for one another would brighten the otherwise bleak world for which too many of them are presently fated. Education needs drama and all that it offers. Congratulations and thanks to Magdi for inviting me to partake in her important research. I hope that this report helps in some small way to make up for the results that were not retained from today's work.

## **APPENDIX K**

The reflections of children after the bear drama



The bear

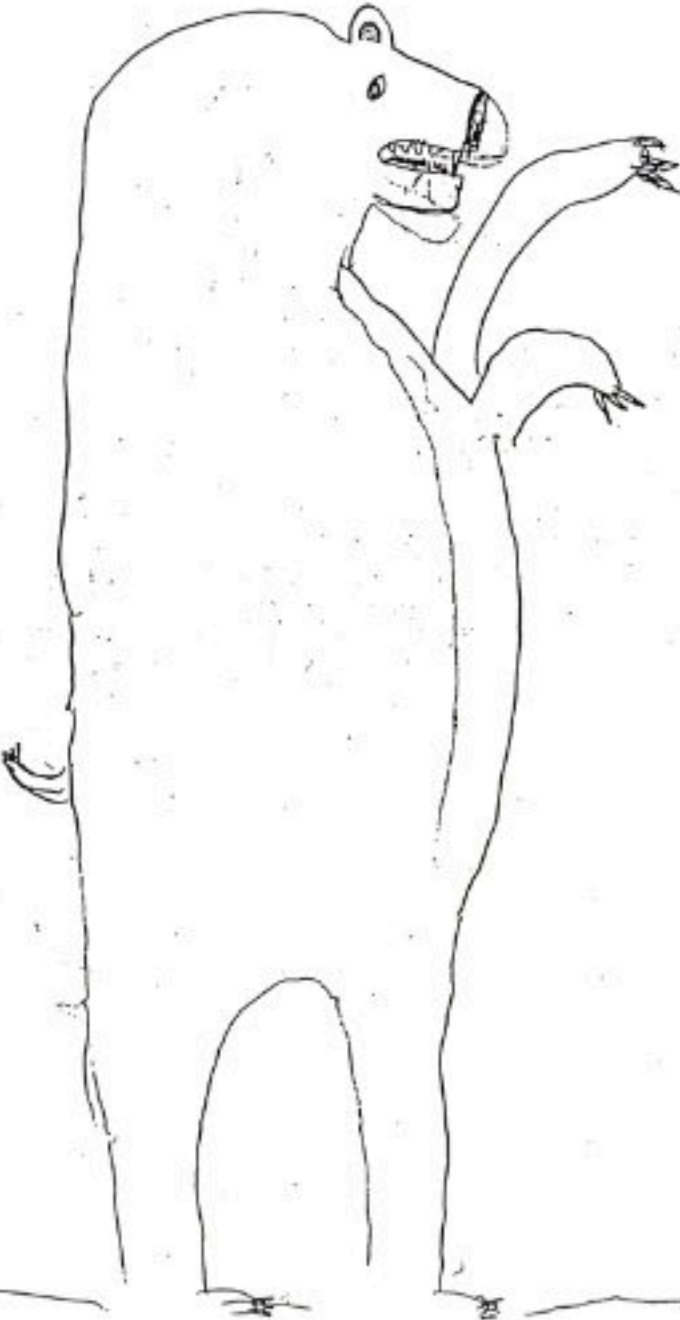
Yesterday my mother told us a story of a  
Baby Polar Bear. It was about a  
lady who didn't have a son so the  
hunters gave the baby Polar Bear to  
the lady.

