



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R S C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

**A Descriptive Analysis of Two Approaches to the
Use of Drama with Persons with Disabilities**

Ron J. Richard

**A Thesis
in the
Special Individual Program**

**Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada**

March 1992

Ron J. Richard, 1992



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-73696-8

Canada

Abstract

A Descriptive Analysis of Two Approaches to the Use of Drama with Persons with Disabilities

Ron J. Richard

Through a description of two separate but related case studies, this thesis will examine the nature and role of the dramatic experience for persons who have disabilities. The first case study involves a professional children's theatre production designed specifically for an integrated audience of both disabled and non-disabled children. The second case study is of a two-week drama workshop designed to allow persons with and without disabilities to explore various dramatic themes and conventions within a supportive and integrated environment. A review of literature in the field establishes the context within which an analysis of these case studies is made. This analysis, made of both the structure of the case studies and of responses to them, indicates that for persons with disabilities, involvement in the dramatic experience, either as observer or as active participant, has the potential to be a positive contribution towards personal development.

Acknowledgements

I wish to express my sincerest thanks and appreciation to the following people for their support and advice in the preparation of this thesis:

Dr. George Mager, Director of Special Education, Faculty of Education, McGill University, and co-founder and co-artistic director of 50-50 Theatre Company.

Prof. Barbara MacKay, Associate Vice Rector (Academic), Concordia University.

Prof. Gene Gibbons, Chair of Department of Theatre, Concordia University.

Dr. Richard Courtney, Director of Graduate Studies in Drama in Education, Ontario Institute for Studies in Education.

A particular word of thanks to Dr. Bernie Warren, currently Professor and Director of the School of Dramatic Art, University of Windsor, for his unfailing encouragement and sagacious counsel throughout my graduate program and this thesis.

I would also wish to thank Lynne MacNab, Artistic Director of Actsense Theatre For Young Audiences for allowing me to use the production of The Song of the Labyrinth as a basis for one of the case studies used in this thesis.

Thanks, as always, to my parents for their love, support and patience.

Table of Contents

| | |
|---|--------|
| 1. Table of Contents..... | v |
| 2. Chapter One: Introduction..... | p. 1 |
| 3. Chapter Two: Literature Review..... | p. 9 |
| 4. Chapter Three: Context of Research..... | p. 22 |
| 5. Chapter Four: Methodology..... | p. 27 |
| 6. Chapter Five: Empirical Data..... | p. 38 |
| 7. Chapter Six: Review and Analysis of Data Pertaining to Responses to Case Studies..... | p. 61 |
| 8. Chapter Seven: Conclusions, Limitations and Speculations..... | p. 99 |
| 9. Bibliography..... | p. 106 |
| 10. Appendices: | |
| A. Interview with Participants of Institute with Disabilities..... | p. 114 |
| B. Ground Plan of <u>The Song of the Labyrinth</u> | p. 131 |
| C. Brief Description of Schools and Audiences for tour of <u>The Song of the Labyrinth</u> | p. 132 |

CHAPTER ONE: Introduction

It is a goal of most modern societies to enhance the quality of life for its members and in so doing strengthen the fabric of that society. The evolution of education, medicine and scientific achievement can be seen as means to this end. The arts¹ have traditionally played a somewhat different yet equally important role of reflecting the values of society (Warren, 1988, p.14). Separately, drama² and disability³ have existed in every society in recorded history (Courtney, 1989, p.145-6; Scheer & Groce, 1988, p.23), yet it is only in the latter part of this century that the two have come together.

Individuals who are labelled "disabled" by society have needs and desires that are unique to their situations, and a great many others that they share with all members of that society. Among the most important of these shared needs is the need to communicate with others, to express creatively their innermost ideas and feelings. The arts can provide a necessary means of fulfilling these needs.

For a majority of people in our society, the opportunity to participate in a creative art such as drama is readily available; this is not necessarily true for persons who have

disabilities. This disparity is in part the result of the fact that persons with disabilities have little access to quality professional arts training. Also, the opportunity to develop the many social or interpersonal skills acquired naturally by children through play are often denied children with disabilities; they simply don't get to play as often. (Jennings, 1973, p.3) Reasons for this may include the nature of the disability itself, the stigmatization often associated with disability, or simply a belief that segregation and institutionalization can provide more appropriate alternatives for children with disabilities during their formative years.⁴

A review of the literature in the fields of drama and disability indicates that making drama accessible to persons with a disability provides the potential for positive physical, intellectual, emotional and social growth and development. This thesis outlines two approaches to the synthesis of drama and disability. Two case studies, projects in which I was directly involved, are described in detail. These were projects in which persons with disabilities were provided an opportunity to participate, either actively or passively, in a dramatic event. The case studies are presented and their contents compared and contrasted so as to show how this potential for development might be realized in actuality. Thus the theatre companies

described and the projects chosen as case studies for this thesis represent the context within which the research is encased; the variables that affect these projects affect any conclusions we might draw from these projects about the synthesis of drama and disability.

As it is concerned with the potential synthesis of drama and disability, this thesis is governed by certain premises about what drama involves, what disability involves, and what the two of them together might involve. These premises include:

With regards to drama--

-Drama is a process in which a person or context is temporarily "transformed" into someone (or something) else, doing things he or she might not ordinarily do.

-A distinction must be made between the aesthetic process, called "drama", and the aesthetic product, called "theatre." The focus of drama is creation; the focus of theatre is re-creation.

-Drama is communicative and expressive, which implies the presence of an observer to whom the expression is addressed. Both the active "communicator" (the actor) and the passive "observer" (the audience) are participants in the dramatic experience.

With regards to disability--

-Social stigmatization attached to a disability also attaches itself to the person with the disability, primarily through language.

-Disability is a social construct; normality is relative. Barriers towards integration can be actual (physical), or virtual (psychological, or societal)

-The integration of persons with disabilities into the larger society is a desirable goal.⁵ Persons with disabilities deserve the same rights as everyone else.

With regards to the synthesis of drama and disability--

-The use of dramatic techniques in promoting positive personal development (be it intellectual, psychological, emotional or physical) can be modified to suit the needs and abilities of all people.

-It should not be assumed that persons with disabilities are incapable of creating and appreciating works of dramatic art; often they are simply denied access to them. As in other aspects of society, theatres can and must be adapted to accommodate persons with disabilities, be they actors or audience members.

-As is the case with other minority groups in our society, theatre can be an effective venue for affecting societal change.

These are the primary criteria that I have consistently fallen back on in organizing and analysing the information described in this thesis.

Few, if any, arts experiences can meet the objective criteria of scientific inquiry (Warren, 1988, p.4); integral components of art, such as creativity, expression, emotion, imagination, and intuition, are resolutely unpredictable and unquantifiable. It is not the intention of this research to try to measure these components, but simply to recognize that the effects of the art experience on the individual, (in these cases dramatic experiences on individuals with disabilities), can be very real.

This should not in any way lessen the value of the projects examined in this thesis. Firstly, and perhaps most importantly, they did provide persons with disabilities dramatic experiences, either as audience or as performers. Second, they provided an opportunity for detailed observation by this researcher of these unique interactions. And finally, through the process of reflecting on and analysing what was observed, I was able to identify questions that needed to be asked in order to more appropriately "set the stage" for future projects.

This thesis is divided into seven chapters, of which this introduction is the first. Chapter Two provides a literature review which attempts to present an intellectual framework upon which the case studies and the subsequent discussion that follows them is built. This review will focus on literature pertaining to drama, to disability, and the synthesis of the two.

Chapter Three provides a brief history of the two companies involved in this thesis, identifying the most prominent aesthetic and philosophical principles of each company. Chapter Four is a description of the research method followed by this study, including a rationale for the qualitative approach used in this thesis, the nature of the

data base used, how the data was obtained, and how this data has been analyzed.

Chapter Five provides the factual data describing in detail the two projects used as case studies: the Actsense Theatre for Young Audiences' production of The Song of the Labyrinth, and the 1990 Summer Institute for Integration Through the Theatre Arts, (co-sponsored by Concordia University and the 50-50 Theatre Company, and hereafter referred to as "the 50-50 Summer Institute" or "the Institute"). Data in the form of observations, responses and reactions to each project by various participants, directors and teachers, both disabled and non-disabled is the basis for the discussion and analysis in Chapter Six.

In conclusion, Chapter Seven sets out to recognize the strengths and weaknesses of this study itself. It will also provide suggestions for the implementation of future projects.

In the following chapter I will review the literature pertaining to drama, disability and the synthesis of these two fields.

Notes to Chapter One:

1. That is, the media of creative expression: literature, the plastic arts (painting, drawing, sculpture and so on) and the performing arts (theatre, dance, music and so on).
2. "Drama," as used here and throughout this thesis, shall be defined as follows:

The process of human thought and action in which a person's or a group's actual reality is transformed into a parallel, virtual reality for purposes of experiencing, representing and/or communicating an idea or an event.

This definition includes all the various manifestations of this process, which Courtney (1989, p.141) has placed on a continuum from pure process to a contrived artifact, an identifiable product of this process:

| | |
|--|---------|
| Process | Product |
| play----improvisation---role play----ritual----theatre | |

3. Some of the literature on the subject of disability differentiates between physical and mental impairments by referring to persons with physical disabilities or persons with mental handicaps. Except where it is necessary within the context of this thesis to specify

the nature of the disability or handicap, I have chosen to refer to all these persons as persons with disabilities. This follows the approach of Warren (1991b), who, in his work on theatre and integration, refers to disability as follows:

The term disability is used to describe a condition which makes the completion of a task or tasks more difficult. This condition may be sensory, intellectual or physical in nature.

4. Perhaps the most striking testament to the will and tenacity of young people with disabilities to meet and challenge these and many other problems can be found in a collection of writings by children with disabilities entitled What It's Like To Be Me, (Exley, 1981).
5. Integration, used in the context of this thesis, refers to the full, active, and equal participation and acceptance of persons with disabilities into the society in which they live. A key to implementing this idea is to provide persons with disabilities the most "normal" environment possible in all areas of social life, which includes, in addition to education, employment, housing, and medical care, the ability to participate in social, cultural, and other leisure activities.

CHAPTER TWO: Literature Review

The body of literature that encompasses the fields of drama and disability is considerable and much of it lies outside the strict parameters of this study. This review will focus on specific aspects of drama, disability and the relationship between the two.

Drama and Personal Development

At the core of all dramatic action, be it the formal stage actor portraying Hamlet to a paying audience, or the little girl playing 'Mommy' to her favourite doll, is a phenomenon unique to the human species: the ability to pretend, to imagine ourselves as someone or something we are not, to temporarily transform our actual reality into a virtual reality (Courtney, 1980, p.1; Courtney, 1989, p.17; O'Neill, 1989, p.149). Drama is transformation.

The use of the actor and the little girl as examples of dramatic action is quite intentional. Common to both is the fact that each has gone through some sort of transformation. However, unlike the actor portraying Hamlet, it would be inaccurate to say that the little girl is "acting"; she is "playing".

A great many studies have delved into the significance of dramatic play in childhood development (Vygotsky, 1976; Cohen, 1987; Way, 1967; Slade, 1954; Jennings, 1973; Courtney, 1989, among others), and, while means of coming to conclusions or putting theories into practice may differ, most would agree that the ability to engage in dramatic play is an important skill all children should develop. This is as true for children with disabilities as other children (Sloane, 1983; Amies, Warren & Watling, 1986; Smith, 1988).

The dramatic play of children is a process through which they learn by discovering and acting upon ideas and impulses within a virtual reality, what Courtney refers to as our inner, subjective world, thus experiencing new things and acquiring new skills that can be applied in the much more restrictive actual reality, the outer, objective world (Courtney, 1980; also Heathcote, 1984 and Bolton, 1979). Warger (1985) notes the aims of drama in an educational or developmental context as follows:

The primary aim of creative dramatics is the personal development of children. Through the process of participating in creative drama activities, children can become more aware of and capable of using their senses, voices, bodies, emotions, imaginations, and intellect, in addition to developing social skills. (p.288)

Warger's definition of personal development through creative drama will be adhered to throughout this study.

Drama as an Art Form

At the other end of the continuum is the formal theatre. Where drama is seen primarily as a process, the theatre, an art form, requires a reproducible product to be appreciated. As Warren (1988) notes,

The product exists on its own. Unlike the artistic process, an artifact being the fruit of an artist's labours has a life independent of its creator...It can be subjected to aesthetic, cultural, political, psychological, or economic criticism. Unlike the process, it can ultimately be bought and sold. (p.7)

The dramatic transformation in the theatrical environment can be experienced by two distinct groups: the persons performing the play, and the audience. The audience "is a collection of persons in which each responds both as an individual and as a member of the group" (Courtney, 1989, p.124). Thus an environment where a person can both experience the personal thrill of transformation as well as a feeling of belonging to an otherwise "outside" group of people is doubly beneficial. Theatre can provide this environment for persons with disabilities as audience members.

Finally, as an art form, theatre also presumes that it has something significant to communicate. Theatre is a model both of and for society (Courtney, 1989, p.141); it is very much a reflection of the values and ideals a society holds,

while also a vehicle for suggesting change to the society. The place that persons with disabilities have held in the history of theatre can serve as a barometer of our collective attitudes towards persons with disabilities (Blacher & Dixon, 1982, p.21).

Disability and Society

Society defines disability (Sleeter, 1986), and propagates these definitions through popular culture, such as theatre (Blacher & Dixon, 1982), film & television (Longmore, 1985; Bogdan et al, 1982) and the press (Krossel, 1988; Mitchell, 1989). If, as the literature would suggest, these definitions paint a negative picture of disability, then it is effectively another barrier to be breached.

Of particular influence to the intellectual framework of this thesis is the work of Bernie Warren, especially Disability and Social Performance (1988). In it he separates disability into three interrelated components: functional, societal, and attitudinal. The functional involves the physical, physiological or psychological conditions that prevent a person from carrying out specific functions in society. The societal component refers to social reaction to a disability, stigmatization, and in particular to the use of language and labels in identifying a disability and more importantly the person with the

disability. The attitudinal component involves the internal, attitudinal changes a person must make in adapting to and accepting his or her disability, as well as everything associated with it.

I am concerned with the functional component only insofar as it influences the person's ability to appreciate and participate in the dramatic experience. Included in this category are making performances and audience spaces accessible to all (Hale, 1987); writing, producing and, perhaps most importantly, casting plays with high production values in ways appropriate for persons with disabilities; and providing training in all aspects of the theatre arts, including design and technical skills as well as performance itself. To some extent, as resources and attention are given to them, these aspects are slowly being addressed, at least at the school level (Accessible Theatre Arts Programs, 1984; Evans, 1982; Theatre Arts for the Handicapped, 1983; Alexander & Haynes, 1981; Bergman, 1981).

It is the societal and attitudinal components, however, that are less likely to be properly addressed within the dramatic context. It is always society that defines its members, and decides who should be included. Disability, in its many guises, exists and has always existed in every society; what

has been inconstant has been society's response to them (Scheer & Groce, 1988, p. 23).

In earlier simple societies, those which maintained the values of family and community, one would be less likely to be identified by a single personal characteristic, such as a disability. Referring to the work of Gluckman (1962) and Stone (1984), Scheer and Groce (1988) note that as societies grew more complex, centralized and urban, social contact became more impersonal and related to task and job; people came to be identified by what they looked like, and by what they could or (in the case of the person with a disability) could not do (p.31). Lost were the ties of kinship and participation in wider social networks that had previously allowed for the integration of the disabled member into the society (p.32). This eventually led to the establishment of institutions as places where the growing numbers of persons who did not conform to society's conception of normality were placed, in some cases for their care and training, and in others for purposes of segregation and control (Hardman, Drew & Egan, 1984, p.38.).

The institutionalization that has characterized society's treatment of persons with disabilities is perhaps the most overt form of segregation, and any move away from this must involve the integration of persons with disabilities into

the community (Wolfensberger, 1972; Hardman, Drew & Egan, 1984; Tari & Fenn, 1988). Given that institutionalization and the widespread acceptance of segregation are themselves relatively recent events in human history (Scheer & Groce, 1988, p.32), perhaps "re-integration" would be a more accurate and appropriate term for this process, for it implies a return to a position of acceptance that had once been assumed.

Stainback, Stainback, and Forest (1988) review studies that indicate, in the area of education, that students, both disabled and non-disabled, can a) "learn in integrated settings to understand, respect, be sensitive to, and grow more comfortable with the individual differences and similarities among their peers" (p.3); and b) "learn to interact, communicate, develop friendships, work together, and assist one another based on their individual strengths and needs" (p. 3). Moreover, given the proper support, persons with disabilities can achieve their potential in integrated, as opposed to specialized, segregated settings (p. 3). Integration, then, as well as closely related concepts such as deinstitutionalization and normalization, are seen as a desirable things.

