

Wolandering through a Hall of Mirrors... A Meander through Drama Facilitation

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Abstract. In this performative writing I explore the phenomena of my experiences facilitating improvised drama. Through the interplay between enactive conceptions of knowing and bodymind as an integration of feeling thought action, I contemplate my experiences interacting (Dreyfus and Dreyfus 1999) with the living/lived experiences of the participants. This is a process which Varela et al. (1991) have described as "letting go," unlearning the habits of mindlessness, and beginning to pay attention to what I am thinking/ feeling/doing in the moment of (inter)action with others. In this way the sensing, and sensuous, experiences I have as an improvising facilitator may help others learn about the pedagogical possibilities of thinking/doing "educational" facilitation.

Keywords. Drama, Embodied Action, Enactive Learning, Performance, Teaching as Improvisation.

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Wandering Arrivals

A hall of mirrors, a passage way in which (two things) not only reflect one another and get confused in the multiple reflexivity, but in which reality and illusion often co-mingle.
(Brougher 1996, 14)

I have been facilitating workshops based on Theatre of the Oppressed (Boal 1979) for the past fourteen years. Theatre of the Oppressed (TO) is a popular theatre approach which proposes that knowledge emerging aesthetically through a series of theatre exercises and games is already in itself the beginning of a transformation.

At the beginning of every drama workshop there is a space...a space of possibilities. I enter this space initiating action but from that moment forward I (inter) play with others in that space....

It is the opening series of presentations at the Bodymind Conference in Vancouver, British Columbia in May 1999. I decide to begin the session with a series of warm-up (or tuning-up [Johnston 1998, 116]) exercises that will enable the group to begin to find their collective rhythm.

*I ask everyone to walk around randomly,
Pay attention to the ways your*

*feet hit the floor, your
bodies move in the space, your
thoughts, your
breathing,*

*Become aware of others around you, then
greet them with eyes,
face,*

*body,
Shake hands,*

Talk to each other,

As partners for further exercises.

One inter-action flows into another as I sense their readiness to play.

*Things are moving (in both senses of the word) but,
What about me?*

I begin in a static position, eager to see the activity commence. I—confident, but giving directions in Instructional Mode.... As I guide the group I find myself walking with them in their randomness...paying attention to what they are doing, but also becoming aware of MY body, MY breath, MY place in this space of being and interbeing. I am the sole voice in this room, but this voice is calmly moving alongside the rhythm of the walking around me...a resonating process of entrainment (Nachmanovitch 1990, 97) where my words weave in and around their movements. Yet at the same time, I am aware of time pressures and the need to move on.

I press on letting the movements of the dozen or so people dictate the rhythm of my suggestions. I am consumed by the meandering, and also observing its consumption.

Wandering and Wondering...

As improvised dramatic creation Theatre of the Oppressed investigates relationships and embraces and recognizes the tacit and implicit knowledge that emerges in the performance process. This knowing is expressed in the interplay between our lives and the stories of our lives that is opened up by participants through the drama process. In this way drama is an enactive process where "every reflection brings forth a world" (Maturana and Varela 1992, 26).

Inspired by Merleau-Ponty's (1962) concepts of embodied action, an enactive² approach means that knowledge does not develop only in minds, but emerges collectively through engagement in joint and shared action. I will explore in this essay the interplay between my learning

enactively,

where I am part of a particular series of improvised dramatic experiences which are shaped by, and unfold in, the drama workshop environment I work in;

and through

embodied knowing,

where my learning depends upon having a bodymind³ actively attuned in the world.

*(Inter)actively...*I will explore the interplay between sensing, and sentient, experiences I have as an improvising living learning facilitator.

*Meandering...*in the spaces between and amongst these mirrors, experiences will reflect and refract as we encounter them from different perspectives.

Reflecting, Refracting, Responding... Through this I hope we can learn about the pedagogical possibilities of thinking/doing "educational" facilitation.

I lay down the flowing passageways between mirrors; as I uncertainly peek around a corner, I come face to face with my new perceptions. The refracted (from Latin *refractus*, broken up) experiences I have depend on my angle of view. I engage with my (e)motion as I discover through writing/dramatic improvisation...