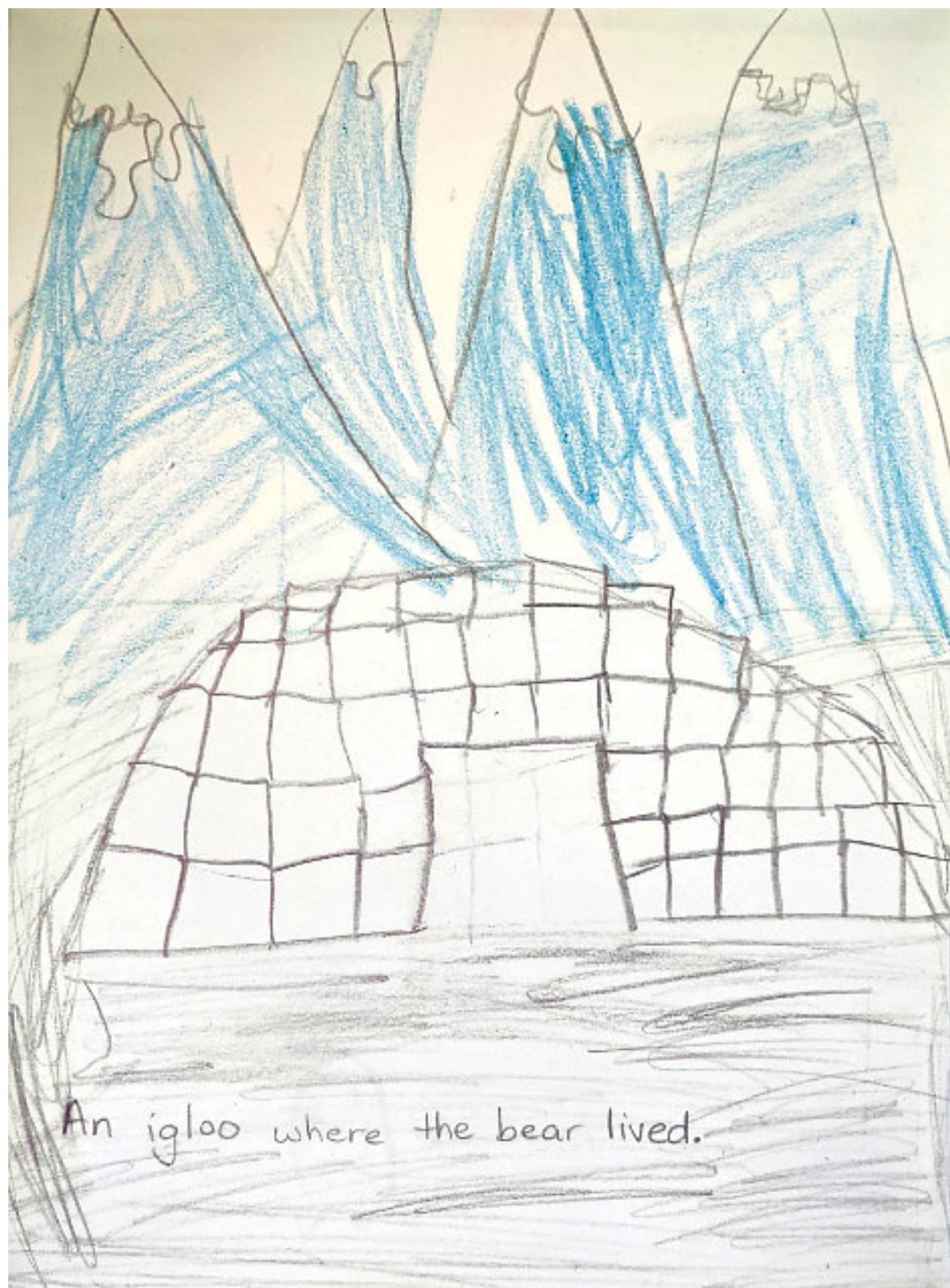


WILLIE

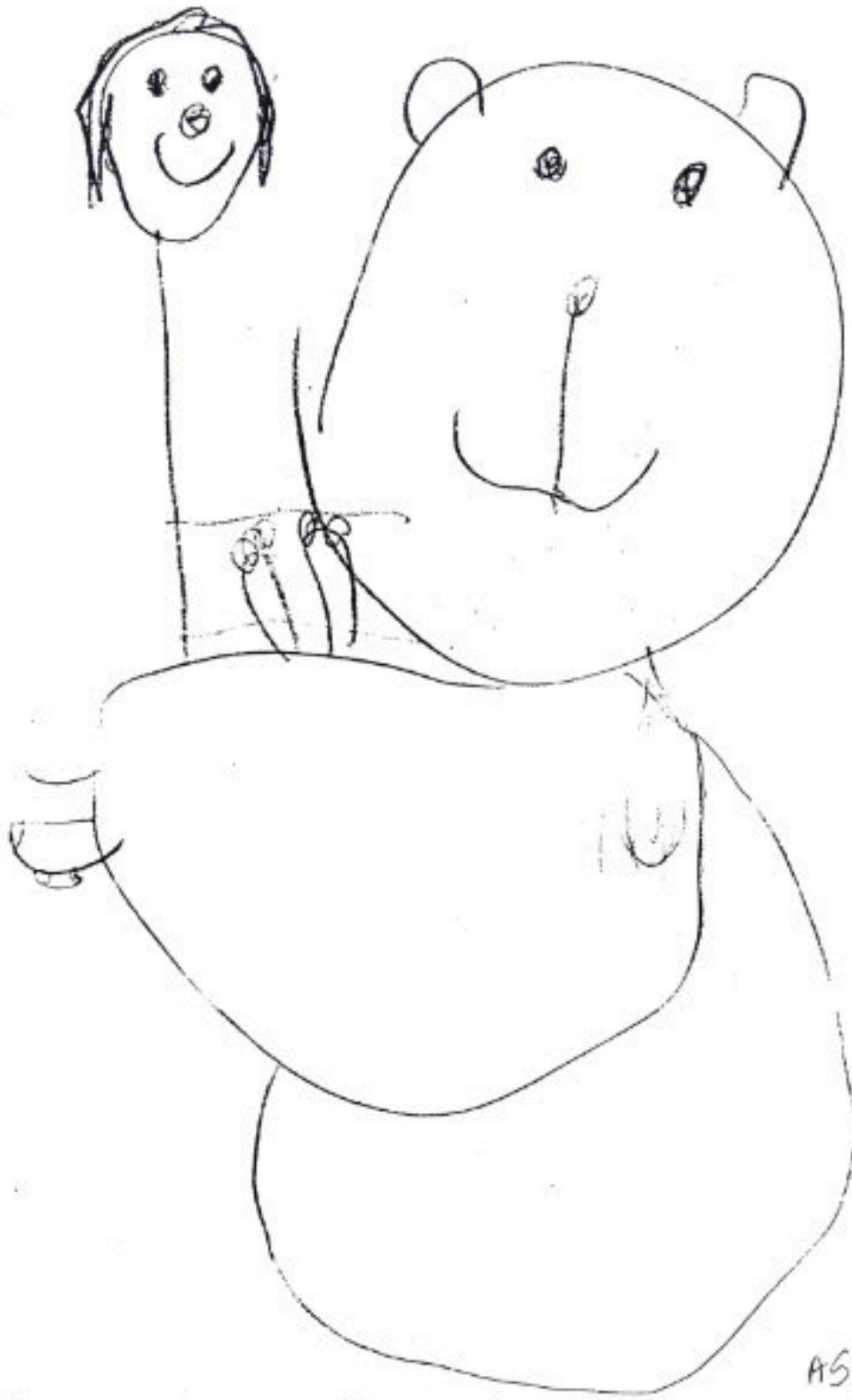
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The porler Bear