A person with a disability must face and breech barriers imposed upon them not only by the functional realities of

their disability, but barriers imposed by society. In "branding" a particular disabling condition, a differentness from the norm, as unwanted or undesirable, society creates a stigma around it (Goffman, 1963, p.1-5). Unfortunately, the stigma also becomes attached to the person with the disability: the stigmatized individual becomes associated and identified by the disability (and the negative stigma attached to it) rather than by any other personal (non-stigmatized) characteristics he or she may possess (Brant, 1979; Exley, 1984; Dudley, 1987; Yuker, 1987; Cunningham, 1989). As any stigmatization carries with it an implication of being somewhat less than fully human (Goffman, 1963, p.5; see also Bogdan & Taylor, 1989), this can lead the person with a disability to fear or shun the society that would "brand" him or her in such a way, or to try to deflect attention away from the stigmatized attribute through dress or behaviour, or even to try to "pass" as someone without the stigmatized disability (Goffman, 1963).

All of these are unhealthy reactions to barriers set up by society, and deny the reality of the task at hand for the person with the disability. They stand in the way of the development of a positive self image. As such they constitute real attitudinal barriers to integration. DeLoach and Greer (1981) describe the process of adjusting to disability as a metamorphosis, an internal process that

sees the individual transform his or her image of the self. This is a gradual process that involves recognizing and dealing with what they call "disabling myths" (such as the deification of normality, the omnipotence of the expert, and the asexuality of the disabled), and to perceive both the assets and liabilities of their disabling condition within the context of a changed identity (p.5).

Language is another aspect of the social component of disability. "Disabling language" is the label ascribed to language that can be an "obstacle that impedes communication and perpetuates negative stereotypes" (Patterson, 1988, p.30). Such language includes that which a) perpetuates myths about persons with disabilities; b) in referring to a person or a group, uses the descriptive term as a noun, as in "the disabled" or "the deaf", rather than as an adjective, as in "the disabled actor", or (better still), within an adjective clause, as in "the actor with a disability"; and c) uses dated and/or demeaning words and phrases, such as "mongoloid", or "idiot" (Patterson, 1988).

The first of these categories of disabling language requires that we be aware of the myths and stereotypes that the inadvertent use of such language might perpetuate. Many such myths have been identified and have been used to help describe common attitudes towards people with disabilities

(Patterson & Witten, 1987; Patterson, 1988). The second category identifies the need to separate the disability from the person, as a means of allowing a person with a disability to be acknowledged first as a person, and secondly as a person with special attributes. In this sense it is perhaps the most "political", or social, of the categories. The third category is paradoxically both the easiest and most difficult to monitor, for while the words and phrases in this set are often most readily identifiable, they are constantly changing, and are very much time and culture specific. Rather than try to memorize and constantly update all the current politically correct usage of words and phrases applicable to disability, DeLoach & Greer (1981) suggest following some common-sense guidelines that incorporate an awareness of these categories, but stresses that it is the manner of communication that overrides the semantics.

Drama and Disability

The therapeutic value of drama (and other related art forms) for persons who are disabled has been well documented in the works of Jennings (1973), Leveté (1982), Warren (1984), and several others. Their approaches are generally most useful in situations of rehabilitation, though they are often adaptable to other specialized surroundings, such as in school, recreation and other programs where persons with

disabilities might benefit from access to dramatic exercises.

Language, communication, integration, identification, transformation. These are words that a review of the literature suggests are important concepts in understanding the social and attitudinal barriers that persons with disability face. They are also words that are intrinsic to the world of theatre and drama, and it is not surprising that frequent parallels have been made between the two areas. Perhaps the most acclaimed of these is the work of Erving Goffman, in particular The Presentation of Self in Everyday Life (Goffman, 1959). In this early but seminal work he identifies the individual in society both in terms of the performer, and in terms of the character in a performance. In the end however, he provides a disclaimer stating that his use of these metaphors was merely a rhetorical device used to further his psychological and sociological arguments.

Others, such as Warren (1988), have taken the notion "All the world's a stage" quite literally. Influenced himself by the theoretical works of Courtney and Schechner, and by the artistic works of Beckett and Pirandello, (among others) as well as his personal experiences as performer, educator and therapist, he identifies all human action as inherently

dramatic. In all social interactions, we are social actors performing a variety of roles. His definition of disability is not confined to those persons with functional limitations, but rather refers to anyone who fails to manage to play his or her role appropriately in any given situation; what is appropriate is what is expected and accepted by society. Thus all of us have potential disabilities; how we overcome them depends on how we recognize the roles we play, how society expects those roles to be played, and the variables that affect our ability to make changes both to how we "act", and society's expectations, in order to make the two compatible.

Theatre and Disability

This perspective of drama and disability is especially enlightening when placed within the context of this thesis, where drama and disability are not extended or extrapolated metaphors, but real drama by and for persons with actual disabilities.

A recent growth of theatre companies by and for persons with disabilities (Sibley, 1986; Curry, 1987; Sibley, 1987; Miller, 1988; Hood, 1989) have begun to provide a powerful voice for a large and significant segment of our society. These companies are primarily political mouthpieces for various disability rights groups, and the coverage of their

works must be seen in this light. There are very few who have examined the aesthetics involved in drama and disability. Among them are George Mager (1991), who explores his own growth as a director and choreographer through his work with performers with mobility and hearing impairments, and Susan Pearson-Davis (1986), who offers a guideline for working with deaf actors and sign language interpreters. In addition, and very central to this thesis, is the work of Leslie O'Dell (1991) in describing much of the history, philosophy and direction of Actsense Theatre for Young Audiences, a children's theatre company which serves as a vehicle for one of the case studies for this thesis.

The following chapter will provide a brief overview of the two theatre companies examined in this thesis which work to synthesize drama and disability.

CHAPTER THREE: Context of Research

Before outlining the research methodology involved in this thesis, this chapter will provide an overview of the companies involved in the case studies in order to place this research in context.

I. Actsense Theatre for Young Audiences

This small touring children's theatre company is situated in Kitchener, Ontario. A promotional pamphlet distributed by the company provides the following information:

Actsense Theatre for Young Audiences is a touring company which presents theatre to children. It is the purpose of Actsense to present an imaginative and educational presentation for all children, regardless of their perceptual or physical limitations. The developmentally disabled child may require more stimulation. Actsense chooses to meet this need by integrating sensory stimulation techniques into the action of its plays.

The unique idea of reaching sensory deprived children with theatre led to a series of experiments to discover appropriate techniques. This research was conducted in Waterloo County Board of Education schools in 1987 and 1988 using a grant from Wilfred Laurier University...

More specific characteristics of Actsense productions include:

- 1) While the special needs children are the primary focus of the productions, the shows are intended for all children, and teachers and organizers are encouraged to integrate disabled and non-disabled children in the audiences.

- 2) The plays are always environmental, (in the sense that they take place in and around the audience), and staged in large open areas, (invariably school gymnasiums), with the students, teachers and helpers on the floor whenever possible.
- 3) The plays are participatory, providing for the audience to involve themselves physically and vocally in the play, such that the children may feel they have contributed to the theatrical experience.
- 4) All plays are original works tailored to suit the goals of the company. They are always about children (indeed, adults do not appear as characters in any of the plays) and contain an underlying message that attempts to break down the barriers of fear and misunderstanding that exist between children with disabilities and their non-disabled peers;
- 5) All Actsense productions incorporate unique sensory stimulation, such as smell, taste and touch, for those members of the audience who, because of their disability, would have limited access to the theatrical experience had they to rely on theatre's traditional emphasis on sight and sound (particularly words) (O'Dell, 1991, pp. 16-25).

Actsense tours to any school and institution within a reasonable day's drive from Kitchener, which opens up a considerable market for its services; in the past it has performed in Toronto, Burlington, Guelph, Stratford, Brantford and numerous smaller cities and towns in southern Ontario.

II. The 50-50 Summer Theatre Institute

The 50-50 Theatre Company was established in Montreal, Quebec in 1988 by its artistic directors, Dr. Bernie Warren and Dr. George Mager, with a mandate to provide "persons with a disability the opportunity to participate in the

theatre arts within a framework of artistic excellence. The company is dedicated to the removal of barriers which impede integration."²

While producing quality theatre productions in its own right, 50-50 Theatre Company is also a critical part of an extensive research program. This research program seeks to examine various aspects of the relationship between theatre and disability. Also under the umbrella of this research program is the Summer Institute for Integration through the Theatre Arts, a two-week workshop which brings together both disabled and non-disabled performers in a spirit of co-operation and exploration in the theatre arts. The Institute has provided a vehicle for generating and developing many ideas and techniques unique to integrated performance groups which have been subsequently incorporated in productions mounted by the 50-50 Theatre Company.

The Institute seeks to provide a 'laboratory' in which the relationships between the dramatic processes involved in the development of a theatrical product and the processes by which individuals with a disability may be integrated in their community are explored. In planning the workshops, attention is given to integration, to gearing exercises appropriate to both the disabled and non-disabled participants while focussing on the drama, and not

disability. The dramatic themes and styles that Warren and Mager choose for the Institute emphasize elements central to both drama and disability, such as sensory perception, mobility, and communication. The instructors invited to participate in the Institute plan their sessions accordingly. They focus on both developing skills (ie. physical and vocal expression), and sensitivity (ie. to light, to sound, to movement and physical presence). Throughout the Institute creativity is encouraged (ie. in the juxtaposition of these elements, in deriving meaning from non-literal or abstract expression, or in the manipulation of traditional theatrical styles).

The chapter which follows will provide a description of the methodology used in the gathering and analysis of the data from the specific case studies of these two companies.

Notes to Chapter Three:

1. From a promotional pamphlet, Actsense Theatre for Young Audiences, (1989), developed and distributed by the company and funded by a grant from the Ontario Office for Disabled Persons.
2. From the program notes to Paradiso Stultorum (Paradise of Fools), a 50-50 Theatre Company production, April 1991.

CHAPTER FOUR: Methodology

Each of the companies described in the previous chapter assumes a relationship between the dramatic principles it adheres to and the approach it takes to persons with disabilities. It is this relationship that is at the core of this inquiry: what exactly is this relationship? Does it show the potential for positive development that the literature suggests it should? The case studies described in this thesis each put this relationship in a specific context: in the first case a theatrical production, and in the second a series of workshops. From them are drawn the data, in the form of information and responses, that identify what exactly happened in each case and how the persons involved were affected. The purpose of this chapter is to outline the research methods used in collecting this data, as well as the analysis used in comparing them.

Methodology

Drawing on and adapting a model developed by Courtney,¹ this thesis will use the following methodology:

- 1) Identify the purpose of the research, establishing appropriate criteria and contexts.
- 2) Review the literature that is relevant to the question.

- 3) Determine the instruments to be used in gathering relevant information.
- 4) Conduct pilot studies that are relevant to the question.
- 5) Gather data from these studies, using instruments established in 3) that is relevant to the question, a) from interviews, and b) from observation.
- 6) Analyze the data, comparing the data collected between the studies, identifying major themes (emergents), and cross-referencing it with the literature.

This thesis translates this model in the following manner: The purpose of the research is descriptive; to describe two examples of practical applications of the use of drama with persons with disabilities. The criteria and contexts that govern this research (the premises of drama, disability, and their synthesis, and the parameters involved with actual theatre projects) have been outlined in Chapter One. Chapter Two provided the literature review in these areas. Chapter Three outlined the companies under which the pilot, or case studies, were conducted in order to provide a context for the remainder of this, Chapter Four, a description the instruments of investigation used within each case study. Chapter Five will describe the case studies themselves in terms of quantitative data, while Chapter Six will discuss the collected qualitative data in terms of comparison and analysis. Chapter Seven provides the problems and limitations of this model, and of this inquiry.

Rationale for Qualitative Method

From the perspective of traditional approaches to scientific inquiry, it would seem virtually impossible to obtain useful, quantifiable data about the artistic process itself (Warren, 1988, p.4). Some efforts have been made over the past few decades to counter this trend, particularly in the field of arts education (see Courtney (1980, 1987, 1989), Bolton (1979), Gardner (1983) among others). Nevertheless, it remains that little can be "quantifiably" validated in the process of creating art and thus, to the "rational" mind, there can be but little "real" value attributed to them.

Until recently, quantitative methods of collecting data, particularly in the social sciences, have dominated research (Bogdan, 1972, p.1). Such methods are geared towards statistical manipulation, and are concerned with the relationship between the variables within the data and preconceived hypotheses about human behaviour in a social context (Bogdan, 1972, p.1).

Alternative approaches to quantitative inquiry include a number of qualitative approaches.² Qualitative data does not lend itself easily to statistical handling, and is generally rich in descriptive detail, detail often

considered useless or at least superfluous in quantitative methodology.

(The qualitative) approach directs itself at human settings and individuals in them holistically-- that is, the subject of the study, be it an organization or individuals, is not reduced to isolated variables or to hypotheses, but rather an attempt is made to look at it in context, from a comprehensive perspective. Procedures which fall under the heading of qualitative methodology include participant observation and other forms of field work, life history construction, and unstructured interviews.

(Bogdan, 1972, p.1)

Courtney, on the other hand, maintains that inquiry should be designed around the needs of the question at hand, choosing the most appropriate approach or approaches according to the situation (Courtney, 1987, p.37-8; Courtney, 1988, p.1).

The data gathered from the case studies in this thesis is based on researcher participant observation, a form of qualitative research. It is primarily descriptive, and, perhaps more importantly, phenomenological: the data reflects the direct experiences of both the participants and the researcher. The data I have collected represents observations and responses from myself, as an indirect participant in both projects, and from others, such as students, actors, and teachers; the data reflects not only what happened in each project, but also how it affected people involved with those projects.

Case Study #1: The Song of the Labyrinth - Actsense Theatre
for Young Audiences

In this project data was obtained over the course of both the rehearsal and performance periods, from Tuesday, January 8 to Friday, February 1, 1990. Observations were made of both audiences and performers in my capacity as assistant director during the development of the play, and as tour and stage manager for all performances.³ The script and production notes kept during the rehearsal period also served as a valuable source of data.

The most significant data was gathered from unstructured interviews with the director of the play and the performers. Additional information was gained from teachers and care givers who had seen the performances. All the interviews were unstructured and open-ended. With the director, with whom I worked closely throughout the project, these interviews took place during scheduled production meetings, as well as other times through the rehearsal and tour period.

Unstructured interviews were conducted with the cast throughout the rehearsal and tour period. The questions asked focused on their feelings about the show, about specific performances, and about the reactions they felt they got from the children they played to. For the purposes of this thesis, these unstructured interviews served two

purposes: they provided me with valuable insights into the level of maturity, experience, and sensitivity of these performers, and confirmed many of my own observations made while watching both the performances and the audiences.

The interviews with the teachers and care givers took place before and after each performance. It was important to the director that the teachers be recognized as a vital link between Actsense and the students; one of my duties as tour manager was to maintain that liason. Before the show my questions were focused on the nature of their school vis a vis mainstreaming, and whether this was their first exposure to Actsense. Following the performance, I would not ask whether they enjoyed it, but rather whether they thought their students enjoyed it. Where appropriate, a follow-up question would attempt to identify significant student behaviour and response, that I would use to supplement my own observations.

Case Study #2: the 50-50 Summer Theatre Institute (1990)

In the second case study, I kept a detailed, annotated log of all the workshops involved in this project, which took place July 3-14, 1990. This log included descriptions of all the exercises used by the instructors, synopses of significant lectures or explanations they provided, and descriptions of scenes or other material produced by the

participants. It also contained, (and kept separate from the descriptions) my personal observations and reactions to what I was seeing, as well as occasional reactions from Bernie Warren, who would occasionally join me in observing the group. Finally, in the last stages of the project, this log served as a prompt book for Warren, who directed a short play drawn from the experiences of the workshops. I served as his assistant director.

From these records is drawn the bulk of the data for this case study; additional data was obtained from unstructured interviews with a number of workshop leaders, as well as from the anonymous journals of many of the participants, journals they were required to keep as part of their involvement in the workshops that for them constituted a credit course from Concordia University. Finally, I spent much of my free time assisting the participants with disabilities, which provided many opportunities for short unstructured interviews about their reactions to the day's workshops.⁴

Only the participants who took the workshop for university credit were required to keep a journal. Thus a separate interview with the participants with disabilities, some of whom did not keep such a journal, was deemed appropriate. Moreover, as this project itself was part of a larger

research program, all the participants had agreed to submit their journals with the knowledge that parts of those journals may be used anonymously for research purposes.