Improvisation is a process in which experiences arise through focused physical explorations of stories and themes. The heart of improvisation is the free (inter)play of consciousness and action as situations emerge from our body-mind for further exploration. Through facilitation of dramatic exercises by "side-coaching" (providing ideas for focus or concentration) I enable participants to become conscious of their moment-to-moment thoughts, sensations, emotions, actions, feelings and fantasies. They observe where they place their focus, how they react to the context they are part of and examine who they are and how they (inter)act. Because this happens collectively, those other stimuli include other human and non-human parts of the workshop environment.

I am a learner in the workshop environment. Although I am facilitator, I am co-implicated and co-evolving alongside the other participants in the process. I shape the process and the process shapes me in a circular exchange. Facilitating learning becomes a continuous tinkering (Sumara and Davis 1997) with what is going on around me. So as facilitator I must improvise in an *encounter* of spontaneous creativity, which is "extemporaneous, unstructured, unplanned, unrehearsed...in the moment," in the here, "in the now," and "in becoming" (Moreno 1960, 15-16), dealing with always fresh experiences.

As pragmatic inquiry, the practices involved will help me transform my own drama facilitation experience. As I respond to the situations I am working in, I skillfully cope (Dreyfus and Dreyfus 1999) with the living/lived experiences of the participants. This is a process which Varela et al. (1991) have described as "letting go," unlearning the habits of mindlessness, and beginning to pay attention to what I am thinkingfeelingdoing in the moment of (inter)action with others.

Danish physicist Niels Bohr has written, "Whatever I say should not be taken as an assertion but as a question." In the same manner, this inquiry is an effort to raise more questions for me (than I started with), to transform my own practice in doing this and thus enable other practitioners to see the possibilities that emerge from mindful, open-ended reflection on embodied and enactive facilitation/teaching practices.

Mirrors, Mirrors Everywhere...

mirror n. (from Latin *mirari*, to wonder at)

Our senses suffer as a result of the overwhelming stimuli in our world. We start to feel little of what we touch, listen to little of what we hear, see little of what we look at. We adapt to what we need to do at any particular moment but we don't fully use our entire body. Augusto Boal in his *Arsenal of Theatre of the Oppressed* (1992) has codified a series of awareness exercises in order to rekindle our sensitivity to our senses. The first principle he articulates is that the human being is a unity, an indivisible whole. Ideas, emotions, sensations and actions are interwoven. A bodily movement is a thought and a thought expresses itself through the body. All ideas, all mental images, all emotions reveal themselves through the body.

The second principle is that the five senses are linked. We breathe with our whole body. We sing with our whole body, not just our vocal chords. One example is chess. Good chess players do physical training before a match because they know the whole body thinks, not just the brain. This training enables them to respond intuitively to situations on the chessboard as they come along (Dreyfus and Dreyfus 1999).

Theatre requires us to be in the moment. In order to achieve this, we need to re-sensitize, we need to awaken the memory of our senses, to re-connect with these senses, these muscles and this body. The body begins to speak through sound and movement. The facilitator helps in this process, enabling full participation with all our senses. Journeying through these exercises we begin to see elements of the flow of facilitation through a synaesthesia, a fusion of the senses (Abram 1997) as rhythm and movement sensitizes us to, among others, our eyes and ears.

A series of mirror exercises⁴ incorporates one such exploration...

I have started the group in a rhythm of movement, introducing them to feeling their bodies in this space of this room, walking automatically around the room. Then becoming aware of each other in the room, greeting first with the eyes,

*then the face,
then the full body, then a warm handshake.*

Non-verbal, then verbal conversations, a delicate dance of dialoging.⁵

*A flow from body in space through body in social space.
Gradually a community is being formed.*

Partners now, mirroring each other's movement of greeting.

One leads, the other follows. Slow movements of rhythmic dance.

I lead, the group follows me. Paying attention to each other.

Then switch. The other leads, the other follows.