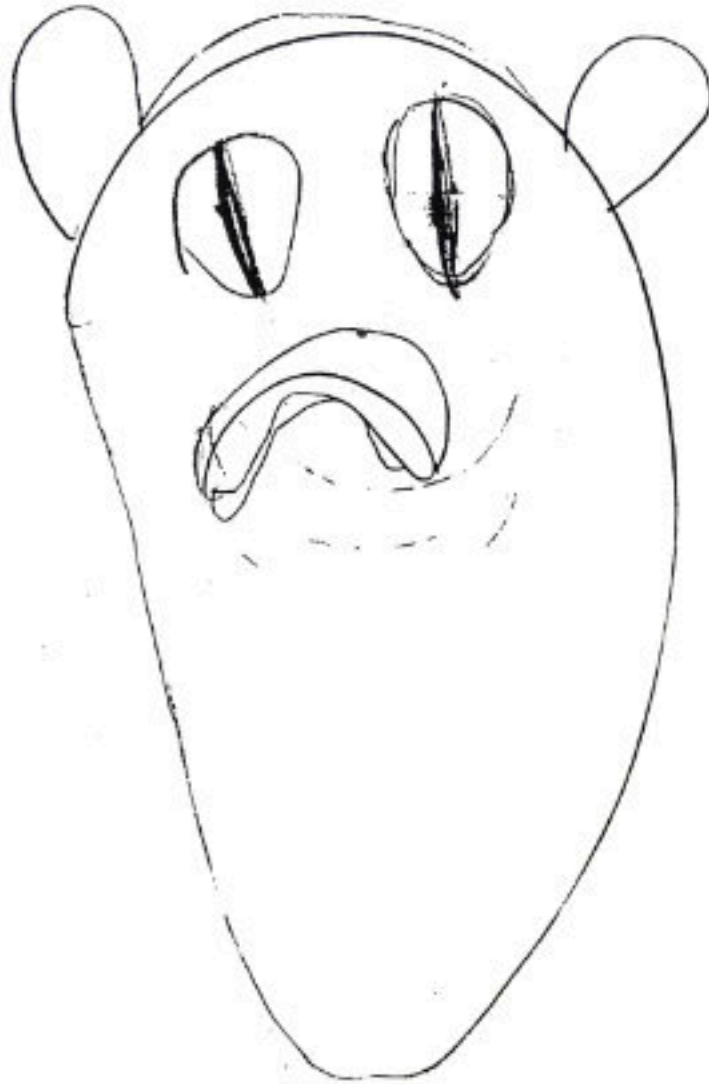


An igloo where the bear lived.



ASYA

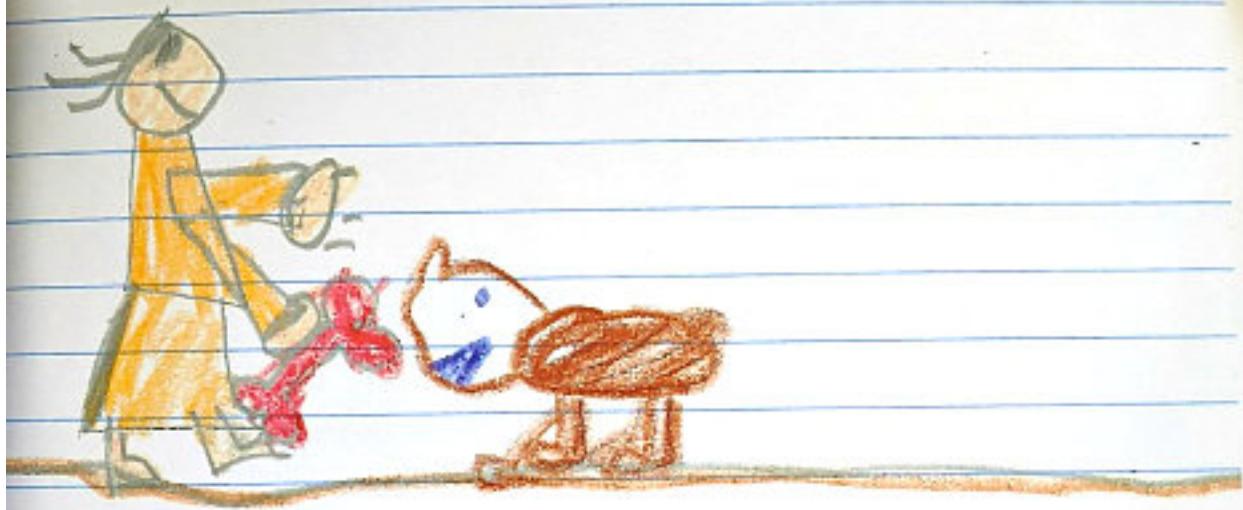




The man was looking at the bear  
with a grin on his face.