On the final day of the project, I conducted a structured interview with the participants who were disabled. I was asked by the project co-ordinators to elicit their reactions to the process they had gone through, to see in what ways they felt the workshops had succeeded or failed in integrating disabled and non-disabled participants in a theatrical experience. It should be noted that all the participants in this interview had by this time become familiar with me and were aware of my role(s) in the project.

The interview was openly recorded on audio tape with the participants' permission. I had chosen only a few pre-set topics to cover, based on my observations of the sessions, and conversations with participants, both disabled and non-disabled. I chose to allow, as much as possible, the participants to contribute what they felt was important to them. (An abridged transcript of this interview is provided in Appendix A).

A number of measures were taken to try to ensure open and candid responses during this interview: a) the interview

took place in the presence of myself and one other non-disabled participant, a woman who served as a helper to one of the female members of the group who had a disability, in much the same way that I was designated helper to one of the male participants; b) the interview was scheduled after the final session but before the presentation of the performance piece that evening, in the belief that an emotional response to this event, positive or negative, might influence their objectivity to the sessions that led to it; c) the interviewees were assured that their comments would be kept confidential, that they would be used only for research purposes, and in the event that material from the interview was used, their identities would be suppressed.

The next chapter will describe the case studies themselves in detail.

Notes to Chapter Four:

1. see Richard Courtney, Practical Research: Towards a Method of Inquiry, (Sharon, Ont: Bison Books, 1988).
2. Lincoln and Guba (1985) posit a set of axioms based on this ideology. Called "naturalist axioms," they help create a theoretical base for such qualitative approaches. Briefly, they are:
 - 1) Realities are multiple, constructed, and holistic;
 - 2) Knower and known are interactive and inseparable;
 - 3) Only time- and context-bound working hypotheses are possible;
 - 4) All entities are in a state of mutual simultaneous shaping, so it is impossible to distinguish causes from effects;
 - 5) Inquiry is value-bound. (p.37)
3. My role as assistant director was to serve as a second set of eyes for MacNab during rehearsals, helping her identify problems, suggest different readings, and generally act as a sounding board for her own ideas and observations about the progress of rehearsals. I was also responsible, as stage manager, for preparing the set, props and the sensory materials for each rehearsal; in this I was assisted by Tony, a young man with a mild mental handicap, and a veteran of several Actsense productions.

My days were spent, most usually with McNab, finalizing the set design, shopping for materials for the set, props and sensory materials, helping build required elements of set and props, and preparing the educational package, based on a template used for packages prepared for previous Actsense productions.

4. In particular, I was asked to assist one male participant in an electric wheelchair. This young man, K, needed help gaining access to the theatre space, as well as the washrooms. He would often confide in me the true extent of his fatigue in trying to meet some instructors' often physically demanding requests during the sessions.

CHAPTER FIVE: Empirical Data

This chapter will present the empirical data which pertains to the specific structure of each case study. In the case of the Actsense production, the elements involved include the play itself, the rehearsal process, and the tour. With the Summer Institute, the project is described first in terms of its overall structure, followed by a synopsis of each day's workshop sessions.

Case Study # 1: The Song of the Labyrinth

The play

The Song of the Labyrinth was written by Leslie O'Dell specifically for Actsense, and specifically for its audience. This audience, put simply, consists of children, regardless of ability or disability. Like its predecessors, this production sought to reach all the children it played to.

The play concerns two young people, Marc and Genia (pronounced Gen-EYE-ah) whose parents work on a summer archaeological dig in some foreign, hot arid country. Genia is blind, and while very bright and imaginative, she is shunned by the other children. Marc, too, is a loner,

partly because of some mixed feelings over his parent's divorce, but also because he is older than all the other children. The two become friends and decide to go on an adventure. With Marc helping Genia over and around some boulders and debris (members of the audience), they find a hidden entrance to a dark labyrinth. Once within, it is Genia who proves to be the more competent leader as they seek lost treasures.

MacNab's concept for staging the show was based on an optimum number of audience members participating in the formation of the labyrinth that wound its way through the audience and back to the main playing area. In addition, there were six spots where pre-selected special needs children¹ would sit and be the beneficiaries of the sensory-stimulation the actors would provide at numerous points throughout the show. (see Appendix B)

The labyrinth itself took the form of a long piece of black broad cloth, about a meter wide and over 30 meters in length. The nondisabled students and high functioning students with disabilities would sit on both sides of the entire length of the tunnel and, when the play called for Marc and Genia to enter the tunnel, the children would grasp the edge of the fabric in front of them and lift it to eye level; the fabric thus became the roof of the tunnel, the

children themselves the walls, and the actors would literally crawl through.

There were two "walls" that the characters encountered, the first showing various hieroglyphic-type images in the temple before they enter the tunnel (thus establishing the convention of Genia being able to read by feeling the messages carved in the stone), and the second in a small, dark room they find in the labyrinth. Both walls were actually painted on cloths and suspended from a wooden dowel which were held up at the appropriate times by four audience members, two for each "wall".

The sensory aspects generally included a touching of an object accompanied by a smell and/or sound. In most cases the actors would have the child feel the object (or when necessary with low functioning children run the object along or through their fingers) and then pass a scent under their noses. In all cases the actors made some sort of gentle, physical contact with the child. These activities were usually directly related to things mentioned in the script. The various materials included carved clay tablets, broken pieces of clay pottery, soft-spiked cacti, and sand, all accompanied by the smell of cumin; a hard, smooth stone; spider webs (a length of black nylon fish netting); a dusting of white powder;² and two smooth, white clay pots,

one containing the scent of oil of eucalyptus, and the other a rose perfume. Other smells that were incorporated for the benefit of everyone were some burning incense in a small clay pot that Genia carried around with her through the tunnel, and, when they entered a part of the labyrinth called the "Cavern of Mists," water spiked with the scent of peppermint sprayed over a section of the audience as a mist with spray bottles.

Finally, a number of key words and phrases used in the play (such as "desert", "friend", "scared", "blind" and "I'm sorry") were signed in International Sign Language by the actors as they spoke them in the script, again without breaking out of character. Details about this and many other aspects of the play, including suggested discussion topics, activities, and readings, (both for students and teachers/parents), were included in an educational package that was sent out to the schools a few days before we arrived for the show.

The rehearsals

Rehearsals for The Song of the Labyrinth began on January 8, 1990, and took place in the auditorium of Rosemont School in Kitchener, Ontario for two weeks, Monday through Saturday, between 6:00 p.m. and 10:00 pm. Evening rehearsals were necessary to facilitate the schedules of the actors, one who

was a high school student completing his exams, and the other a student taking courses at Wilfred Laurier University in Waterloo, Ontario.³ J. was a bright 15-year old with considerable experience in amateur high school productions, and had spent at least one year under the tutelage of a professional drama coach. S. was a 19-year old undergraduate majoring in music, specializing in voice and singing in the Faculty of Arts at Wilfred Laurier University. The Song of the Labyrinth was S.'s second production for Actsense; it was J.'s first.

The play was broken down by MacNab into ten scenes for purposes of the rehearsals. As the play had a running time of just over a half an hour, it was eventually possible to do several runs, as necessary, during a single rehearsal. All but two rehearsals were run by the director. Those two, one of which was the dress rehearsal, were run by me in my capacity as stage manager.

The rehearsal period consisted of a total of 13 meetings (including dress rehearsal), for a total of approximately 50 hours of rehearsal. As the rehearsals progressed and the actors became more comfortable with their roles, additional elements were added. All new material was introduced into rehearsals in the first week, according to the following schedule:

Rehearsal

- #1: Blocking scenes 1-5, character & plot breakdown.
- #2: Blocking scenes 6-10, character work, set pieces introduced.
- #3: Scenes, character work, smells & touching techniques added.
- #4: Scenes, character work, props & set pieces (setting and striking), more sensory materials added.
- #5: Scenes, character work, learning of songs, costumes, last of props added.

The second week of rehearsals was dedicated to repetition, solidifying character, working out problems, minimizing set and strike times and finally packing and unpacking the van. A final technical run was held on Saturday, January 19. A dress rehearsal was held at 11:00 am on Sunday, January 20, in the Paul Martin Centre of Sir Wilfred Laurier University, followed by the first performance at 2:00 pm in the same space for an invited audience of mixed ability children and adults.

The tour

During the tour, which lasted from Monday, January 21 to Friday, February 1, McNab placed me in complete control of the production. I became responsible for driving the show to and from each scheduled location, establishing a liason with the contact person at each school or institution, finding out where the actors were to change and set up, as well as getting an idea of the size and nature of the

expected audience.⁴ Prior to each performance, I guided the children into the auditorium, placing them in and around the set, (particularly those students with disabilities, who had to be situated in selected spots in the playing space). Once settled, I introduced the show, welcoming the children, and explained to them how and when they were to participate in the play, especially the "raising" of the labyrinth. After each performance, I led a question and answer session with the actors for the children and, following that, supervised the striking and loading of the show.

Case Study #2: The 50-50 Summer Theatre Institute (1990)

The project

The project took place between July 3 and 14, 1990, at Concordia University's D.B. Clark Theatre in Montreal. The 25 participants (including 4 with disabilities) and 6 instructors (1 with a disability) met a total of 11 times over two weeks, usually from 9:30 am to 3:00 pm., (there was one "short" day), for a total of approximately 50 hours. Approximately 60% of this time was spent on exploratory work; the rest was preparation and rehearsal for the final day presentation.

For the non-disabled students, the project was offered as a university credit course.⁵ The participants with

disabilities, some of whom had had some previous experience with or exposure to 50-50 Theatre Company productions, had been invited to participate by the Institute's principal organizers, Dr. Bernie Warren and Dr. George Mager. All the instructors (with the exception of Ruth Bieber-Schut, an instructor with a visual impairment, who was a former graduate student under Dr. Warren) had experience as theatre professionals as well as university instructors. Each had been invited because of their particular strengths in either a specific aspect of theatre and/or their skills as educators, as well as their interest in integration and in this project in particular.

For those students who were participating in the 1990 Summer Institute for university credit, the course was entitled "Integrating Disabled People in the Theatre Arts: Collective Creation (Between Poetry and Theatrical Space)." In this title is represented the larger goal of the Institute (integration), the dramatic focus in terms of style (collective creation), as well as the underlying general theme of the project (movement, sound, space and physicality as dramatic metaphors). These sessions usually took place on the stage floor of the D.B. Clark Theatre, and usually involved the entire group; in the second week of the project, the group was sometimes split and two spaces in the lobby of the theatre were used as work spaces. From the

exercises and improvised creations explored in these workshops, Bernie Warren selected what he and the group thought were the most interesting examples of the work done over the course of the Institute and combined them into a short performance piece that was presented to the public on the final day. This piece was entitled "Spokes, Screens and Shadows."

The workshops

DAY ONE:

Session 1: Bernie Warren - Movement/Physical Space

- Introduction of instructors and assistants
- Discussion of course and project goals, expectations
- Warm-up: exploring physical space, kinesphere, relationship to space and others, open movement to music.

Session 2: Nancy Allison-Helms - Voice & Body Work

- Distribution of handouts outlining breath and voice control, based largely on the work of Kristen Linklater.
- Exercises in internal, vegetal breathing, visualization and physicalization of breath as energy.
- Exploring the various bone and muscle structures that contribute to sound production and articulation.
- Breathing exercises, with focus on the vocal process; extended breath counts.
- Discussion on the emotional states of breath

Session 3: Ruth Bieber-Schut - Sound and Text

- Haiku exercise - associate a sound with each of the three elements (lines) of a haiku poem: 1) who or what, 2) where, and 3) when. Then:
 - a) "orchestrate" a presentation the images and meanings of the poem through these sounds; repeat, this time incorporating gesture and movement into the orchestration;
 - b) reinterpret the haikus so that there is interplay, compliment and contrast, between any two of them; establish a relationship through word, sound and movement.

DAY TWO:

Session 1: George Mager - Dance

- Warm-up: stretch, aerobics, etc.
- Diagonal crosses of the stage, incorporating various movement styles (ie. running, jumping, spinning, changing speeds, pulling, resisting).
- Rhythm Sticks: building layers of rhythm from a single rhythm.
- Shadow Dancing: alone, in pairs, then in progressively larger groups, exploring images of shape and movement of body projected onto a white cyclorama at the rear of the stage.
- Sound and stillness exercises (with shadows): exploring personal sounds that generate or instigate movement from within the person, alone, then in relation to others.
- Finding Unity in Movement: exercises that focus on relating and reacting to the movement of others.
- Warm-down: rhythm and body isolation

Session 2: Nancy Allison-Helms - Breath & Voice

- Vocal Warm-up
- Discussion on the physics of voice production and breathing in general.

- Exercises in giving breath intention, in opening, relaxing, and controlling the breathing passages, and physicalizing the breathing process.
- Connecting controlled rhythmic breathing with lines of poetry followed by a discussion of the essence of poetry in terms of sound, music, expression, and rhythm.
- Repetition of lines of text, focussing on dominant vowels; then consonants; creating a sound piece using movement to represent dominant sounds and words.

Session 3: Gene Gibbons - Light & Design

- Warm-up: tai-chi exercises focussing on balance and large muscle groups, with adaptations for persons who use wheelchairs.
- Discussion and demonstration of how designers make use of movement through time and space:
 - a) finding your "horizon line" and "high water line"
 - b) exploring kinesphere on the horizontal plane
 - c) visual perception of reality and perspective
 - d) drawing as a physical act, needing movement of muscles and joints
 - e) natural body geometry

DAY THREE

Session 1: Bernie Warren - Light and Space

- Group Check-up: discussion on how everybody is feeling, (physically and mentally), and reactions to the workshops thus far.
- Warm-up:
 - Revisit Tai Chi exercises from last session, plus some clarification of that session's discussion.
 - Odin Name Game, with variations in ways of moving across the circle.
 - Free move/walk about the space, making contact with others as you pass.
 - Focusing energy in stillness; finding a neutral resting position.

- Isolation & relaxation exercises.
- Paired balance and movement exercises, first hand-to-hand, then using long wooden dowels; focus on lines, movement and space.
- Light and shadow exercises with the cyclorama, now set up with three light sources; focus on unity, flow, shape and movement, discovering the various qualities of the multiple shadows: depth, size, tone, and planes.
- Using a braille transcript of three excerpts from classical drama as a starting point, developing a free movement piece based on texture and patterns.

Session 2: Nancy Allison-Helms - Voice and Breath

- A quick review on breathing, checking a partner for areas of tension; also check for posture and alignment.
- Warm-up of face muscles.
- Exercises in "throwing" sound, visualizing and physicalizing it; "throwing" sound out to an audience (projection), with a focus on presence and commanding the space; resonance and harmonics; supported and controlled breathing.

DAY FOUR

Instructor's Meeting: all instructor's and assistants present. Chaired by B. Warren. This meeting, held before the start of the day's sessions, was arranged so that the instructor's could compare notes, discuss the progress of the workshop, identify problems, and set the tone and direction for subsequent sessions as well as begin planning for the final production at the end of the project.

Session 1: George Mager - Movement (Control & Union)

- Warm-up: stretching, extending; concentration on balance and control.
- Open movement, with a focus on unity, honesty, and avoiding cliches, alone, in pairs, then as a group. Out of the group movement finding a unique, personal movement - clean, beautiful, and controlled; read and compliment others' personal movement.
- Diagonal Crosses: in pairs, with the following variations:
 - a) in constant contact, then no contact
 - b) use different levels, backwards, forwards, running, bounding, leaping
 - c) with feet in constant contact with the floor
 - d) in a sequence: move, stop, take the space, exit
- Shadow Dance, with an emphasis on humour

Session 2: Nancy Allison-Helms - Voice and Text

- Warm-up
- Exercises using Text:
 - a) breaking down a phrase into component sound parts
 - b) reciting the line uttering only the vowels
 - c) identify the natural melody of the vowel sequence
 - d) incorporating the melody into the line.

Session 3: Wende Welch - Puppetry: Introduction

- Warm-up: exercises designed with puppeteer in mind to help place voice and character in the body; concentration on arm joint articulation, shoulder and back strength, and voice and breath.
- Visualization/imaginative journey: a ride through the body.
- Bunraku puppet: manipulating a puppet with honesty and creativity.