I watch them work in slow moving spirals. Some move around the room. Hands mov-

ing rhythmically, bodies moving towards the floor...Up to the ceiling...Yes, they are now caught up in the dance of possibilities.

Now, the critical moment...I cry out, "Unify." No/Every one leads; every/no one follows. Who leads, who follows?

What is the feeling of facilitating/being facilitated by the group? Where is the start/Where is the end? Slow motion rhythms, spiraling one into the other.

Each partner has the right to do any movement he wants, together with the duty to reproduce movements made by his partner.... The key to the exercise is synchronization and fidelity of reproduction. (Boal 1992, 122)

There is a graceful flow in the room. *Synchronization and fidelity of reproduction.* The tension between the freedom to move and a structure provided by an exercise that begins and ends. I provide suggestions for focus of explorations but ultimately the group is free in its movements. Yet, there are not all curves and sweeps of the arms and legs. One couple finds its own freedom through using jerky motions to create machine-like movement.

In this (inter)play of bodies where actions flow one into the other, a synthesis of senses surfaces.... I as facilitator must become attuned to this intertwining and, at the same time, respond to it as the flow of my energy (e)merges in a fully sensed (inter)action with others.

I follow the group's actions. My voice takes on a rhythm of the mirroring going on in the room. Partners working together in a slow Cadence. I move slowly around the room... Watching...Listening...Participating. The group leads...I follow...I make a suggestion... some follow...others are in their own space of possibility flowing one with the other...

Unveiling the Flow of "Feeling-thought"

Last year I guided a group through a mural-making exercise. One preliminary exercise involved participants speaking only numbers as they walked around the room interacting with each other. Playing with emotion and feeling and communicating through the numbers. A harsh six...A soft o...n...e. Explore which number fits which feeling... Which consonants, which vowels express power, anger...I felt the power of the feeling in the room, sometimes as though I was watching a performance, sometimes feeling a part of everything as I make a suggestion and a ripple of actions and emotions moves through the room as we interplay in a kind of secret complicity between us. I was amazed at the effect and the seriousness and tension in the room. Excited, in fact, but also very aware of feeling fear of the intensity of the work and responsibility for it, too. Where to go with it, what next? And envy I couldn't be "playing" in the midst of it...

I offer suggestions for actions as I guide the group. Not only do these actions bring forth an awareness of feelings in the group, they also bring me into con-

tact with my own senses as the ripples of group action echo back to me. These senses are "translated" into each other, or at least understood in terms of the other senses, as a unity provided by the body (Merleau-Ponty 1962). The visual resonates with the sayable; the light is capable of eliciting a tactile response; hearing can be visualized. Senses combine their effects with each other. Each sense meshes with the other "sensory worlds."

I hear the sounds of the numbers and, simultaneously, see their effect. And, in a split second, I respond intuitively with new suggestions for focus as I swim in the flow of interaction between my instructions and their actions. In those moments I feel a part of the integrated BodyMindSpirit...

What is this idea of BodyMindSpirit? An integration of the senses, including thought as a sense (I think of the expression "making sense of something"). As Levinas (1996, 41) points out,

to perceive is both to receive and to express, by a sort of prolepsis.⁶ We know through gestures how to imitate the visible and to coincide kinaesthetically with the gesture seen; in perception our body is also the delegate of being.

This kinaesthetic sense (what Clive Barker [1977, 29] calls *body think*) means that sensing and being sensed do not happen separately; they function and flourish in bodies of interaction, flowing (Csikszentmihalyi 1997) together. Flow is "autoletic," that is, it seems to need no goals or reward. Action and my awareness of it are experienced as one. To flow is its own reward...

Sometimes feeling a part of everything, I watch my suggestions ripple through the room. Actions and emotions intertwine in a kind of secret complicity between us. I hear numbers and at the same time see the feelings/feel the seeing of the numbering...

Wasn't I also playing in the vortex of this flowing interplay?

"And envy I couldn't be 'playing' in the midst of it?"

Feeling left out of the intensity because of my role leading this...being in a rotating center yet not in the spinning, flowing spiral around me.