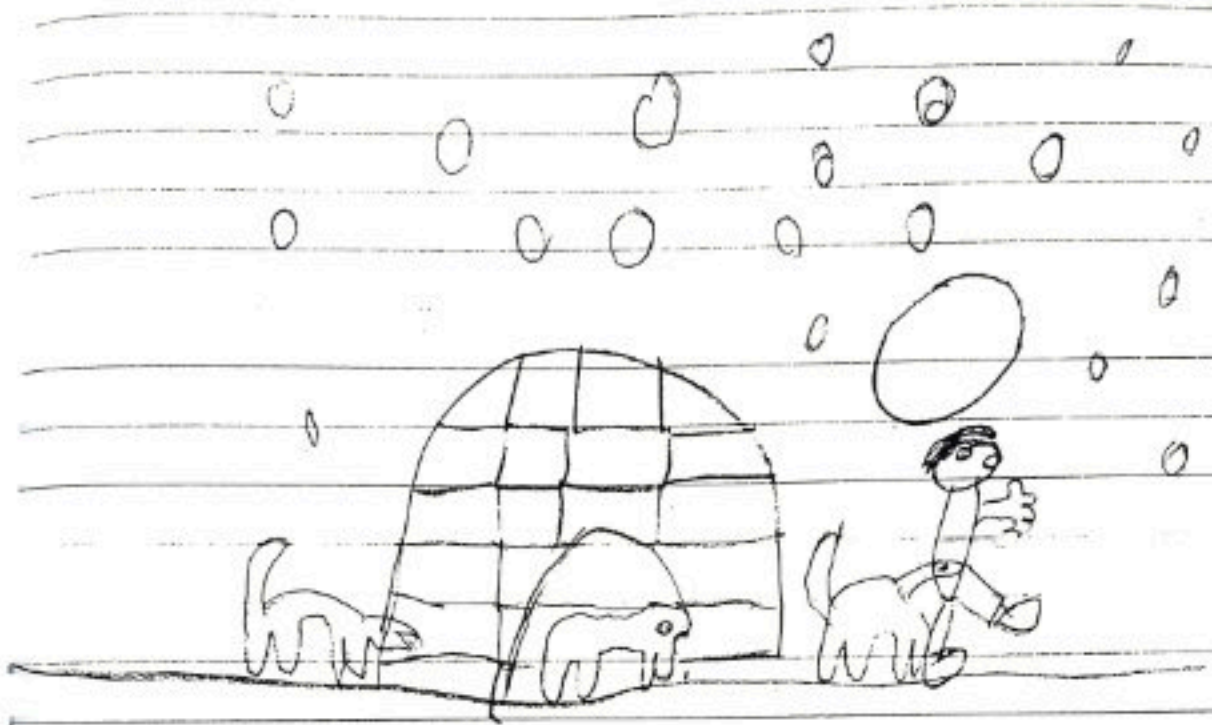
ERIKA





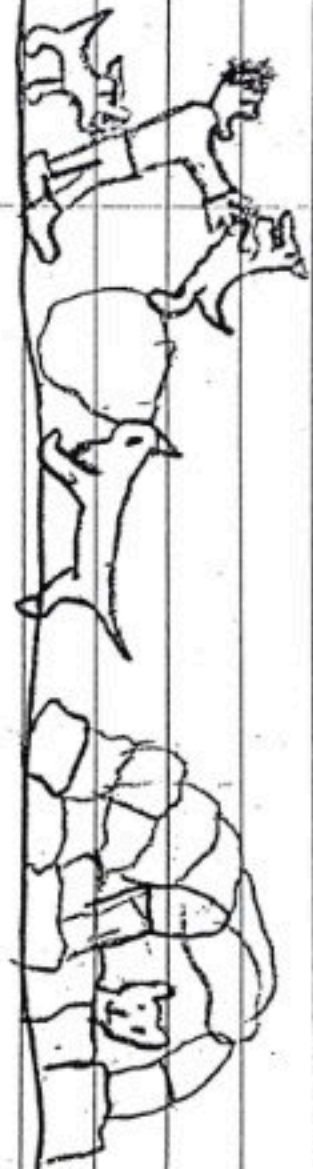
The man gives the poison bones to the dogs

STEFFI



The Dogs ren  
oeftr the man

STUART



Dogs are getting the man.

EVE

## **APPENDIX L**

What the children liked best after the three month-long “living through”  
drama research project

I rally liked Egept





When we were voting





I like when we had a  
a eji, we had bag;

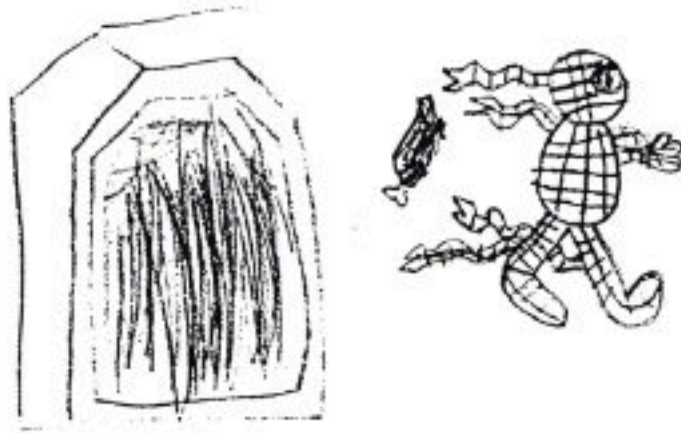
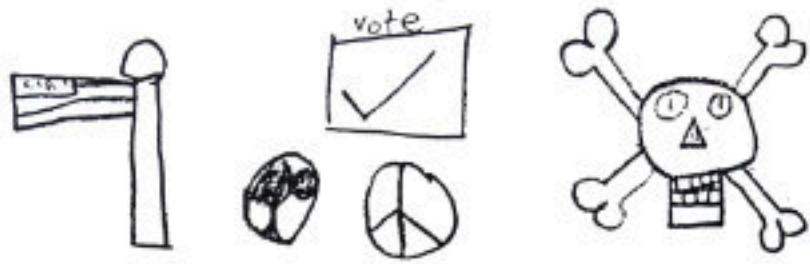