- Discussion on the nature and dramatic power of puppets, and the relationship between puppet and puppeteer.
- Sock puppets, behind a screen, then as shadows on the cyclorama.

DAY FIVE

Session 1: Wende Welch - Puppets: Finding Character

- Discussion of masks as an extension of puppetry
- Warm-up
- Running and jumping exercises in timing and control.
- Exercise in finding physically and emotionally neutral positions and expressions.
- Exercise in finding and playing the energy of a thing, rather than clichés: the four elements.
- Neutral mask work: the evolution of character from neutral through animal movements and behaviour through to human character and personality.
- Creating a movement piece based on lines, light and space, from a drawing created through word association.
- Drawing from the previous piece, building shadow puppets from found materials and manipulating it as a group.

DAY SIX

Session 1: George Mager - Warm-up

- Short, but demanding physical work-out.
- Body isolation, co-ordination exercises.
- Diagonal crosses: co-ordination.
- Rest: find the center, focus on alignment and breathing.

Session 2: Bernie Warren - Space, Movement, & Text

- Odin Circle; with variations.
- Kinesphere/body isolation exercises.
- Controlled Movement exercises: "Electric shock" and "Electric Puppets": focus on body isolation, concentration, trust, relationship to partners as well as others.
- Open Movement/Shadow exploration.
- Vocal Warm-Up: led by one of the students.
- Text, Sound, & Movement: creating a sound and movement piece from a line of text.

At this point the group is split into three: one group works with George on the stage, another works in the theatre lobby with Bernie and Wende, expanding and refining work done in earlier sessions, while the third sits in the audience observing George's workshop. The groups periodically rotate so that everyone gets a chance to both observe and participate. Members of each group are selected according to size, strengths, and abilities, with disabled participants represented in each group. I had opportunity only to observe George Mager's session.

Session 2: George Mager: Balance and Control

- Balance and control exercises; very balletic.
- Finding the point that leads the body.
- Using arms to dictate movement of the body.

- Diagonal crosses: be commanding, own the stage, walk, look around you, place the foot, take the space, etc.
- Using head to dictate movement of body.

DAY SEVEN

Session 1: George Mager - Group Warm-up

Sessions 2-4: Gene Gibbons, George Mager, Wende Welch

After the group warm-up, the same groups as last day were assembled and the following sessions run simultaneously in three different spaces: Gene Gibbons was on the stage, George Mager was in the main lobby, and Wende Welch in the outer lobby. Instructors repeated their session for each group in turn.

Gene Gibbons: Finding the Light

(A great deal of work had been done overnight to hang and set over 50 light instruments and patch them into the theatre's sophisticated digital lighting board. The result was a light plot which provided six even and symmetrical pools of light on the stage, each pool consisting of nine light sources (eight equidistant oblique angles covering 360 degrees, and one directly overhead). This set-up, and the use of the computer lighting board, allowed for complete control of directional lighting from every direction, and the ability to change those directions manually, or program a sophisticated pattern in the computer.

Exercises:

- Developing a physical sensitivity to the light from an instrument, feeling the heat of it on the whole body.
- Creating short and simple light patterns by manipulating the lighting board. The lighting board operator controls performers who are being "moved" by the light on stage.
- Exploring possibilities wherein the light pattern is influenced by the movement of the performer(s); establishing an interactive communication between actor and lighting board operator.
- Moving to pre-set patterns which simulate waves of light crossing or circling the stage space, and developing simple movement pieces to suit these patterns.

George Mager: Story Through Movement

- Development of a short pantomime sequence using movement and shadow to show relationships between different characters. (These sequences are developed without benefit of actual light and shadow sources in the lobby, but are set and then transferred onto the stage when the light sources become available and when the stage is free.)

Wende Welch: Shadow Puppets and Character Work

- Efforts were made to expand on the work on shadow puppets begun in earlier sessions, but the lack of an actual light and shadow source made it too impractical.
- Neutral mask exercises, similar to previous session with Wende, expanding this exercise in the development of voice and personality, and then using these characters in an improvised scene, with a focus on relationship between characters.

DAY EIGHT

Short day, single session: Bernie Warren - Light and Movement

- Pep talk: a progress report to calm the fears or anxieties of the group with regards to the quickly approaching performance.
- A discussion on dramatic process and theatrical product, and trying to identify this project as being somewhere between the two.
- Warm-up: basic martial arts-like exercises, for breath, alignment, and focus.
- Odin Circle, with additional variations to past versions:
 - a) have interesting encounters with people as you meet them in the center
 - b) try different kinds of attraction/repulsion encounters
 - c) using specially altered eye glasses which simulate a variety of visual impairments; focus on how they affect movement.
 - d) recreating the altered movement patterns, only without the glasses.
- Finding and avoiding the light: combining some of the movement styles explored in the Odin Circle exercise and in other movement exercises with finding and avoiding randomly shifting pools of light on the stage.
- Combining elements of previous text & movement exercises, lighting exercises, and some of Wende's work with character and movement.

DAY NINE & TEN: Polishing Days

This part of the project was run entirely by Bernie Warren, who switched from instructor to director for the show.

Other instructors, particularly George Mager, served as

assistants and consultants. Both days are dedicated to final selection of the pieces to be used in the final day performance, to repetition and "cleaning up." Each day began with an extensive warm-up, focussing on many of the themes developed throughout earlier sessions: a balance of exertion and control; body awareness and alignment; voice control and production; concentration and creativity.

While there was some degree of democracy involved in the selection of pieces, Bernie Warren was the final arbiter and responsible for the order in which they appeared. With the exception of a piece called "The Naked Happy Dance," the show's finale, there was nothing new added to what the group had already produced over the course of the project. The following pieces were eventually chosen:

- a) The Warm-Up Dance (a stylized version of a typical morning warm-up)
- b) Crossing the Space (a variation of the Odin Circle Game)
- c) Electric Puppets (based on exercises on Day Six, Session 1)
- d) Three Shadow Plays (based on the "braille" movement exercises of Day Three, Session 1)
- e) Story Dance (developed by George Mager, Day Seven)
- f) Transformations (based on Wende Welch's mask exercise, Day Five and Day Seven)
- g) Light & Space (a combination of light exercises by Gene Gibbons, Day Seven and Bernie Warren's kinesphere and light exercises, Day Eight)

- h) The Naked Happy Dance (introduced during rehearsals, similar to open shadow movement and dance exercises of George Mager, Day Two and Four, and Bernie Warren, Day Three).

As I had been designated sound technician for the production, I spent most of my time during these days preparing sound and music tapes for the pieces and determining and practising cues and levels as the rehearsals progressed, in conjunction with the operator of the lighting board. Consequently I spent less time simply observing and making notes on specific activities during these days.

DAY ELEVEN: Dress and Show

On the final day of the project, following another extensive warm-up and notes to the actors, the "dress rehearsal" was held. It was, in fact, the first proper run-through of the piece, done only hours before the actual performance. While some people had forgotten a few parts, and the light and sound crew (of which I was one), rarely got their cues right, there was a sense of expectancy, of energy that showed itself in spots throughout.

The performers were given a longer break than usual to eat, rest, and prepare themselves for the early evening performance. It was during this period that the interview with the performers with disabilities was conducted. The performance was open to the public, but in lieu of a set

admission price, donations for the 50-50 Theatre Company were accepted. As there was very little advance publicity of this performance (both for financial reasons, and the fact that the producers were not entirely sure until only a few days before the show that a performance worthy of public viewing would be ready) a large audience was not expected. Nevertheless, given the size of the cast, each of whom had invited friends and family, and the academic and professional connections of the instructors involved, the "house", which at the time I estimated to be about 100 persons, was respectable.

The next chapter will provide an overview of reactions and responses to the events described in this chapter.

Notes to Chapter Five:

1. "Special needs children" was the accepted phrase to identify those children with physical disabilities or mental handicaps in the special education classes of all the public schools we visited. Specific disabilities ranged from mild to moderate mental handicaps, (very often Down's Syndrome), sometimes combined with physical disabilities, (such as hearing or visual impairment), spina bifida, or neurological disorders, such as cerebral palsy. Except where noted, the specific disability or handicap of the selected children in each audience was not recorded.
2. Trial and error, and inquiries made to the Kitchener chapter of the Canadian Lung Association, revealed that icing sugar worked best, not only because it was hypoallergenic and unlikely to bother asthmatics but also because it provided the added benefit of using yet another sense: taste.
3. For purposes of anonymity, I will refer to the younger male actor as J. and the female actor as S.
4. This was especially important in quickly planning the proper placement of the audience in order that as many could participate as possible, but also, particularly

with the profoundly disabled children, it allowed me to advise the actors about any special or otherwise appropriate handling of these children with respect to touching and using the sensory materials. This proved to be very necessary in the case of J. who had had little or no exposure to these types of disabilities. A complete list of the schools and institutions and a brief description of the audiences is provided in Appendix C.

5. Part of this credit course also involved participating in a series of storytelling workshops which were held from 3:30-6:30 pm every afternoon after the Institute sessions.

CHAPTER SIX: Review and Analysis of Data Pertaining to Responses to Case Studies

The large amount of data collected concerning reactions and responses to the events described in Chapter Five precludes the possibility of including all of it in this chapter. These reactions and responses reflect the effects which the projects described in the case studies had on the people involved with them. Upon review of the data gathered, and informed by the literature discussed in chapter Two, this chapter therefore concentrates on those factors which seem to be the most significant in the three areas identified earlier: drama/theatre, disability, and the synthesis of the two. Their selection was also influenced by the facility with which information from one case study might be compared or contrasted with the other. In each case study, reflections and/or responses which are based on my personal observations are identified separately from the responses of other persons involved with either project.

Case Study #1: Actsense Theatre For Young Audiences - "The Song Of The Labyrinth"

Personal Reflections

The company

There are many things that mark Actsense Theatre for Young Audiences as a very unique theatre company. It is run

almost entirely by one person, Lynne MacNab, supported by friends, family and professional colleagues. Among the most prominent of these colleagues is Dr. Leslie O'Dell, a drama specialist at Wilfred Laurier University, and over the past five years, the company's resident playwright and academic advisor. According to O'Dell, (1991), McNab began Actsense out of a desire to combine her interest in children's theatre with her interest in children with disabilities. She and her colleagues could find no models on which to base her new company, and so she committed herself to forging new ground, learning as she went.

That it must operate on a very, very small budget is seen as a challenge rather than a handicap, "a source of inspiration rather than frustration" (O'Dell, 1991). A larger, well established theatre company could not easily experiment or take the chances that this company takes. This company builds on each production, constantly exploring ways of more effectively reaching those special audience members otherwise shunned by the cultural community, while producing theatre that is both entertaining and enlightening for all children.

Borrowing techniques from caregivers and special education teachers, (who are by far Actsense's greatest supporters), MacNab has developed a strategy for communicating the

dramatic experience to special needs individuals which incorporates the following special techniques:

- 1) Every interaction with a special needs individual should include some form of touch, either the actor touching the individual, or the individual touching the actor or some object the actor is holding.
- 2) The quality of vocal sound is as important as the meaning of the words. Thus singing is an important part of each production; singing is an effective means of bridging the gap between meaning and sound, and adds to the aural soundscape created by other sound effects. (O'Dell, 1991, p. 19)
- 3) Similar to "soundscapes", the integration of other sensory effects with the plot and action of the play can result in "smellsapes" and "touchscapes" in communicating the drama. (O'Dell, 1991, p. 19).

The actors

These features highlight the importance the company places on the relationship between the actors and the audience. A former Actsense performer notes:

The actor needs to cultivate a sensibility in which they seek to find the child inside the handicapped individual. They must seek to find the sense of humour, the need for play and for enlivening the imagination that exists beyond the handicapped shell of the individual...the hope (is) that on some level the children (are) sensing the emotion of the play. This is actually very important for the actor. Even if the child seems to show no response at all, the actor cannot nor should not assume that the child is completely cut off from the performance. (O'Dell, 1991, p. 20).

This "sensibility" must come from the actor's personal character, and thus MacNab, in casting her plays, must be

especially careful in finding people with at least the potential to develop this trait.

The Actsense actor has a dual responsibility. Attention must be given to the non-disabled members of their audience, whose involvement in and appreciation of the dramatic experience are primarily being fuelled by traditional means of communication (narrative and action, dependant upon sound and vision), and only augmented by the additional sensory information and stimulation. The Actsense actor must also communicate with audience members with disabilities, for whom the sensory information and stimulation may be the primary means of communicating the dramatic experience.

An actor is usually trained to communicate outwardly, and to interpret traditional immediate responses of the audience member, such as laughter, silence, tension or even boredom. The Actsense actor has the added duty of being sensitive to the special responses of the disabled audience member. Moreover, the Actsense actor must balance his or her attention and performance style between these two audiences when both are present in the same group, as is usually the case.

MacNab took a chance when choosing J for the role of Marc in The Song of the Labyrinth. He was quite young, yet she knew

and respected his drama coach and was impressed by J's performances at a local high school. She knew more than anyone the special personal and interactive skills required of the Actsense performer, particularly with the special needs children. But again, she had neither the time nor the money to hire a proven professional actor. In the end, despite the frustrations that came with trying to break through his very contrived stand-up comic persona, witnessing J's transformation and growth as an actor, and as a young man, even over this short period of time, seemed worth the effort. At the beginning of the tour he would rarely make the kind of physical contact discussed above; he would become noticeably stiff and often come out of character around students with profound disabilities. By the end of the tour he had come to recognize the importance of this touching; much of the stiffness disappeared and, while still not completely comfortable at times, he maintained his character. I believe the very calm, professional and focused approach of S to the project was a great influence on him. Her considerable acting and singing skills combined with compassion and sensitivity more than compensated for J's initial shortcomings.

The play

The Song of the Labyrinth is a well crafted, multi-layered play whose many textures did not appear to me until well

into the tour. I had made the mistake so often made with children's plays: I equated simplicity with low aesthetic value.

The play fits many of the criteria established by previous Actsense productions: it is short, has few characters, (both of whom are children, and one of whom has a "visible" disability), and is about abilities, not disabilities. The play also carries hints of the stigma associated with disabilities, and the emotional struggles associated with that. (At one point in the play, Genia defends her different behaviour by exclaiming, "I am not weird! I'm blind!") Similar emotional struggles are associated with a less obvious, almost social disability represented in the play, that of being a child of divorced parents.

The journey/discovery/exploration motif of the play fits in very well with its disability themes. Genia, who cannot see in the real sense, wants to go to a place she has "seen" in a dream, and it turns out that this place is real, and in fact is where she was all along, (her Special Secret Place). The roles of leader and follower are reversed once the pair enter the labyrinth, for it is Genia's ability to "see" with her hands, to read the map on the walls of the labyrinth, that helps them most. Marc, on the other hand, must not only face his fear of the dark, he must learn to trust his

new friend, without whom he would stay hopelessly lost in the darkness of the tunnels.

Having been written by Leslie O'Dell specifically for Actsense, the play is uniquely custom-fitted to the abilities of the actors,² as well as having built into it those key scenes and phrases that facilitate the sensory experiences for the special needs children. These elements are never at the expense of the narrative or character, nor at the expense of the education or entertainment of the non-disabled audience. Indeed, these elements are added to what is offered to all the audience members. O'Dell notes this as a key to the Actsense philosophy:

The operative word is always addition, not subtraction. We never say to ourselves, "They'll never be able to catch on." We always say, "What can we add on so that the visually, aurally, and/or intellectually impaired can also experience the essence of the moment?" (O'Dell, 1991, p. 18).

The production

While it is true that severe budget restrictions can bring about inspired and often delightful solutions to specific technical or design problems, there is something that money can buy that this company, and this production, sorely needed: time. Money can hire actors and provide them the freedom to devote their time to the needs of the show; it can thus buy the extra weeks of rehearsal time a show like

this could so use; it can buy the extra weeks of touring that would not only increase the numbers who see the show, but reduce the strain on the actors and production crew.

Time also restricted MacNab in another significant way. She had over past productions developed a particular directing style that gave her quick results. It was a style that demanded an almost mimetic response from her actors. Over the two weeks of rehearsal she had to virtually choreograph every move, intention and emotion of the players simply to meet the basics of her vision of the play; there was little room for real exploration and experimentation, an approach closer to my own directing style. I do not feel she had the freedom to use my skills in this area, and as assistant director, I became more a consultant or advisor. What she in reality needed was a technical director, and I was more than happy to take on those responsibilities, which I found both challenging and rewarding.