Flow is movement in which one action blends into another according to an inner logic which seems to need no conscious intervention on our part: we experience it as a unified flowing from one moment to the next, in which our actions and responses become one. There is little distinction between self and others, between stimulus and response, or between past, present and future.

Csikszentmihalyi (1997) sees this type of flow as a common, though by no means inevitable, experience arising when people act with total involvement, whether in play or sport, in the creative experiences in art and literature, or in

religious experiences. Within a dramatic process, each interaction presents new challenges, demanding new skills.

My "self," who is ordinarily the broker between my actions and another, simply becomes irrelevant. As facilitator I often find myself in synchronization with my (inter)actions and environment. I usually don't know it when "flowing" but on reflection "in tranquility," I begin to realize in these situations that my skills were perfectly matched to the demands made upon me. But I am not reflecting on these experiences as a detached observer looking for guiding principles. In writing this I am fully engaged in feeling again those "gripping, holistic experiences" (Dreyfus and Dreyfus 1990, 242) that have become the basis for new learning.

Through improvisation we synchronize our bodies. Interacting with our Mirror. Encountering moments of resistance. Pausing... Waiting for our partner to slowly move... Tuning into each other's eyes, bodies... the rhythms of motion in space.

Synchronization

Oscillation

So I continue to dive into those spaces of oscillating interactions between and amongst individual bodyminds...

Last year I was facilitating a guided visualization in a teacher education class in drama in education at the university. I was very nervous at first and it showed in my rhythms and in the words that came out. My words became a list of actions I was asking THEM to do.

It was funny.... I said before we began, we're going to do a visualization. The participants immediately all found a comfortable spot, closed their eyes and were ready for me. But I wasn't ready for them.... I hadn't found a comfortable spot nor closed my eyes.

Aoki (1991, 185-86) asks us to reflect on how enchanted we are with the eye:

Could it be that the time is right for us to allow sonare [to hear] to dwell juxtaposedly with videre [to see]?... Might we offer ourselves to listen to [the earth's] soundings and resoundings, to the tone of sound, perhaps even to the tone of silence, which some say is the mother of sound?

As I gradually got into the experience, into the flow of words, I could feel my body relax, my eyes close, my directions change from being

closed

to ("breathe through all your muscles," you are in "such and such a place")

opened

("you look up and you see...")

and even more pauses and silences. Freeing of my voice, a freeing that was a slowing of the momentum...

I wasn't trying to finish one part of the visualization to move on to another, but now in the moment(s) of my own visualization process...seeing, hearing and feeling the words I am speaking. I speak the words.... I feel the wind as I fly high above a river watching the rocks below.

Afterwards the participants commented I had talked too much for the first half of the process, so that my words were interfering with their processes of exploration. They underlined that they could sense my nervousness and also sense when I was in tune with them, when there was a noticeable relaxation and freeing of my voice, a freeing that was a slowing of the momentum...no longer was I trying to finish one part of the visualization to move on to another, but now in the moment(s) of my own visualization process.

I had had a whole plan that the visualization fit into...I wanted to get to the heart of the plan. This hampered my presence in the process. Only when I let go of the plan and concentrated on the moment was I able to be present with the others.

So, closing my eyes, playing with the words as poetic form and rhythm and leaving behind the questioning judging mind helped...

The ethnographer Unni Wikan's own work in Oman, a place where she found people treasure silence, called her to rethink her ethnographic work:

I gave into the silence, and suddenly I tuned in to a lot that was happening between people. To experience silence not as a void or an absence but as a space full and pregnant with meaning is difficult for a word-mongering academic. (1992, 470)

Being forced to live with silence, Wikan learned to tune into her momentary connections with the Omani. Embodied knowing occurred through experiential knowing in-action, where there was a momentary, but full, encounter with other worlds, perceptions and experiences. What resulted was a feeling similar to how Ted Aoki (1991, 183-84) reports figure skater Brian Orser knows

resonance with the surface of the ice, with the music and with the spectators [so-called]...Such a knowing known bodily seems vastly different from rational knowing that knows action only derivatively as application...He is calling for an attunement such that thinking and acting simultaneously inhabit his body.