I liked it when we learned about Egypt. I learned about King Tut. I liked working like an explorer. We made clay things to sell.



I was from U.S.A. The other explorers were from Canada. Me and Noah were from U.S.A. As an explorer I learned to win a trophy for bringing back something from Egypt. We won (Noah and Me). We had a car. We carried a Phinx back from Egypt. I'm just making this up. I hoped I would have done this in the Drama.

ALEX

4, 1999



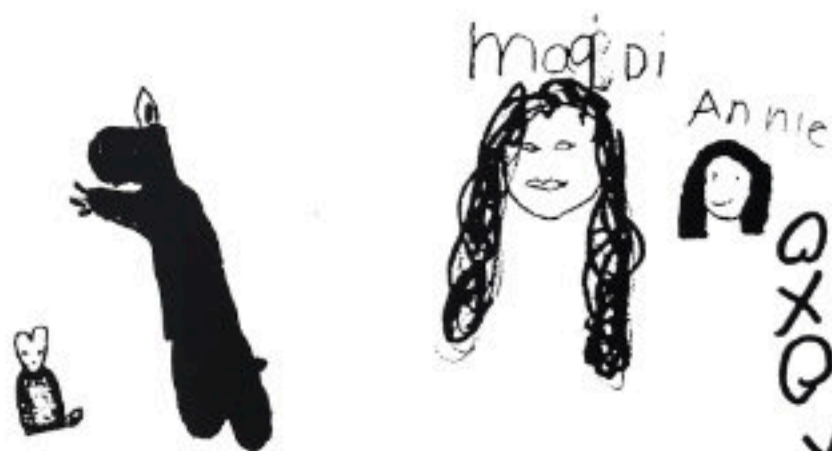
really liked the  
Egypt part. I hated  
the second time when  
we did the animal thing.