Responses To The Production

Once the show had been set, the actors as prepared as they were going to be, and the technical details seen to, MacNab withdrew and allowed me to run the tour. This was a very exciting period for me. The work we had done over the rehearsal period, combined with many unstructured interviews with MacNab about the Actsense philosophy or aesthetic, had

given me a theoretical, almost abstract appreciation of this company's unique approach to drama. Over the two weeks of the tour I was able to see and participate in this theory put into practice. It is one thing to talk about the effectiveness of drama; it is a profoundly different thing to see it in action.

The need for the actors to be completely democratic and unbiased in selecting who to focus their extra-sensory attentions on is an important moral and aesthetic concern to the company. The actor must resist the temptation to play more to the audience member that will give him or her the largest or most appropriate response, or to exclude the non-disabled students access to the special sensory devices. MacNab herself takes on much of the responsibility herself for these decisions in the way she blocks the play; most of the special needs children are placed in pre-set spots in the set, and the actors are directed to play to whoever is in these spots the same way from show to show, regardless of their particular disability or handicap. (See Appendix B)

While recognizing the importance of this democratic philosophy, I have found it useful in evaluating responses to consider three types or categories of audience: a) non-disabled students; b) students with mild to moderate physical disabilities, and/or mild to moderate mental

handicaps; and c) students with profound mental handicaps, often compounded by severe multiple physical disabilities. The actors' interaction with each of these three groups differed both in kind and in degree, even if their approach to performing for them remained constant for each show.

Non-disabled audience

The interaction with the non-disabled students that usually made up the bulk of the audience in the integrated schools was not too dissimilar from other participatory plays that I have seen or been a part of. The children were generally reticent at first, aware that they were still "in school", and that their teachers were close by, watchful of any misbehaviour. The power of the drama, however, soon won them over.

The challenge of a participatory play is in involving the audience in the dramatic experience, physically, intellectually and emotionally.³ The Song of the Labyrinth, typical of all Actsense productions, was particularly suited to facilitate this involvement, for, not only were the story and characters of a kind that children could easily relate to, but they were presented in such a way that the audience literally became a part of the set and action of the play; it took place in and around them. The lifting of the fabric on the floor to become the labyrinth

was especially effective to this end. Moreover, all the children were exposed, directly or indirectly, to sensory stimulus that went beyond the sight and sound of a typical performance. The experience was much more complete, real and immediate. As O'Dell notes:

For most of us, visual and auditory stimuli dominate our awareness of a theatrical event, while touching, tasting and smelling are relegated to secondary status. But the stimulation of these second-level senses is considerable, even if not savoured by the conscious mind...(O'Dell, 1991: 16)

The participation level of the non-disabled members of the audience was very high, and the response to the show as a whole was enthusiastic and positive. There were, however, a few exceptions, but these exceptions were more often than not in those schools where it was apparent that the teachers had instilled a strict code of conduct amongst their students. These students were told that going to see a play involved sitting quietly and paying attention, and any deviance from this prescribed conduct was considered misbehaviour and thus subject to punishment. It comes as no surprise that these students turn out to be the actor's toughest audience.

The question and answer period that followed every show was primarily directed towards this non-disabled category of audience, and from their questions, and responses to my

questions, it was obvious that they possessed an understanding and appreciation of the play and of the disability themes contained therein. For example, a frequent question asked by students was whether S really was blind. After she informed them she wasn't, I asked the group why they thought Genia was able to find her way out of the labyrinth while Marc got lost. Most correctly identified her ability to "read" the maps with her fingers. Their responses to these kind of reflective questions about the content of the play indicated to me they had picked up what was often subtextual messages in the play.

One of the problems encountered by the actors during rehearsals was becoming comfortable with the convention of breaking from the action of the play to provide the special sensory stimulation for the selected special needs children. I had wondered at the beginning of the tour whether the children would be distracted by this convention. I soon realized that the children accepted this convention without any difficulty, for it rarely came up in the question period.

Thus, for the majority of the non-disabled members of the audiences we played to, the play worked as we had anticipated. The children were very involved in the experience, found it to be exciting and fun, and most who

responded verbally afterwards showed that they learned something. While the responses we received could not claim to indicate in and of themselves an improved attitude towards their peers with disabilities, they did indicate a reaction on both an intellectual and emotional level of the disability themes contained in the play, and this, I believe, is very valuable.

Audience with physical or mild intellectual disabilities only

For those children with physical or mild intellectual disabilities, this play represented themes and characters that they could readily identify with. While responses to this effect were not so prevalent in the integrated school settings, in those schools where the audiences consisted almost entirely of people with one type of disability or another, this reaction was noted in a variety of ways.

At the F. Ross MacDonald School for the Blind, I was immediately concerned about the very poor acoustics of the gym in which we performed. While S's tapshoes, and the bells attached to J's costume, had been incorporated into the design of the production specifically to aid those with visual impairments follow the action of the players,⁴ I worried that the actor's words would not be heard.

Compounding this acoustical problem was the incessant chatter amongst the students, a behaviour I was later told was common among these students, who are encouraged in their classrooms to quietly ask questions about what a teacher or other student might be doing. In this auditorium, a hundred or so such quiet whispers resulted in considerable background noise. My worries proved to be unfounded. Indeed, I had allowed my own biases and misconceptions about visual impairment to cloud my judgement concerning how well these children would be able to follow the story. A noticeable cheer arose when Marc and Genia emerged from the labyrinth, and I noticed many children smiling and nodding their heads as Genia sang the closing song. The play was very enthusiastically received, and during the question period, more questions than usual were directed at S, and less towards J.⁵

Another segregated school provided an even better example of how well a special audience was able to relate to this play. Pinegrove School was a school for students with severe behaviour problems that kept them from "fitting into" the regular schools. An example of the special sort of problems faced by this school happened while we were setting up, when a loud and violent confrontation between a student and his teacher took place in the gymnasium, a confrontation which was resolved only after the student was physically and

forcefully removed from the space. This incident only served to further unsettle the actors, for MacNab had warned them beforehand not to be "phased" by what, at best, would likely be an unco-operative audience. It was uncharacteristic of MacNab to provide any detailed profile of the audiences we performed to. However, the students of this school had a particular reputation for being hostile, even abusive, towards visiting performing arts groups, to the extent that few touring companies, with the exception of Actsense, included this school on their touring itineraries on a regular basis. MacNab believed that, under these circumstances, it would be best if we were aware of what we might expect.

As the play unfolded, one adolescent girl watched intently as Marc, not realizing at first that Genia was blind, proceeded to make several crass and insensitive comments about Genia's isolation, strange behaviour, and unusual facial expressions. The girl's teacher, ever watchful for the telltale signs of this student's violent temper, sensed that she was literally about to attack Marc. Before the teacher could reach her, however, the angry look on her face disappeared; she settled back down on her own and watched the rest of the show quietly. She had apparently realized that this was a play, a fiction.

Whether because of a physical disability or family break-up, the characters in the play saw themselves as social misfits. It was their "hidden" disability. The entire class was engrossed by this performance, which was, in many respects, the finest of the tour. They so identified with this aspect of the play that they became our most receptive audience. Their teachers were amazed; for many, it was the longest period of time that they could remember these students sitting still.

Audience with profound intellectual and/or
physical disabilities

The final category of audience, persons with profound developmental and/or physical disabilities, was the most difficult to gauge with respect to the effectiveness of the drama on them. It is important to note that, unlike the other categories which consisted of children of specified chronological ages, this category often contained persons generally identified by their developmental age equivalents. Thus while their chronological ages ranged from young adolescent to adult, their developmental ages ranged from 6 months to 5 years. I have chosen to defer to their actual chronological ages by not referring to persons in this group as children, or even students. They would more accurately be referred to as patients or clients, though I choose not to use these terms so as to avoid the misconception that our play served as some kind of therapy for them. It was

pointed out to me on more than one occasion that the actual intellectual capacity of some of the persons we performed for could not be determined with any real degree of accuracy, as their sensory impairments prevented adequate tests from being made.

In many ways, this audience is the real focus of Actsense's attention, for a major premise that guides MacNab and those who have helped her develop the company is that those unable to communicate a response to an artistic experience are not necessarily incapable of appreciating and benefitting from that experience.⁶ Thus most of the aesthetic characteristics of this company, whether it be the play content, performance style, set design, audience-actor relationship, or the sensory stimulation techniques, while accessible to all members of the audience, are essentially geared toward making contact with these special individuals.

Responses to the play naturally varied from individual to individual. In many cases it was not possible to perceive any response at all. In other cases, stimulation, in one form or another, resulted in the person opening an eye, or turning their head slightly. Sometimes, a particular behaviour was slightly altered; in one school, a young girl who constantly banged her helmeted head against a floor mat temporarily interrupted her rhythm whenever an actor passed

a scent by her nose. In another case, a young girl, whose regular behaviour included making a low, quiet moaning sound, would moan louder and higher whenever S began singing a song. In these and several other instances, teachers and caregivers attached great significance to these responses. Some responses were so small, that we were not even aware of them; the teachers or caregivers pointed them out to us afterward.

Responses from Teachers and Caregivers

Over the past four years, MacNab has established a solid network of contacts among special education teachers and institution administrators and caregivers in the Kitchener-Waterloo area. The uniqueness of the product and success of previous shows have assured her of a consistent demand for each new production. This show was no exception. By the time I arrived she had already fully booked the show to the limit of the two week touring schedule, and had established a waiting list of other schools that would be included in the event of a cancellation. (In fact, the Pinegrove School show mentioned above was included in this way). There was no doubt that Actsense is very popular amongst those professionals who work with special populations, and MacNab took steps to maintain and expand an open communication with these people. This show also played to a few new schools

this year, and I suspect that the favorable response from both teachers and students would add their names to MacNab's network.

With very few exceptions, the teacher's and caregiver's responses to this show were very positive and encouraging. In my previous experience with children's theatre, I came to expect polite praise or curious, almost condescending chatter following performances from some teachers who showed little indication of having paid serious attention to the play; their appreciation seemed more for our having taken the students off their hands for an hour or so than for having provided them a dramatic experience. In contrast to this admittedly cynical expectation, the teachers in the schools in which we performed consistently showed a sincere interest in and support for what Actsense was doing for their students.

This support, however, came from the teachers and caregivers themselves, and rarely from the higher levels of administration who dictated operating budgets. This was particularly true in the public schools. After the first few performances, I wondered why the teachers would pay us in cash, rather than a school cheque. I soon realized that, in many cases, the teachers and their students themselves raised the money to bring us to their school; in only two

schools did I see any interest on the part of the principal in our play or its goals. This explained the need for one of MacNab's policies that I at first found very questionable: she only charged a bare minimum fee for each performance to cover expenses (in this case \$75.00), never asked for payment in advance, and never questioned or refused to book a school she suspected would be unable to pay.

In the end, perhaps this best exemplifies the attitude which guides virtually every aspect of this fascinating theatre company: the interests of the children, all children, always come first.

Case Study #2: The 50-50 Summer Theatre Institute (1990)

Personal Reflections

Three things stand out as this project's major accomplishments:

- a) the integration of theatre performers with and without physical disabilities discovering and experimenting with basic dramatic themes, techniques and styles;
- b) the development of approaches to teaching and directing integrated ensembles;
- c) the collaborative creation of a piece of theatre.

The project very much reflected the influence of its organizers, Dr. Bernie Warren and Dr. George Mager. Both men have extensive academic and professional credentials in the performing arts as well as in areas which affect persons with disabilities, especially therapy and counseling. Their solid reputations as teachers and directors served as significant drawing cards to the project, as evidenced by the fact that the vast majority of participants, both disabled and non-disabled, had either been taught or directed by one or the other.

The project was also influenced by its affiliation with Montreal's two English Universities, McGill and Concordia. The latter institution provided the impressive facilities for the project, the majority of its non-disabled participants (the rest were McGill students), and half of its instructors. More importantly, however, is the fact that the universities allowed this two-week project to count as credit towards a degree, undoubtedly a strong motivational factor in deciding to sign up for a project that had no precedent and relatively little advance notice.

Responses from Participants without Disabilities

The integrated environment

It was clear from the very beginning that this project was primarily a learning experience, as opposed to a purely artistic experience. It was, after all, a university credit course. Attempts were made in the first session to blur this distinction, referring to the potential of the next two weeks as "a magical mystery tour." As the workshops progressed, the Institute took on less and less the feel of university course. As one student put it,

...each of us were treated as performers, and in any theatre workshop it should be so, because anyone who has life experience is potentially a performer of life... There was among us a common ground of wanting to be performing on stage, or at the very least, wanting to use the theatrical space for personal development (or both)...the starting point for students and instructors was not based on physical or mental abilities, but rather on the potential for creativity...

The course had been billed as an exploration of theatre in an integrated environment and, in keeping with the philosophy of the 50-50 Theatre Company, the focus of the workshops themselves was theatre and drama; only occasionally did it shift to issues of disability (and then only within the context of the inclusion of persons with disability in the scene or exercise at hand). Yet many of the journals kept by the non-disabled participants indicated a greater fascination with the integrated environment than the artistic exploration:

...for me, the handicap disappeared in the same way other peoples' disabilities disappear when you get to know them. K reminded me very much of my son in his mannerisms. I looked at the strengths, the similarities. I could not want to negate the handicap, but it should not be a barrier. It should be seen for what it is: no more, no less....

...A wheelchair or a cane have always been a barrier for me that I never had the chance to overcome. I was never quite sure what to say or not to say, what to do and what not to do. This course taught me, if not to forget about the wheelchair, to at least see past its limitations...

...(this class taught me) that the disability is more often than not in the mind of the "normal, average" member of our society - no matter how giving and progressive we may seem...

...how do we integrate the disabled into either drama or our daily life if we don't understand or pay attention to the disabilities?...

...I feel the integration of disabled and non-disabled actors was very successful. I know that in the groups I was in, equal input from all participants was encouraged... I didn't feel like I had to try to help the disabled fit in the group. They were part of the group and I had very few problems adjusting to working with them...

...I think successful integration is based on the belief that everyone is on a continuum of ability, and in theatre, the differentness is an asset that, once realized, spills into everyday living...

Indeed, some participants complained about the specific lack of focus on disability in the workshops:

... R brought out special glasses that gave its wearer the effect of various visual disorders. Finally a class where we are working from the perspective of the handicapped...

...If, perhaps, the workshop's intention was not to produce a representative presentation of the

two weeks' exploration, the integration element could have been more beneficial. One more week of exploring and discovery, instead of focussing on a product, could have enhanced the integrative environment...

...I think there are issues of disabilities and handicaps that are being ignored in this course...

As this last statement indicates, some students found it difficult to make the distinction between not focussing on, and ignoring disability issues. These students, however, were in the minority, and it should be noted that, in addition to the Institute's mandate not to focus on disabilities, a large percentage of the group had taken a course at Concordia University that dealt specifically with issues of disability and drama.

The dramatic experience

Other participants reflected on the value of the dramatic experiences:

...I did my best with the little time we had to digest these many experiences. More importantly, though, are all the doors that have been opened wide, and all the exciting possibilities that I have discovered in this brief introduction to drama...

...all the non-theatre students in the class have a (kind of) disability. We are outsiders and are less used to performing. When I enrolled for the class, I knew that there would be a show, but I thought we would be working backstage or, as storytelling was inter-related, creating a show that would be performed. If I knew then that I'd have to "act", I think I would not have taken this class...despite all my neurotic whining, I'm glad

I'm being forced to act. I'm going to have to overcome this just like my other fears...

...(the workshop's) environment allowed each one of us to take risks...Some people took bigger risks by being and working on stage for the first time. The group seemed to have a safety net that permitted this...Most of us engaged in the exercises by choosing something that was meaningful to us, and it was never a dilemma of whether it was right or wrong, but rather individual expression...I think that unless this type of acceptance for everyone is nourished, the individual has less routes to participate in self discovery, something vital in the performing arts...

...all this effort to grow and express myself is much harder than my academic courses, where I rely on my brain...

...the function of the course was not just what I could (did) learn through drama, but what the audience could learn through a show. I learned how I can use these exercises when I teach; see how different educational aspects can be highlighted for an audience outside of a linear narrative; see how misconceptions can change and attitudes redefine through drama...

Responses from Participants with Disabilities

Responses from the small group of participants who were disabled were, as in the larger group, varied. Most chose to consider it a qualified success, at least from an integration perspective. It should be noted, however, that, with two exceptions, these quotes come from the interview I conducted with this group wherein I specifically asked them to comment on problems they had regarding integration in this project.

This is valuable because I found myself doing things that I normally wouldn't do, especially in front of people I didn't know. After a few days I found myself doing more and being able to express myself more, and not have to be shy about it, I was able to be open all the time, and I could do anything, and it wouldn't be wrong...