I think of that similar tension I felt when I started that dramatic exercise, and then tuning my rhythm of side-coaching suggestions, watching and feeling...

So, closing my eyes, playing with the words as poetic form and rhythm and leaving behind the questioning judging mind helped...opening myself in all my senses to the experience I was part of in that room...listening and feeling those resonances between my sensing/sentient body and the others...

Resonance, Re-sounding...Wikan also did research in Bali, in which she says the Balinese don't split feeling from thought but regard it as part of

one process, *keneh*, which I translate as "feeling-thought."
"Can anyone think but with the heart?" they ask rhetorically.
Thus resonance is a way of reaching for that hither side of words, attending to the concerns and intentions from which they emanate. (1992, 463)

A Balinese philosopher-teacher told her she must create resonance through "feelingthought" in herself with the people and the problems she sought to understand. Resonance "requires you to apply feeling as well as thought. Indeed, feeling is the more essential, for without feeling we'll remain entangled in illusion" (p. 463).

How is this cultivated? Partly through engagement with the Other, which conveys meanings that reside neither in words nor texts but evolve in an encounter in a constantly moving shared space.

We need not have the "same" experience to be able to attend in the same way. But we must dip into the wellsprings of ourselves for something to use as a bridge to others. It does not come by an act of will, though will helps. Practical exposure to a world of "urgency, necessity" is required. (p. 471)

This engagement does happen in drama workshop facilitation, although at times, I am not aware of it when it occurs. It requires some form of being in an embodied and flowing experience myself as facilitator just as I might have had as a "facilitated participant" in other drama workshop experiences. Thus facilitation becomes an embodied dialogue between and amongst the artist-participants-facilitator.

Sensing/Being Sensed through the Looking Glasses

In *Fill the Space* the actors must walk around very quickly trying to ensure that their own bodies are always more or less equidistant from everyone else's, and they all spread out over the

whole room. From time to time, the leader yells "Stop!" and everyone must come to a halt—it should be possible to see an empty space in the room. Whenever one sees an empty space, they go and fill it with their body, but they can't stay there, so a moment later it is empty again, except that someone comes to fill it, but they can't stop there either...(Boal 1992, 116)

As an artist I engage in a facilitated process of dramatic creation that is filled with such rapidly evolving uncertainties. As in this exercise, facilitation is a dialogical and social process. Things happen spontaneously as people play and inter-play with each other, finding and filling spaces for dialogue and interaction. We don't know where the spaces will open up. We jump into these uncertainties whenever they appear. This intertwining of subjectivity, context and meaning in facilitating theatre is illustrated in this evocative metaphor:

To draw a carp, Chinese masters warn, it is not enough to know the animal's morphology, study its anatomy or understand the physiological functions of its existence. They tell us that it is also necessary to consider the reed against which the carp brushes each morning while seeking its nourishment, the oblong stone behind which it conceals itself, and the rippling of water when it springs toward the surface. These elements should in no way be treated as the fish's environment, the milieu in which it evolves or the natural background against which it can be drawn. They belong to the carp itself...The carp must be apprehended as a certain power to affect and be affected by the world. (Morley 1992, 183)

This metaphor captures nicely the sense of what Varela et al. (1991) call structured coupling in a co-emerging of world and entity. One does not exist without the other as organism and environment enfold into each other and unfold from one another in the fundamental circularity that is life itself (Varela et al. 1991).

Similarly, I as the drama facilitator work in/am part of a series of constantly shifting spaces that emerge from the interplay between my suggestions and what the participants do. These spaces are much like an ecotone (Booth 1998), a term used in botany and ecology to designate the transition zone between plant communities such as marshland and better-drained ground. "Tone" is a Greek term that means stress, as in maintaining muscle tone. Ecotones are places where the interplay of resources and nutrients generate rich possibilities for living, of habitat where knowing might emerge. These overlapping places of my experience and those of others are places of complexity and dynamism. In this process,

human intelligence and the given cosmos are engaged in a co-creative dance, so that what emerges as reality is the fruit of interaction between a given cosmos and the way Mind⁷ engages with it. We actively participate in the cosmos and it is through this participation that we meet what is Other. Participation between sensing body and other bodily beings. (Heron and Reason 1997)

That sensing body is also being sensed. We need to make "sense" of what this means for facilitation.