It's where we played with the bear.  
Cam was the bear. We all played  
with the bear. It was before the  
bear killed someone. The bear killed  
a person because he was scared of  
being killed.



April 15, 1999

I love your Storys.  
esppseily the Polar bear  
Story. it made me  
cry.



I liked all of the things that  
You did with me

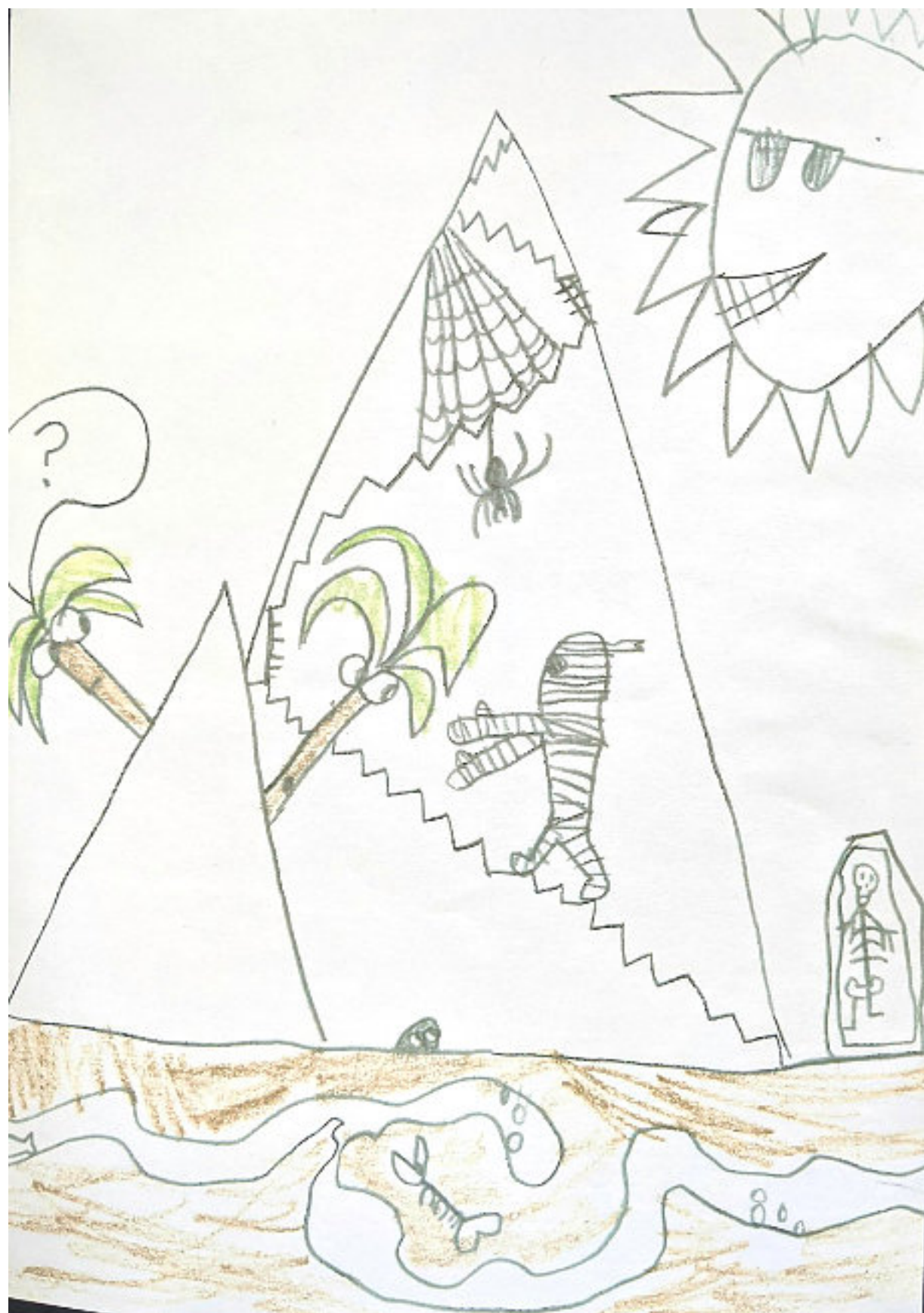
TAMARA





Magdi

Franny (me)





April 15, 1999

I like all the games we played. I liked the Egyptian things. I remember getting our keys and our rooms where we studied about the Egyptian stuff.

I liked the bear work. I liked playing pretending to be bears. I was the little bear. I worked with Dustin's mom. She was the old lady. She took care of me.