...I think it's important because after the performance each individual will be able to say, "What an experience." If the show tonight only allows a person to be a little more confident, being in front of a lot of people on the stage, then I think it will be very good...

...I was very critical (of this program) at first, but...now I think it is a very good program, for disabled and non-disabled. I have some problems, but they are not really problems that involve my handicap...

...I tried (all the exercises), and I liked many things in them, and I think it is possible, even if you are disabled, to create...

...I'm really glad that we're having the performance, even though it's process made into product, and that's difficult. I've done a lot of the process stuff, and I think it's important to do, but the real tests come out in the performance.

While two members of this group joined this project for university credit, the tendency to perceive it as a course, as many of the non-disabled participants did, was not very evident in the interview. Few, however, failed to recognize the significance of the integrated environment:

...Nobody should have to go up to someone and say "Accept me". We have to educate the population...

...from the first day we were depending on each other for ideas, to have some kind of final idea that worked for everyone; after awhile they weren't afraid of us, or didn't have any qualms

about us or our ideas. But approaching the machine, approaching the metal was something that wasn't comfortable until someone said, "okay, go ahead"...

...the worst thing you can do is to put people in a wheelchair and tell them to try it. (The exercise R did with her glasses) only confirms what I believe and have written about. When we began that exercise, I heard two or three say "Oh, it's terrible", and when you put that image of 'terrible' into the minds of people, it is a step backward...

...It is normal that we experience a little bit of stress before the show, just like other people; we are like other people you know...

...I think that in the future I wouldn't want somebody have to feel like they were "assigned" to (be a "special helper"). I don't really think that it's fair, and it doesn't support integration then, because people are forced to do it.

K, one of the participants who grew up relying heavily on "helpers," made a significant comment to this last statement:

...its a necessity, that someone be around to meet those needs. Because without that, I wouldn't be here. I wouldn't be integrating at all, and no one else would be integrating either.

As the main person so "assigned" to help K, I empathised with this comment when it was made, not because I disliked or resented this assignment (indeed, we became friends, and he provided me with valuable insights and data), but because it struck me that the group as a whole was missing out on something. The fact that the persons with disabilities did

have special needs that had to be met is perhaps the most identifiable factor separating this group from the others.⁸

Responses to Instructors

It became obvious early on in the workshops that one of the major challenges facing the instructors of this project was the ability to adapt previous styles and content of teaching to suit these very unique conditions: working on the huge stage space, with a mixed disabled/non-disabled group representing a very wide range of ages, academic backgrounds and theatre experience, all compounded by the need to cover a substantial amount of material in a very limited amount of time. Some instructors, (some of whom had never previously worked in such an integrated environment), found this more challenging than others, and this, too, was reflected in participant response:

...(one of the instructors) also has a language limitation, although very different from K's...(his) limitation is his inability to express ideas concisely...

...I think with this course, one of the biggest gaps was the professors not being prepared...I think it would be better for them to have some experience (with the disabled)...

...(one instructor) had a real enthusiasm about finding out, like, if this fits, then how does it fit for you? And saying, "Okay, everyone do the same thing," but saying, "For you, do what you can, and for you, do what you can." It makes a difference.

Ironically, the first and last of the above quotes refer to the same instructor. Perhaps the most severe and vocal criticism was directed towards one instructor who had considerable experience:

...I resent that those in the wheelchairs are totally ignored by (the instructor). (The exercises) are based on total body control, and those in the wheelchairs must modify themselves to the exercises...although I doubt that it was (the instructor's) intention, I certainly experienced the frustration and demoralization felt by individuals who are expected to do something that ignores their disability...

This same instructor, and the same session referred to above, was mentioned in the interview with the participants with disabilities:

...(He) worked more on us here than he'd ever done in his previous shows. I mean he'd warm you up, but he didn't ask you to do things that were impossible. When he got me stretching with my right hand, I mean, I was just about in pain, and he couldn't see it, and I wanted to stop. I thought "I've had enough, I can't do it." I finally did try it, and I found that I was able to do it, but the thing is I just wasn't sure whether I was able to do it or not... (italics added)

I've highlighted the final statement of this quote because I believe it holds the key to understanding the value of these workshops. I distinctly recall observing this session from my comfortable seat in the audience, and upon reflection made the following note about it:

...(The participants with disabilities) were expected to work and play as hard as the others, and they responded by pushing themselves extremely hard. At first I looked at this as a shortcoming on (this instructor's) part, that he had gone over the edge of what was reasonable to ask of people in their positions. Then, upon thinking it over, I realized that he rarely asked anything of them as disabled people; he asked things of them as performers, as creative artists, as students. Like the others, they were asked to give of themselves as much as they could. When it was required, he provided them with additional tools and conditions they would need to explore along with the others...

Comparisons

Actsense Theatre for Young Audiences and the 50-50 Summer Theatre Institute have obvious differences. Actsense produces theatre using non-disabled performers for an audience that includes people with disabilities. This approach acts upon the premise that an audience member is able to relate to the drama. Richard Courtney identifies three aspects to this relationship: recognition (where the play content, or, in Actsense's case, sensory stimulation, is familiar and related to a memory); experience (through participating in the action of the scene); and identification (with the character the actor portrays). (Courtney, 1989, p.114). The Institute, on the other hand, explores and creates theatre with performers, some of whom have disabilities. It is concerned with learning about the process of drama itself. O'Neill (1991) notes, "the

experience of learning and an encounter with a work of art are in both cases a process of discovery, a process that can provide a powerful sense of disclosure and illumination, of growing insight and mastery." (p.11)

The Actsense production was thus very much concerned with creating an effective relationship between the actor and the audience. That this issue should be so important should hardly come as a surprise; the history of theatre, at least of modern theatre, can easily be seen as attempts to define this relationship. In the plays and other works of dozens of revolutionary drama writers and practitioners, including Artaud, Genet, Stanislavski, Meyerhold, Brecht, Beckett, Pirandello, Grotowski, Brook, Boal, and many others, this question fuels an ongoing and seemingly unresolvable debate. What is surprising is that the particular approach and techniques used by Actsense to achieve this relationship, the incorporation of devices that utilize all of its audience's sensory apparatuses to supplement traditional theatrical styles and conventions for communication, have, by and large, been developed by Actsense. This has not, however, been for lack of looking for models to base their work on; such models, however simply did not exist. (O'Dell, 1991, p.17)

The Institute chose to explore alternatives to those traditional styles and conventions. While it was also a concern of the Institute to create a collective piece of theatre, and thus establish an effective relationship between the performers and their audience, the explorations focused more on issues of content and communication, of meaning and expression between the performers themselves. The choice of the collective creation as the dramatic medium of the Institute facilitated this process, forcing the group to combine their efforts, to pool their creative resources. Thus these issues initially surfaced not in relation to the performers and an unidentified audience, but rather from within the group itself. They became their own audience as they shared and experimented with ideas and techniques to solve or address problems and situations posed them by the instructors.

The question of time was a critical factor for both projects. The first, Actsense, struggled against time to create and distribute a quality product, a common preoccupation for any small, underfunded theatre company. The Institute, however, used a restrictive time frame to its advantage. Whether it was in the educational workshops or in the preparation of a final performance piece, time, (or more specifically the lack of it) required from all participants a very high degree of concentration and

commitment, to the work and to each other, which directly affected the outcome for the participants. If the Institute was spread out over several months, it would not necessarily have been any more or less successful, but it would certainly have resulted in a different kind of experience for everyone involved. Provided the monies were there to support it, Actsense could only have improved had it had the time to prepare more thoroughly, and expand its touring schedule.

The distinctions already made between these two enterprises can also be seen in the ways they choose to operate financially. Actsense is an incorporated theatre company with charitable status, funded by federal and provincial cultural grants and private donations; the Institute, as primarily an educational enterprise, is funded by academic institutions and federal research grants.

Drama, then, can be seen as a valuable thing whether it be as product, as in the case of Actsense, or process, as in the case of the Institute. What is it, then, that binds these two projects, beyond the fact that they both are concerned with persons with disabilities, and that they both "do" drama?

Both believe that all people have the right to experience drama, for if drama and theatre are deemed important for non-disabled people, as the history of the arts in society indicates it is, then it is no less important for those person who do have disabilities. Simply put, both provide dramatic opportunities for persons with disabilities.

There is a danger of assuming a therapeutic intent on the part of both companies that does not exist in any overt way. These companies might be seen as providing what DeLoach and Greer refer to as "nontherapeutic therapy", (1981, p.37) but even this is never directly stated to the actors/ participants or to the audiences. While recognizing the inherent therapeutic qualities of drama (Warren, 1984, p.6), they are content to allow the individual with a disability to draw from the drama what he or she will; what is more important to both companies is that all persons be given the option of doing so. As one of the participants with a disability in the Institute put it, "I think the minimum of respect doesn't come from knowing how disabled people feel, but from letting them just do things."

It is one of the characteristic beauties of the dramatic arts that they affect us on so many levels: physical, intellectual, and especially emotional. The data gathered from both case studies indicates a) that persons with

disabilities did experience drama, in the sense that they were affected in one way or another by the dramatic event in each case; and b) that non-disabled participants in these same events often showed an increased awareness of, if not sensitivity to, their disabled peers. It has not been the mandate of this thesis to determine the exact nature or degree of these changes, whether they were positive or negative, but rather that they simply happened, and that the potential for positive change, undoubtedly a desirable goal, does exist through these kinds of projects.

The final chapter will discuss these conclusions within the context of this study's limitations, and speculate on future inquiry.

Notes to Chapter Six:

1. O'Dell (1991) notes,

Actors who have performed in Actsense plays report unanimously that opportunities to touch and be touched are central to the relationships they are able to form with even the most limited audience member. Touch arouses even the most non-responsive child, thus allowing all children to connect in some way with the performance. Most children brighten visibly or are calmed by the close proximity combined with the warm speaking or singing voice directed at them at the moment of touch... .

Teachers often assist the children in touching, or offer suggestions as to how to touch their students for the best response. But we have discovered that the hesitant, gentle touch of strangers has a powerful effect because it is different from the familiar and expert handling of the teachers. The actors approach their audience members with some uncertainty but also caring, and even the lowest functioning children seem to sense this and respond. (pp. 19, 21).

2. This was also the case for the music behind the songs

Genia sings; it was specially written by Andrew

Tibbits, MacNab's husband, to match both the tone of the play and S's vocal strengths.

3. The participation play was first popularized by Brian Way

and his work at the Theatre Center in London England.

The inspiration behind many innovative children's

theatre companies in Canada throughout the sixties and seventies (and in particular Regina's Globe Theatre), Way's techniques and scripts espouse a unique philosophy:

- a) plays should be presented in a flat, open space (the proscenium stage is an alienating venue for children);
- b) the content and length of a play should be geared towards the physical, intellectual and emotional development of the young audience;
- c) the play should provide opportunities for active participation by the audience in the development and action of the play. (Doolittle & Barnieh, 1979).

- 4. In addition, both actors wore bright red articles of clothing as part of their costume, this color being the one persons with visual impairments would be most likely to see.
- 5. As a note to testify to S's performance skills, several of the teachers of this school noted afterwards that they were convinced that she was, in fact, an actress with a visual impairment, until a point about two thirds through the play where S had to focus her vision on a flame which she used to light a stick of incense.
- 6. From conversations with Lynne McNab; see also (O'Dell, 1991, p.17).
- 7. All unidentified quotations in this chapter are by the participants. They have been pulled either from the journals they were asked to keep, or from the interview

conducted with the participants with disabilities. In both cases, it was agreed that, for research purposes, quotes would be used only anonymously.

8. In the 1991 Institute, this single helper approach was replaced by a concept called The Circle of Friends, which saw the group broken down into units, called circles, of four to six persons. Each member of the circle was made responsible for the well-being and comfort of everyone else in their circle, which always included at least one person with a disability. This mutual responsibility went a long way to reducing barriers of acceptance and co-operation.

CHAPTER SEVEN: Conclusions, Limitations & Speculations

As stated earlier, the purpose of this thesis is to describe the nature of two programs that synthesised drama and disability so as to indicate a potential for positive or beneficial results. The data gathered from these programs showed several instances in which a variety of persons involved with each case study, including myself, observed reactions and responses that did seem very positive. The qualitative comparison of the two case studies, as outlined in the previous chapter, allows for much speculation and only a few conclusions. Stated simply, these conclusions are:

- a) persons with disabilities who are given the opportunity to actively (as performer) or passively (as audience) participate in a dramatic event, can be positively affected by the experience.
- b) theatre can be an excellent venue for integrating persons with disabilities into the larger community; the social, interactive and communicative aspects of the dramatic arts can effectively reduce barriers to understanding, empathy and, ultimately, acceptance of persons with disabilities.

As significant as I believe these statements are, they are themselves qualified by the limits of this study. They cannot go beyond identifying the potential of the synthesis of drama and disability. This is the context for the discussion of the limitations of the study which follows.

Limitations of the Study

An itemized list of the most obvious limitations to this study concern the following:

- a) Timing
- b) Validity
- c) Data Selection
- d) Methodology

Each of these items, closely interrelated, has associated with it aspects that seriously affect the conclusions that might be drawn from this study.

Timing

A significant factor limiting this inquiry was the decision to choose as case studies projects already completed. Considerable time and distance had elapsed between the case studies themselves and their analysis. This also affected the nature and quality of the data available for the study; particularly in the case of the Actsense project, more detailed records of responses would have facilitated comparison with the interviews and journals available in the Institute project.

Validity

The fact that only two case studies were used is a limitation to the positivist inquirer in that it puts into question the statistical validity of any findings drawn from these studies towards some hypothetical theory (in this case, one that would assume positive benefits of the

synthesis of drama and disability). However, as Lincoln and Guba (1985) point out, naturalistic inquiry rejects the notion that findings can be "validated" in this way. This validation assumes the existence of a single, identifiable reality, a uniformity of Nature in time and space (p. 111), what they call naive realism (p. 298). This assumption is inconsistent with the naturalistic axiom of multiple realities (p. 37). Instead, the validity of the findings of a particular inquiry (ie. these two case studies) can only be measured relative to their transferrable applicability, not to a generalized whole, but to other, similar contexts.

It should be clear...that if there is to be transferability, burden of proof lies less with the original investigator than with the person seeking to make some application elsewhere. The original inquirer cannot know the site to which transferability might be sought, but the appliers can and do. The best advice to give to anyone seeking to make a transfer is to accumulate empirical evidence about contextual similarity; the responsibility of the original investigator ends in providing sufficient descriptive data to make such similarity judgements possible. (Lincoln & Guba, p.298)

The specialized nature and contexts of the two particular case studies described in this thesis make it difficult to transfer their findings to anything other than very similar projects. A greater number or variety of case studies would have opened the door for more widespread transferability. This is the main reason why this thesis cannot go beyond indicating the potential for positive change.

Data selection

As the choice to use these projects as case studies was made after the completion of these projects, the research involved not so much discovering the data from these case studies (from which emergent theories might evolve), but selecting the data from existing records of these projects. While my initial participation in these projects did not presuppose any substantial personal belief or understanding about the nature of the relationship between drama and disability, my choice of these two projects as case studies did. These beliefs, vague as they were, were based on my experiences with these and numerous other projects, particularly with several 50-50 Theatre Company productions and the 1991 version of the Summer Institute. They were also influenced by the literature I had read in connection with a number of graduate courses I took prior to beginning this thesis, but after the projects were completed. Thus, while I can attest to the accuracy of the data itself, I cannot with the same accuracy say that the selection of the data was not biased, consciously or unconsciously, towards supporting the beliefs I had developed.

Methodology

The research methodology model used in this thesis is largely based on the Comparative-Emergent Qualitative Research Method (CEQRM) devised by Richard Courtney and his

colleagues at the Ontario Institute for Studies in Education and the Faculty of Education of the University of Toronto. (Courtney, 1988) However, significant differences exist between this complex model and the one I have adopted, differences which have been made to suit the context and criteria of this thesis.

As noted earlier, the case studies were not conducted based on the needs of the model, but rather the model was applied to the available data; thus an emergent or grounded theory did not evolve from this research. Because there was no pre-established plan for gathering data from the case studies, the data gathered was such that it was not feasible to clearly delineate the three Data "banks" outlined in Courtney's model, (one for data drawn from literature and experts in the fields in question, another for information drawn from structured interviews, and a third for data obtained from detailed observations). Thus comparisons of the data obtained proved to be considerably less conclusive than had the CEQRM model been used in its entirety, and from the very start.