Our bodies are multi-sensory, not only in sensing the world but also in being sensed by the world. This fundamental gap of being is illustrated by the concept of the double sensation (Merleau-Ponty 1962).

Just think of it. My right hand is touching my left hand, yet the left hand is also touching the right hand at the same time. Between touching and being touched, seeing and being seen, there is reversibility. My left hand has the sensations of being both object and subject of the touch as well as the interaction between the two. At least in the case of the feeling of touch, the subject is implicated in its objects and its objects are constitutive of the subject. Between feeling and being felt is a gulf spanned by the indeterminate and reversible phenomenon of the being touched and of the touching; the ambiguity which entails each hand is in the position of being both perceiver and perceived.

Other senses also illustrate this. I never hear myself as I hear others. Seeing entails having a body that is itself capable of being visible. This is the fundamental basis of the mirror exercise I described earlier, where we begin with one person leading the other, then the other leads the first, then I may give the direction "unify" and there is no leader and they work together. The mirror shifts... At that moment of transition to "no/every one leading" is a moment of movement to unspoken unity. This is the space where interaction flows as the reversibility is always "just about happening." There is always a slippage, a transformation as the interacting bodies bring to the world the capacity to turn the world back onto itself,

to fold it over itself and the world, introducing that fold in which the subject is positioned as a perceiving, perspectiv[e] mobility. (Grosz 1994, 102)

The human body thus is both perceived in a world as well as a perceiver in the world doubling back on itself. With "I" and the "other" perception each is implicated in and necessary for the existence of the other. They are indelibly etched one into the other, open to each other, coupled in sensing/sensed bodies and world.

The Flowing Encounters of Facilitation

In the everyday coping activity of a drama process, I as facilitator am not standing back from some independent product and then observing it. We are in a much tighter relationship, as (inter)acting is experienced as a steady flow of skillful activity in response to my own sense of the situation. I continually adapt to the situation in an embodied way. As Merleau-Ponty (1962, 153) puts it,

whether a system of motor or perceptual powers, our body is not an object for an "I think"; it is a grouping of lived-through meanings which moves towards its equilibrium.

I don't think about what I want to do but, rather, experience the situation and that experience draws my "doing" out. Those experiences build up one upon the other and I draw on them the next time a similar situation occurs. This is a common phenomenon in artistic creation. For example, the process of

painting is an intimately communicative affair between the painter and (their) painting, a conversation back and forth, the painting telling the painter even as it receives its shape and form. (Schon and Rein 1994, 167)

An artistic process involves a simultaneous process of making (I do) while also reflecting on that intuitive making in the process of developing form (I observe). The resulting form is often the only evidence of the intuitive understandings that occur during the development process. Implied in those interpretations are my judgment and standards as to what has worked or not, and choosing processes for the next stage.

As the potter Ellen Schon (1998) points out,

I try to push myself to be open to the reflective process in order to be more responsive to what the material/situation is telling me so that I don't impose my tools and ideas on the material in a mismatched way.

This is a description of skillful mindfulness (Varela et al. 1991) or spontaneous coping (Dreyfus and Dreyfus 1999) responding to the needs of a particular situation. Whatever part of the workshop process I'm in, each part of the process informs and is integrated into the other. And other experiences I have had emerge through a reciprocal process, full of surprises and accidents (unintentional results to be noticed and made use of the next time or not). There may be no clear end point to the process. This uncertainty is typical in my work.

Ellen Schon works with clay. A successful form results from an artist such as she being able to "regard the wood or the metal as a living thing with needs

and feelings of its own and to let the material direct them as much as they direct it" (Schon 1964, 127).