Dear Magdr I gr <sup>draw</sup>

<sup>Some</sup> Smoe fo <sup>of</sup> <sup>egypt</sup> egypte c

Smoe golde:



magdi I Love Mircing  
with you I hop  
you hav fun With  
is I Lak you.



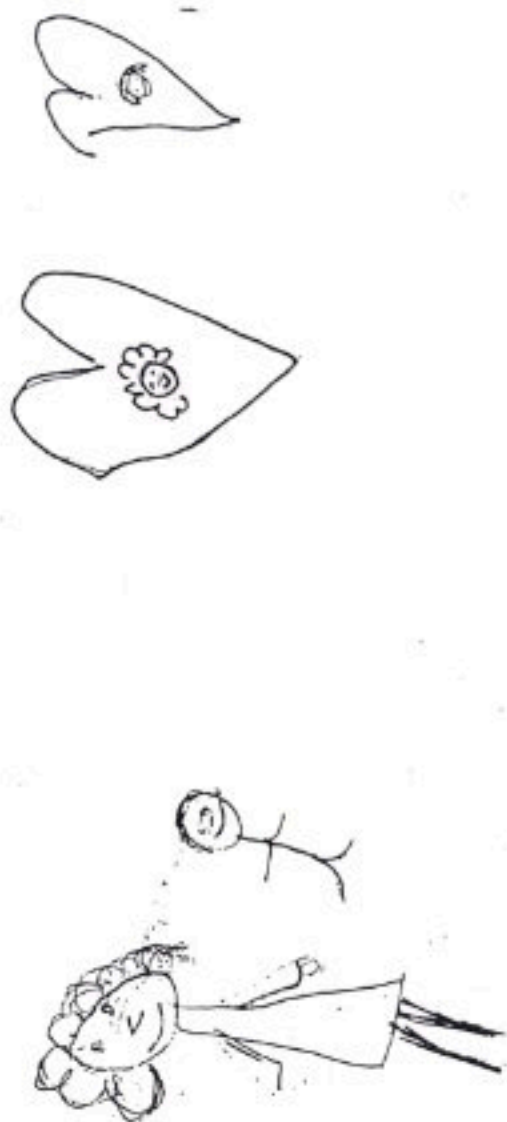
Apr. 15, 1999

This is the part when we were pretending to get the man out of the way so that the bear would be safe. The dogs were scaring the man away. The dogs were protecting the bear. The dogs were wild and they were friends with the bear.

From [unclear] 😊



April 15, 1999



I remember Magdi. I liked the clay thing. I made a Egypt thing.

CHARLES

really like the Egypt game. I also like  
the storys the polar bear story  
the baby polar bear was cute. THE END!!



WILLIE