Speculations Based on the Study

Most of the speculations that have surfaced in the light of this research stem from asking myself "what if...?" What if both case studies had been structured and monitored under

more stringent research conditions (ie the CEQRM model applied as intended)? What if both case studies had had follow-up studies made to determine any long-term effects resulting from these dramatic experiences? What if the case studies had contextually similar counterparts with which to compare and contrast on a product-based vs. product-based and process-based vs. process-based basis? What if this research had been carried out not by a single biased researcher, but by a team of different people with different biases and perspectives? What if the research was carried out by a person with a disability? What if it was carried out by a person whose focus, whose "studied naivete", was that of an artist instead of an academic? How might these possible variations to the research have affected the results?

A more important consequence of these speculations is what they suggest for future inquiry into this fascinating field. This thesis has attempted to show that there is a potential for positive benefits from the synthesis of drama and persons with disabilities. For me it is a tentative first step towards the kind of changes I believe are important. The questions it has raised open the door for many more inquiries into exactly how and why these benefits exist.

Ultimately, as in any human inquiry, the accumulation of answers will fashion a new reality, based on new understanding and new knowledge. How this new knowledge is applied to enhance the quality of life for all members of society, whether it be within the contexts of education, rehabilitation, culture, medicine or politics, will depend not only on the nature of this new reality, but on the will of the forces that govern our society to recognize it.

Bibliography

- Accessible Theatre Arts Programs. (1984). Austin, Texas: Texas Education Agency, Austin Division of Curriculum Development.
- Alexander, R., & Haynes, W. (1981). The Living Stage Improvisational Theatre Demonstration Project for Orthopedically Handicapped Children, Ages 4-8: Overview, 1978-81. Washington, D.C.: Living Stage Theatre Co.
- Amies, B., Warren, B., & Watling, R. (1986). Social Drama. London: John Clare Books.
- Beland, R. M. (1983). Simulation techniques that work. Journal of Physical Education, Recreation and Dance, 54(9), 58-60.
- Bergman, Eugene. (1981). Arts Accessibility for the Deaf. Washington D.C.: National Access Center.
- Blacher, J., & Dixon, M. B. (1982). A history of the handicapped on stage. The Journal of Special Education, 16(1), 21-35.
- Boal, A. (1985). Theatre of the Oppressed. New York: Theatre Communications Group.
- Bogdan, R., Biklen, D., Shapiro, A., & Spelkoman, D. (1982, Fall). The disabled: Media's monster. Social Policy, pp. 32-35.

- Bogdan, R. & Taylor, S. J. (1989). Relationships with severely disabled people: The social construction of humanness. Social Problems, 36(2), 135-148.
- Bolton, G. (1979). Toward A Theory of Drama in Education. Essex, England: Longman.
- Brant, L. (1979). I Like You When I Know You: Attitudinal Barriers to Responsive Vocational Education for Handicapped Students. (Research and Development Series No.174). Columbus Ohio: The National Center for Research in Vocational Education, Ohio State University.
- Brook, P. (1968). The Empty Space. Middlesex, England: Penguin Books.
- Brown, V. (1988, Fall). Integrating drama and sign language. Teaching Exceptional Children, pp. 4-8.
- Cohen, D. (1987). The Development of Play. New York: NYU Press.
- Courtney, R. (1980). The Dramatic Curriculum. London, Ont.: Althouse Press, The University of Western Ontario.
- Courtney, R. (1987). The Quest: Research and Inquiry in Arts Education. Lanham, MD: University Press of America.
- Courtney, R. (1988). Practical Research: Toward a Method of Inquiry. Sharon, Ont.: Bison Books.

- Courtney, R. (1989). Play, Drama & Thought. (4th ed.). Toronto: Simon & Pierre.
- Cunningham, K. (1989, Jan). He gits around pretty good once he gits on a horse: Traditional views on disability-rehabilitation in paradise. Western Folklore, pp. 58-61.
- Curry, R. (1987, May 30). May we come in? America, pp. 442-4.
- DeLoach, C., & Greer, B. G. (1981). Adjustment to Severe Physical Disability: A Metamorphosis. New York: McGraw Hill.
- Demetz, P. (Ed.). (1962). Brecht. Englewood Cliffs, NJ: Prentice-Hall.
- Doolittle, J. & Barnieh, Z. (1979). A Mirror of Our Dreams: Children and the Theatre in Canada. Vancouver: Talonbooks.
- Dudley, J. R. (1987, Jan-Feb) Speaking for themselves: People who are labelled as mentally retarded. Social Work, pp. 80-82.
- Evans, A., (Ed.). (1982). Arts for the Handicapped: A Curriculum Guide. (2nd ed.). Utah State Office of Education.
- Exley, H. (Ed.). (1984). What It's Like To Be Me. Herts, England: Exley Publications.

- Florian, V. & Kehat, D. (1987). Changing high school students' attitudes toward disabled people. Health & Social Work, 12(1), 57-63.
- Gardner, H. (1987). Beyond the I.Q.: Education and human development. Harvard Educational Review, 57(2), 187-193.
- Gilman, R. (1972). The Making of Modern Drama. New York: Farrar, Straus & Giroux.
- Gluckman, M. (1962). Essays on the Ritual of Social Relations. Manchester, England: Manchester University Press.
- Goffman, E. (1959). The Presentation of Self in Everyday Life. Garden City, N.Y.: Doubleday Anchor Books.
- Goffman, E. (1963). Stigma: Notes on the Management of Spoiled Identity. Englewood Cliffs, N.J.: Prentice-Hall.
- Hale, A. M. (1987, April). Making your theatre accessible. Theatre Crafts, pp. 40, 61-66.
- Hardman, M. L., Drew, C., & Egan, M. W. (Eds.). (1984). Human Exceptionality: Society, School and Family. Boston: Allyn & Bacon.
- Harland, J. (1990). An evaluation of a performing arts experiment in a special school. Educational Research, 32(2), 118-129.
- Jennings, S. (1978). Remedial Drama. London: Adam & Charles Black; New York: Theatre Arts Books.

- Johnstone, L., & O'Neill, C. (Eds.). (1984). Dorothy Heathcote: Collected Writings on Education and Drama. London: Hutchinson.
- Krossel, M. (1988, May-June). 'Handicapped heroes' & the knee-jerk press. Columbia Journalism Review, pp.46-7.
- Levete, G. (1982). No Handicap to Dance. London: Souvenir Press.
- Longmore, P.K. (1985, Summer). Screening stereotypes: Images of disabled people. Social Policy, pp. 31-7.
- Mager, G. (1991). I love you, Alicia Alonzo: From institution to integration. In B. Warren (Ed.), A Theatre in Your Classroom. Toronto: Captus University Publications.
- Miller, P. (1988, July/Aug./Sept.). The mad hatters. Journal of Rehabilitation, p.13.
- Mitchell, L.M. (1989). Beyond the SuperCrip syndrome. The Quill, 77, 18-23.
- O'Dell, L. (1991). The light at the beginning of the journey: Actsense Theatre for Young Audiences. Drama Contact, 15, 16-25.
- O'Neill, C. (1989). Dialogue and drama: The transformation of events, ideas and teachers. Language Arts, 66(2), 147-159.
- O'Neill, C. (1991). Walking backwards to the future: Teachers as guides to new worlds. In B. Warren (Ed.), A Theatre in Your Classroom. Toronto: Captus University Press.

- Patterson, J. B. (1988). Disabling language: Fact or fiction? Journal of Applied Rehabilitation Counseling, 19(1), 18-22.
- Patterson, J. B., & Witten, B. (1987). Myths concerning persons with disabilities. Journal of Applied Rehabilitation Counseling, 18(3), 42-44.
- Pearson-Davis, S. (1986). Working with deaf and hearing actors in the same cast: Even if you don't know sign language! Youth Theatre Journal, 1(1), 15-19, 31.
- Scheer, J. & Groce, N. (1988). Impairment as a human constant: Cross-cultural and historical perspectives on variation. Journal of Social Issues, 44(1), 23-37.
- Sibley, A. (1987, August). Royal courtier. Plays and Players, p. 12.
- Sibley, A. (1986, October). Altered images. Plays and Players, pp. 8-11.
- Siks, G. B. (1983). Drama With Children. New York: Harper & Row.
- Slade, P. (1954). Child Drama. London: Hodder & Stoughton.
- Sleeter, C. (1986). Learning disabilities: The social construction of a special education category. Exceptional Children, 53(1), 46-54.
- Sloane, S. (1983). Teaching the handicapped imagination. Education of the Visually Handicapped. 15(3), 87-94.

- Smith, S. M. (1988). The role of the arts on the education of learning disabled children. The Pointer, 32(3), 11-16.
- Snart, F., & Maguire, T. (1986). Using puppets to increase children's knowledge and acceptance of handicapped peers. Canadian Journal for Exceptional Children, 3(2), 57-59.
- Stainback, S., Stainback, W., & Forest, M. (Eds.). (1989). Educating All Students in the Mainstream of Regular Education. Baltimore: P.H. Brooks Publishing Co.
- Stephens, J. L. (1983, November). Robert Wilson's invitation to insanity. Paper presented at the 69th annual meeting of the Speech Communication Association, Washington, DC.
- Stone, D. (1984). The Disabled State. Philadelphia: Temple University Press.
- Tari, A. J. & Fenn, L. (1988). Toward a comprehensive evaluation of the deinstitutionalization process: A position paper. The Mental Retardation and Learning Disability Bulletin, 16(1), 1-6.
- Theatre Arts for the Handicapped. (1983). Richmond, VA: Virginia State Department of Education.
- Vygotsky, L.M. (1976). Play and its role in the mental development of the child. In J.S. Bruner, A. Jolly, & K. Sylva (Eds.), Play: Its role in development and evolution. London: Penguin. (Reprinted from Soviet

Psychology, 1967, 5(3), 6-18.)

- Warger, C. (1985, Summer). Making creative drama accessible to handicapped children. Teaching Exceptional Children, 288-93.
- Warren, B. (Ed.). (1984). Using the Creative Arts in Therapy. Cambridge, MA: Brookline Books; London: Croom Helm.
- Warren, B. (1988). Disability and Social Performance. Cambridge, MA: Brookline Books.
- Warren, B. (Ed.). (1991a). A Theatre in Your Classroom. Toronto: Captus University Publications.
- Warren, B. (1991b). Integration through the theatre arts: Responses to theatrical performances integrating persons with a disability. Unpublished research document.
- Way, Brian. (1967). Development Through Drama. Essex, England: Longman.
- Wolfensberger, W. (1972). The Principal of Normalization in Human Services. Toronto: National Institute in Human Services.
- Yuker, H. E. (1987, Spring). Labels can hurt people with disabilities. Et Cetera, pp. 16-22.

APPENDIX A

The 50-50 Summer Institute (1990)

Interview With Participants With Disabilities

(The following is an abridged transcript of the interview that took place July 14, 1990, between myself and the participants with disabilities of the 50-50 Summer Institute. The names of the participants have been reduced to single letters to assure anonymity. Also, references to instructors have been altered to conceal identity).

Ron: How valuable do you think a program like this is to people who are disabled?

S: I don't know. I'm in theatre, I love theatre, and I've worked with (this instructor) before, so I was able to get over some of the initial fears. Coming into this without having worked with (him) probably would have been hard.

K: From my own experience, this is very different. There was a lot of physical movement in this that I had no idea about. Maybe starting off with some ideas that I could have known about, and about how it was going to be organized would have been easier for me...

J: This is valuable because I found myself doing things that I normally wouldn't do, especially in front of people I didn't know. After a few days I found myself doing more and being able to express myself more, and not have to be shy about it, I was able to be open all the time, and I could do anything, and it wouldn't be wrong.

F: I've worked for disabled affairs for ten years, and I was very critical (of this program) at first, but I came into this program because of talks with (two instructors). I have talked to them about what they are trying to do here, and now I think it is a very good program, for disabled and non-disabled. I have some problems, but they are not really problems that involve my handicap. For example, I never danced, even before I was in a wheelchair...

Ron: Have the movement and dance exercises become easier since the beginning of the workshops? Do you feel more comfortable doing that sort of thing, using your body to express things?

F: I think I learned something. I'm not, how do you say, stubborn? I tried them, and I liked many things in them, and I think it is possible, even if you are disabled, to create. But I don't think it is necessary that disabled people participate in all the numbers or pieces. Sometimes

(I was asked to) try to do something in the wheelchair that I feel I shouldn't have to do. Maybe it looks good in the shadow, but that piece I do with K going around MF, I hate that, because I am not able to see the artistry in this. I do this on the street every day. From my point of view, I feel that we are two people who are put in a zoo. I have difficulty with this, and I have talked to (an instructor) about it, but he tells me the shadows look good.

Ron: They do. We're looking at a lot of people doing things at once, and many of them, not just you, are doing the kind of movements they do in everyday life, as well as other kinds of movement. When we see it on the screen those ordinary movements become extraordinary.

F: Another thing. If we look for integration with other people who are non-disabled, personally, I don't have a problem; but maybe its because this is my second experience (with 50-50). I remember thinking how when I meet new people, some are uncomfortable with people who are in wheelchairs, and really I think this is normal.

You know, as disabled people, we are often too critical, we want this, we want this, and we want this, but I think we have the right to do this, we have our rights. There are many disabled who have a bad attitude, and this appears in

relationships...I don't know if you know what I mean. It is a question of the education a person has received. The disabled who have been educated in institutes are told not to be together, because we will create a force and ask for rights and begin a movement. They are told not to be with other disabled, that we are to think like we are not disabled, do things only with everyone else. I think this has become normal.

S: There is something I wanted to say concerning the whole integration process. I don't think that it was until (one instructor) actually said that it was alright to interact with the wheelchairs, during the Naked Happy Dance, that we can move without getting hurt, that people really started to interact with us.

K: A lot of people changed then. It wasn't that it was the way they changed interacting with us, it was that they were interacting with the person inside. I mean, from the first day we were depending on each other for ideas, to have some kind of final idea that worked for everyone; after awhile they weren't afraid of us, or didn't have any qualms about us or our ideas. But approaching the machine, approaching the metal was something that wasn't comfortable until someone said, "okay, go ahead".

R: Sometimes people just need to be given permission, they need to know that its okay, and part of knowing that its okay has to come from us. F is very good at that. You know, he picks a girl up, and away they go, then they know its okay. He says, climb up on the back of my wheelchair. He's very good at that. So much of the comfort we were talking about has to come from disabled people, so that they know its okay.

J: Its as if you have to prove that you're not as disabled as you seem. When we decided at the end that we would do the Naked Happy Dance, B and Kr came up to me and asked, "Is it okay to touch?" and I said "Yes, fine." Then Kr said "Can I get on the chair with you on the back and do something with that?", and I said "That's perfectly fine." People came up to me after and said "I didn't think I could," or "I didn't bother asking 'cause I didn't know how you'd take it, as an insult or in the right way." Once they asked, everything was okay, things were more relaxed. They don't hold back as much.

Ron: Was there any point in these exercises where you felt that you were being asked to do something more than you thought you could?

(General agreement)

S: (An instructor's) warm-ups.

J: Actually, (he) worked more on us here than he'd ever done in his previous shows. I mean he'd warm you up, but he didn't ask you to do things that were impossible. When he got me stretching with my right hand, I mean, I was just about in pain, and he couldn't see it, and I wanted to stop, I thought "I've had enough, I can't do it." I finally did try it, and I found that I was able to do it, but the thing is I just wasn't sure whether I was able to do it or not. I'm very conscious of the difference between my left and my right side, and I did not want to try it because I was afraid that something was going to happen.

Another time is when we do the puppet exercise, switching from puppeteer to puppet. I can't always grab the stick because my hand might go into a spasm. Today especially while we were doing the practice I dropped it twice, and I was really conscious about it. I was trying to get my hand to just hold on to this thing, but it went in the opposite direction, and it wouldn't do it, and this made me feel even more self-conscious of this whole thing, and I thought "Gee, I hope I don't do this thing later." I don't like that part of the show.

F: I think you have to know the people you are with very well, what their disabilities are, what they can and cannot do. I noticed (during the finding the light piece) K had difficulty because he is in an electric wheelchair. The time it takes him to move and turn around; he is always late. It is not the same thing for me, even though I am also in a wheelchair; for me, the hands are quicker than the eyes, and I can get to the light before everybody; if I want to be very quick, I can. And it will be different for everybody. Still, I think it is important when we do a show like tonight that it has a bit more co-ordination. For example, at the beginning of the electric puppets I have no difficulty because Sc is standing behind me. But then we have to move to another puppet (all at once), and I do not know if K is going to cross in front of me, and there was J and S also. It is very difficult for the disabled to make our way in that amount of time.