An example of this is in my facilitating with people as "intelligent clay,"⁸ using images as part of drama workshops. Either form of clay is not static. In potter's clay each form is part of a series or family of forms that are different but related. The difference from the potter is, of course, that I am working with thinking/feeling/acting clay where each person's dramatic telling of a story through image changes in terms of emotion, feeling, thought or action, depending on when and how it is told and by whom. I react to these non-verbal, kinesthetic images that I see in front of me.... It speaks to me, I feel something and I respond by asking questions of those inside it or making suggestions for further exploration within that image. Quick and spontaneous transformations occur in these interactions as the invisible is made visible. Time and space, people and relationships all unfold, are condensed, and changed. Memory and imagination become engaged in an interplay as we become engaged in a conversation, an *encounter* of togetherness where we are "communicating with each other in a primary, intuitive manner by speech or gesture...becoming one—*una cum uno*" (Moreno 1960, 15).

Many images are produced and erased and called up again perhaps another day. Participants begin to "remember" these images, their bodies in interaction with each other, the stories and feelings recalled. In the same way, I remember these encounters, but that memory is not in thought; it is embodied memory of all the feelings I had at that moment. These memories call up a set of actions I have had in the past to these varied situations. This is a form of structured method, with certain thematic or physical boundaries—and improvisation—where many things interact and change at once. Structure becomes co-dependent with the freedom to experiment...and to venture into places where there is no flow.

In this context, facilitation can be seen as a constant improvisation in which each person becomes a spontaneous actor, writer, audience member, director, and critic. This is in contrast to a master plan, with preordained roles according to some script. Mis-takes, mis-cues, and forgotten lines are part of the play of "persevering and bringing our desires to fruition" (Nachmanovitch 1990, 12).

Wondering Still...

Relationship is the mirror in which one can see oneself as one is.... [It] can help people to observe, listen, be attentive and alert and to understand one another. (Rahnema 1990, 218)

Our bodies speak from experience if we listen to them. I continue to learn facilitation through opening up my senses to, and being sensed through, the relationships that emerge in both taking and leading workshops. Such connections

are made bodily through experiencing the process itself. We then use what we have lived through to open up possibilities for interpreting and understanding new experiences. We become listeners in the drama experience as we begin to know and understand through intuition and introspection. In this way, by going through similar experiences we might listen better to the experiences of others (Howard 1996).

Using "experiences" rather than words has implications for learning to become an expert facilitator. Dreyfus maintains that the

teachers of a skill are frequently articulate dispensers of helpful facts, procedures and principles. As such, they may hasten the student's progress from novice to advanced beginner to competent performer. But if, like expert systems, all they know are facts and rules of inference, such teachers cannot possibly be successful doers or guides on the way to expertise. (Dreyfus and Dreyfus 1986, 201)

How can I move beyond "facts" and "rules of inference" to intuitive action based on common sense, wisdom, and mature judgment? I move within the space/time of my working not as a detached observer but as someone implicated in a spell of involvement in the here and now. In this way, skills aren't something I just turn to, but experience the enactment of drama as the drawing of movements out of me (Dreyfus 1999, 15).

So how can this be applied in learning to know sensing/sensed facilitation? The tools are present in the Theatre of the Oppressed workshop process. There we rediscover our senses through exercises that enable us to feel what we touch (walks, massages, gravity); "see what we look at" (images, the memory and integration of the senses, object games); "listen to what we hear" (sounds, melody, rhythm, breathing internal rhythms)...There are over two hundred exercises of the first three alone in *Games* (Boal 1992).

I have been engaged in facilitation of learning for at least twenty years. Though some of that time didn't involve theatre work, I recognize how a variety of situations to which I responded provided a set of skills. These situations as seen from the same perspective as facilitator, each requiring different tactical decisions, enabled me to adapt what has worked in the past.

In the continuing development of my own expertise in this work, this will mean not to develop new exercises, but to enhance and accentuate in situated practice these aspects that are already present in the exercises. It will mean me continuing to experience these exercises from constantly shifting perspectives as I explore the hall of mirrors. At one point I am facilitator. At another point a participant. Just as in the Hall of Mirrors I turn a corner and see myself at another angle, experiencing the spontaneous surprise of recognition in an

embodied way, shifting in the flowing process of interplay between other human mirrors. For example,

In May 1997 I was part of a workshop in Seattle, Washington, with Augusto Boal. I was there as participant, engaged in the activities, but part of my mind was evaluating where I might take these exercises and adaptations I might make. This "reflective" stance as participant enabled me to notice things that were happening to me.

We engaged in an exercise called Brown's Blank Character. My partner was to become a "blank character" and I was to choose an oppressor, someone in my experience who had power over me and become that person. She would create her "oppressed" character in reacting to me.

But I tried an experiment. I didn't have a clear idea of who my "oppressor" was so I watched her reaction to the little I did know and we fed off each other as I watched her and she watched me. A conversation was created in a flow from just using the eyes, then the whole face, then the entire body (with more time we could have gradually used different parts of the body), then the body in space, then dialogue with gibberish, rhythm and sound, then dialogue with words, sentences of improvisation.

What happened for me was that my oppressor was vague at first. This enabled me to construct that oppressor from the gradual building up of gestural, then physical, then verbal dialogue. I saw the reaction to my oppressor in my blank character opposite me and the oppressor/oppressed emerged in dialogue with me. She was no longer a blank from the first instance she act or re-acted to me. Engaged in a "dance of understanding" (Fell, Russell, and Stewart 1994), we emerged in a dance of becoming characters.

Such relationships are not based on cause and effect....

We moved through passages and spaces in the Hall of Mirrors that resonated, reflected and refracted off each other in an unspoken unity of expressive interaction.

...They are open to the possibilities where being, knowing, and acting come forth in dramatic reflection allatonce (Sumara and Davis 1997).

The visual, the aural, the unknowable, the unspeakable emerged in moments of creative spontaneity.

I was fully there in Brown's Blank Character, experiencing the moments of spontaneous (inter)action in the same moments with the facilitator and with my fellow participant. Through this wandering process, set off by a facilitator's suggestions, our evolving characters co-emerged. My learning through facilitation comes through such active participation as facilitator/participant. When that happens in a drama process as participant or as facilitator I find myself interwoven with/in the situation, absorbed in, and encompassed by, embodied interplay.

A complex series of improvised interactions in a Hall of Mirrors spirals into Being Doing Knowing myself as (becoming sensing/being sensed) facilitator.

Notes

1. "Facilitate" is a dissatisfying word to describe what I do: "to assist the progress of" (Hanks 1979, 521). But this word is one among many to describe my role (for example, Johnston [1998] outlines five tasks and seven different role models for this work). I find the word problematic as the roots of the word is the Latin *facili* "easy" while some of the work in fact involves making things more difficult for participants through the challenging work. So I use the term provisionally as I improvise through the complex interactions with others in my inquiry.
2. "The world that is enacted is inseparable from how we act in it" (Varela et al. 1991, 140).
3. I use the term bodymind or BodyMindSpirit to indicate the integration of feeling and thought that emerges from/within experiential knowing by our "sensuous and sentient" (Abram 1997, 45) body. Our awareness of this knowing exists only in the interactions it has with the world.
4. "Theatre games by nature resist copyrighting. Whoever originates a particular exercise is likely to be echoing an earlier one, which itself may well be rooted in a children's game or folkloric ritual" (Johnston 1998, xiv). So it is difficult to source the ultimate beginnings of many of these drama exercises. Many are very old and only have recently been written down in books. Others are (re)invented as they are modified in action.
5. "The roots of 'conversation,' *con versare*, mean 'turn together'" (Fell, Russell, and Stewart 1994).
6. By this he means that one action anticipates its own response.
7. In an email communication with me Peter Reason (1997) clarified their use of Mind rather than BodyMind: "With regard to embodiment I think our perspective on this is embedded in the notion of experiential knowing, by which we mean the *full* encounter with otherness (emphasis added)."
8. Intelligent clay is a sculpted person who fills the shape s/he is in with feelings and thoughts that come from the interplay between the physical shape and the bodymindspirit. Thoughts and words emerge from an interaction of the individual's awareness of the static body in the image and the world around that image.

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