K: Yes, it takes more time...

Ron: How does that translate for you, R?

R: Its the same thing. I expressed the difficulty I was having in that one, (not in getting around, but) in that I can't find someone (who was free) in that hurried exchange. Its hard for me to know who is a puppet that's being worked

on and who is a puppet waiting for a new puppeteer. I can't quite tell. But I mentioned it, and today they were good: I would come up to one and somebody would leave. All the fast movement exercises are very difficult, and it sounds like it might be a little trickier than with everybody else.

Ron: Is there something that you might suggest the session leaders do early on to make a group like this feel at the beginning of the two week program the way they ended up feeling only near the end, after the introduction of the Naked Happy Dance?

J: I think we should have met everybody separately for a couple of minutes and talked to them, to answer their questions, to let them know that its okay to do this, or maybe you shouldn't do this because whatever...

R: That's a very natural process though. Even people who aren't visually impaired, or aren't in a wheelchair, it takes them a few days to get to know each other, and to get comfortable, and some of them never do, either. Maybe its a good idea to have exercises where you're talking to different people, or have something like that incorporated into the drama exercises. But who would have known on the first day that they would need to know if it was okay to ride on the back of somebody's wheelchair or not? These

things evolve.

K: Yeah, but, again, some sort of idea of what's going to happen before we start would have made that easier. I think that in terms of what people can do and can't do, that's something that we have to be open with right away. One exercise that I would like to have done is said to someone, okay, you sit in that chair and you don't move your legs and you don't get up and see what you can do with your arms and your legs and your shoulders and whatever else you can move. And in that way when it comes to kinesphere and interrelating, they'll know a little bit about how our reactions are, or about being too far away, and so out of reach.

Ron: How do the others feel about setting up simulation exercises, such as K's special glasses, or sitting in a chair, as K suggested?

F: I think this doesn't work. The idea of putting people in chairs and showing them how to do this and how to do that, don't be afraid of this, but look out for that -- it would take too long. It's been demonstrated that this doesn't work. When I talk about attitude, I mean you have to go and force them, you have to be a little bit more aggressive. The idea that you can get people to know what it really

means to be in a wheelchair by having them sit in a chair comes from institutional education. In French we say "c'est tomber dans le verre" <<it's dropped in a glass ie. put on display>>. Dans le verre of readaptation, and I wouldn't want to see that here. Let the non-disabled simply have the experience (of working with us). I'm sure that the next time we would work altogether it would not be the same.

R: I wanted to say that I'm really glad that we're having the performance, even though it's process made into product, and that's difficult. But I think that, for me especially, I've done a lot of the process stuff, and I think it's important to do, but the real tests come out in the performance.

F: I think it's important because after the performance each individual will be able to say, "What an experience." If the show tonight only allows a person to be a little more confident, being in front of a lot of people on the stage, then I think it will be very good. It is normal that we experience a little bit of stress before the show, just like other people; we are like other people you know. This is why I have difficulty sometimes doing things other than the way other people do them. It is why I don't agree with what K suggested. Nobody should have to go up to someone and say "Accept me". We have to educate the population. The worst

thing you can do is to put people in a wheelchair and tell them to try it. (The exercise R did with her glasses) only confirms what I believe and have written about. When we began that exercise, I heard two or three say "Oh, it's terrible", and when you put that image of 'terrible' into the minds of people, it is a step backward. "Oh, it's terrible," or "oh, I sure wouldn't want to be like this". In a wheelchair it is exactly the same thing.

I talk sometimes during National Disabled Week meetings, and there will sometimes be a place there where there will be wheelchairs and people are asked to try the wheelchair, or maybe there are blindfolds or glasses to put over their eyes, and those people will be a little bit afraid. On the other hand, the telethon continues collecting money. When the fund raisers create in peoples' minds the idea that it is terrible, incredible, amazing how they do it, it creates pity, and then they have funds. But I think the minimum of respect doesn't come from knowing how disabled people feel, but from letting them just do things.

Ron: Does everyone agree with that?

J: Absolutely, it's the same thing. You can blindfold the person, but they're not going to get the perspective of a blind person. You can put somebody in a wheelchair, but

they won't understand either, because you have to be there long enough to understand. Very often people will say to me, "Oh, I understand, dear, I was in a wheelchair for a month, I can understand 100%". Well, no you can't, because you're not in the wheelchair all your life, or even 95% of the time -- I have always wanted to stand up, I mean, just by myself, just to be able to stand up, and say "Wow, I'm seeing the world from a different angle".

R: So, are you talking about just having the experience of standing, just once, and then you would go back to your chair? Would you be satisfied with having been able to experience that just once and then have to sit back down, or would you want to be able to stand all the time?

J: I would have to say I would want to be able to stand and walk all the time.

R: Because if you were interested in just being able to stand up once, to hang on to that experience, and then sit down again having experienced that different perspective, then it's no different than when I bring those glasses in, where others get the experience and perspective, and they can hang onto that, and it gives them a little more understanding, and then they go back to their lives. I don't think you can jump into anybody else's life or anybody

else's shoes for a lifetime, but I always use those glasses because its one thing to say close your eyes, and another to be able to see. But a lot of people have difficulty with the in-between, and I find it really helps. When I do the presentation, and it is a more formal presentation, I always tell people that they're not allowed to whine. They can't complain. They just put the glasses on and they can't complain, because I can't complain, you can't complain, we're not supposed to complain. I think every little thing helps; a little bit here, a little bit there, a little bit of understanding, it all comes in small little pieces. And you do what you can.

S: I think with this course, one of the biggest gaps was the professors not being prepared.

Ron: In what sense?

S: If I am in a group, say this group, it is my responsibility to explain, to interact with people, and have that process flow. For a professor who is coming in, who is supposed to lead the group, I think it would be better for them to have some experience.

R: There's always a beginning though, isn't there? I mean, this was maybe (their) first time with a group of disabled

people, and you can ask (them) to get more experience, but there's always a beginning. (They have) to begin on somebody.

Ron: Of all the instructors that are teaching in this workshop, I think only two have had any real experience working directly with the disabled.

K: Yes, but someone like (one instructor), he had a real enthusiasm about fining out, like, if this fits, how does it fit for you? And saying, "okay, everyone do the same thing," but saying, "for you, do what you can, and for you, do what you can." It makes a difference.

Ron: Do you think this workshop focused too much on this, that the balance between involving the disabled in theatre and yet not focusing on the actor's disability wasn't quite right?

K: It's one thing to (focus on the disabled) in the workshops and another to do it in the performance. It's alright for me to explore and to know what I am doing, but there was a point in the rehearsal when I wasn't sure what I could or couldn't do in relationship to other people. There was a time when I was supposed to move from the far spot light more into the middle, and so I finally got that right,

when I realized we weren't supposed to do that any more. There were so many alterations. I was relieved when it was finally said, "fine, just do what you're doing." Someone made a decision, and decided that this was within his or her limitations. You have to be clear. If there's no understanding then we're never going to connect, and it'll never look like its going to connect.

R: But you see, K, exactly what you're saying is why I think it is so important to have a performance. I don't know if it's so important to always have disabled people in every part, but for me, if we hadn't had to put it all together to make a performance, I wouldn't have these problems to solve, and it's in the solving of these problems and developing a concentration, and making these decisions, that's what is really valuable. For the other people, too. Like you said, they had to start respecting a little bit of where you were at, and that's important for everybody. But in a workshop setting, everything's so..."well, that's okay, everything's okay, you can do that..." but in a performance, you've really got to work at it, and it's hard and it's frustrating, but it's good.

K: Yes, it's easier to explore movement and limitations in a workshop than when you're under the pressure, or definiteness, of a performance.

F: And there are other things as well. You know, B and I have tried maybe ten times in one scene to cross the stage while she is on my lap, but each time I'm not sure what is going to happen. If she sits on me and then I have a spasm, well, it's very strong, and the leg...well, I never know. I only know when it happens. If it happened during the show, she sits on me and I have a spasm, she would go back onto the floor, and I would have to react, to pretend it was part of the show. I hope that I have (the presence of mind) to keep going and not stop.

Ron: Several people would have to react to that situation.

S: That's what I think the best part of theatre is, though. I know that I've screwed up several times, and the spacing things that screw up, well, that's what the workshops are for. This is a performance, yes, but it's also supposed to show what happened in the workshop, and if things are wrong, then part of the workshop wasn't working, but it's a part of this whole experiment.

R: (to the interviewer, as well as the other assistant to one of the participants with a disability) I was wondering how you were chosen to act in the capacity of being the "special helpers" for some of us. That's a pretty big responsibility for a two-week workshop like this, and I

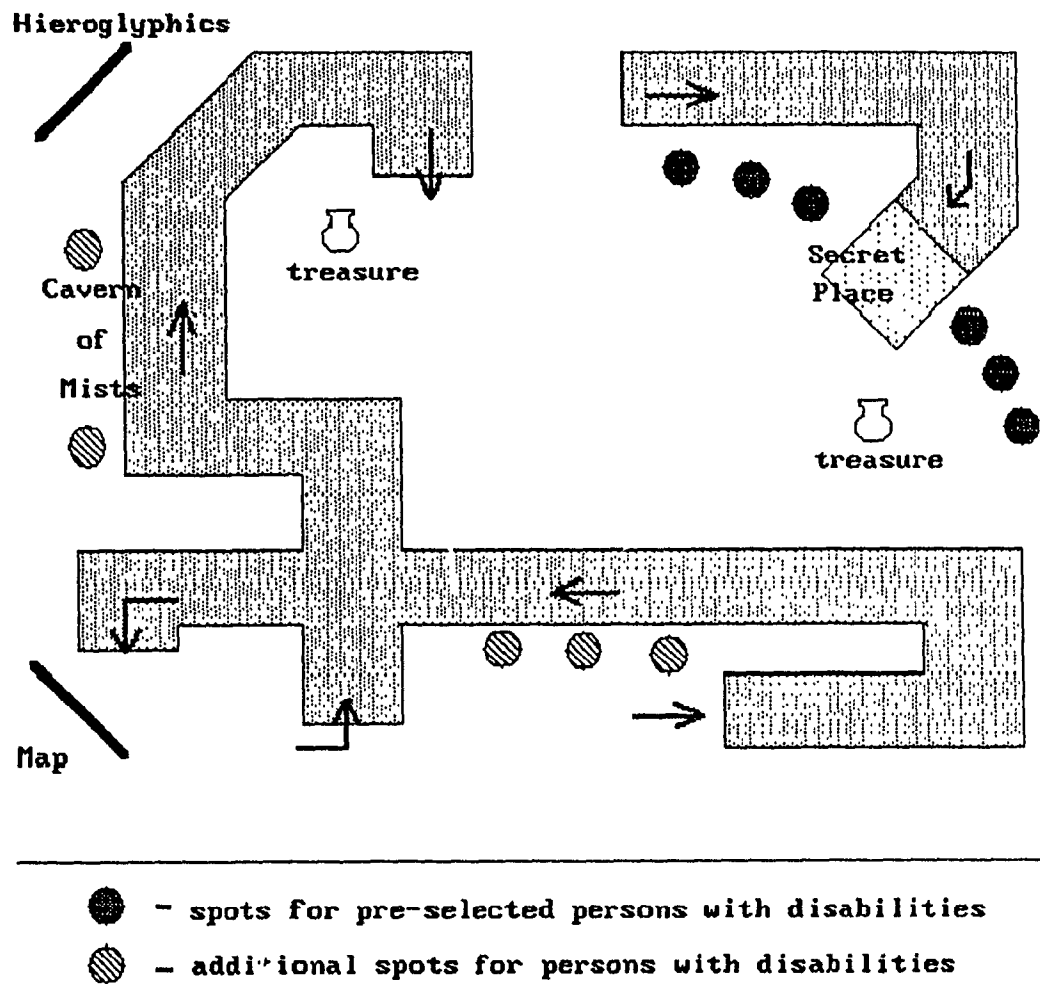
think that in the future I wouldn't want to feel that they were "assigned" to do that. I don't really think that it's fair, and it doesn't support integration then, because people are forced to do it.

K: Perhaps, but its a necessity, that someone be around to meet those needs. Because without that, I wouldn't be here. I wouldn't be integrating at all, and no one else would be integrating either.

APPENDIX B

The Song of the Labyrinth

Groundplan



APPENDIX C

The Song of the Labyrinth

Brief Description of School and Audiences

The following is a list of the schools and institutions played

to, as well as a brief description of each audience:

| | |
|---|--|
| Monday, January 21 1:15 pm Sir Edgar Bauer School Waterloo, Ontario | Approximately 100 children, Grade 3 and 4; 14 special needs children. |
| Tuesday, January 22 1:30 pm W. Ross MacDonald School for the Blind Brantford, Ontario | Approximately 75 children, ages ranging from 12-16; entire audience had some degree of visual impairment, as well as a few children with mild learning and behaviour disabilities. |
| Wednesday, January 23 9:30 am Glenview Park Secondary School Cambridge, Ontario | Small audience consisting of 8 special needs children, 2 "slow learners", and 4 teachers. |
| 1:30 pm Prince Charles Public School Brantford, Ontario | Approximately 50 junior high students; 10 moderate to profoundly mentally disabled children, several with multiple disabilities. |
| Thursday, January 24 9:30 am Glencairn Public School Kitchener, Ontario | Approximately 40 Grade 4 and 5 children; 8 special needs children |
| 1:30 pm Pinegrove School Kitchener, Ontario | Approximately 25 adolescents, all in this school as a result of severe behaviour disorders, |
| Friday, January 25 9:30 am Rosemont School for the Mentally Challenged | Approximately 20 moderately to profoundly mentally disabled children, several with multiple disabilities. |

Kitchener, Ontario

1:30 pm
Mary Johnson Public School
Waterloo, Ontario

Monday, January 28
9:30 am
Prueter Public School
Kitchener, Ontario

1:45 pm
Bloorview Children's
Hospital School
Toronto, Ontario

Tuesday, January 29
9:30 am
Preston Public School
Preston, Ontario

1:30 pm
John F. Ross Vocational
Collegiate Institute
Guelph, Ontario

Wednesday, January 30
9:30 am
St. Gabriel Elementary
School
Burlington, Ontario

1:30 pm
Jane Laycock School
Brantford, Ontario

Thursday, January 31
9:30 am
Hamlet Public School
Stratford, Ontario

Approximately 80 children,
Grade 2 and 3; 7 special
needs children.

Approximately 60 children,
Grade 4; 6 special needs
children.

Approximately 15 moderately
to severely mentally
disabled children, several
with multiple disabilities,
plus 10-12 teachers,
caregivers and helpers.

Approximately 60 children,
Grade 4; 6 special needs
children.

Though a high school, the
audience consisted of 8
young adults who (I was
informed) worked, at best,
at a 9-year old level; also
invited were approximately
50 Grade 4 children from a
local integrated secondary
school, along with 3 special
needs children from those
schools.

Approximately 60 Grade 3 and
4 children; 8 special needs
children.

Extremely low functioning
audience; 15 profoundly
mentally disabled children
and young adults, most with
multiple disabilities.

Approximately 60 Grade 4
children; 6 special needs
children.

1:30 pm
MacKenzie King Public School
Kitchener, Ontario

Approximately 75 Grade 3 and 4 children; 7 special needs children.

7:00 pm
Sunbeam Residential
Development Center
Kitchener, Ontario

Very similar to Jane Laycock School, though most were young to mid adult; extremely low functioning, profoundly mentally disabled, most with multiple disabilities.

Friday, February 1
10:00 am & 1:30 pm
Harriston Secondary School
Harriston, Ontario

Both shows in same space. Each show's audience consisted of Approximately 100 high school students; 8-10 special needs children from a nearby elementary school.

Notes to Appendix C:

1. A mix-up in communications led the contact for this school to believe that the show was designed exclusively for the school's special education classes, thus explaining this tiny, but surprisingly receptive audience. Extra time in our schedule allowed us to visit with this group in their special ed classroom after the show, where they were very excited and pleased to give us a tour of their projects, as well as a chance to get a closer look at our props and sensory materials.
2. I make special note of this unusually high number of helpers because of the situation that required them to be there. Ideally 25 people need to be in the audience in order to create the labyrinth through which the actors pass. Only a handful of these children were functionally capable of raising the swath of fabric that constituted the tunnel, so all available staff members were called in to help the children participate.