Click, Clack, Move: Facilitation of the arts as transformative pedagogy

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Abstract

This article explores the arts' potential to transform the relationships between students and teachers so that education becomes an 'as if' world where education is an act of social justice. Interweaving themes from the children's book *Click Clack Moo, Cows that Type* with theories of transformative pedagogy and their own teaching practices in Canada and Scotland, the authors look at the metonymic way in which the children's story, as a form of performative writing, explores democracy, leadership and group dynamics. Drawing from a concept of social justice as being a multi, and inter, disciplinary experience that enables individuals to make sense of the social system around them (Adams, Bell and Griffin, 1997), we explore how we have embraced transformative pedagogy in working with groups. In the process of the workshop, a shared space is opened up, where the exploration of stories can lead all participants to engage in transformative dialogue through visual images, movement, sound and physicality.

Keywords: co-leadership, Transformative pedagogy, arts education, social justice, emancipatory education, self expression, power sharing, arts facilitation, shared authority

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This article explores the arts' potential to transform the relationships between students and teachers so that education becomes a process of social justice, an 'as if" world where education is an act of social justice. As applied theatre practitioners and educators, the authors' experiences with disenfranchised youth in culturally and economically complex situations in Canada and Scotland called them to question how embracing a transformative pedagogy in their work with such groups might empower the participants to make key changes to the way they engage and interact with each other and their world. Adams, Bell and Griffin (1997) describe social justice as a multi or interdisciplinary experience that enables individuals to make sense of the social system around them. Using this view, we believe that applied theatre can become a pedagogical approach to engage students in the possibility of transformative learning.

Eisner's (2002) view of creative process and product as a way of generating learning applies to this understanding of transformative pedagogy. Eisner speaks about the importance of imagination as a platform from which to leap beyond that which is real and begin to imagine that which can be created. Picture this concept being unpacked by a group of frustrated, angry, or silenced students who are not used to 'creating'. As facilitators of applied theatre, our challenge is to reach these youth in a way that enables them to see beyond their marginalized and normalized reality and into a world of possibility. Forum Theatre, a technique developed by Augusto Boal (1979) offers participants in the creative process the chance to alter their reality as they become characters in plays based upon their lived experiences. As they view fellow students' performances, they explore alternative realities to what is represented in the play. In doing so, they alter the reality of the play. In this altering (or transforming), Boal argues that the participant him/herself is transformed and this can be an exhilarating and frightening experience. Felman (2001) refers to this when she says, "there is nothing soft-core about transformation. It is the most treacherous act of learning that I know" (p. 36).

Since social justice is about understanding and changing social systems, interactivity is a crucial part of transformative pedagogy. Actively engaging with others in learning experiences develops an individual's understanding of themselves as a social being within the wider society. They develop an understanding of social norms, social behaviour protocols, morality or values and a sense of social justice; of what is right or not right, entitlement, responsibility.

But how do we know how to engage socially and when does this understanding begin? In considering these questions the authors turned to the early, formative years of childhood. We know that learning takes place informally from birth (and arguably pre-birth). During these early experiences, children learn quickly and informally about sharing (or not!) their toys with their peers. They barter for possession of their favourite toy car or pencil, they negotiate with parents to play for longer or stay out later, they bargain and trade eating their vegetables for the promise of dessert.

As part of this informal learning, children are exposed to a range of media to help them become socially aware and adjust to the constraints and expectations of the world around them,

constraints put in place by adults and historically constructed social systems. The authors were interested in the role that this early media may have on the development of such social adjustment and thought that a text created by Cronin and Lewin (2000) could serve as an informal framework for dialogue among the authors about children's experiences of social justice learning.

Our Approach to the Topic

Click Clack Moo, Cows that Type (Cronin & Lewin, 2000) is a picture book aimed at young children. Its narrative draws the reader in with colour and humour to enable the exploration of leadership, communal rights and democratic choice. The book tells the story of the emergence of democratic processes in the context of the farmyard. Farmer Brown's cows find an old typewriter and realize that, by exercising their right to ask for what they need through typing notes to the farmer, they can negotiate for change. Farmer Brown's first response to this approach is disbelief: "Cows that type? Impossible!" However, it becomes real enough for him when they withdraw their services (milk) and enlist the support of the hens (who refuse to supply eggs) in exchange for electric blankets. Farmer Brown changes his approach. Instead of refusing to talk he begins to negotiate and, with the help of Duck as 'neutral party', agrees to a resolution - the typewriter in exchange for the electric blankets. Unfortunately, Farmer Brown learns that not all negotiations are evenhanded and the end of the book sees him receiving a note from the Ducks requesting a diving board for the pond....in exchange for the typewriter, of course!

As the authors explored the issues in the book, they linked their own experiences of facilitating challenging and socially complex groups of students to the experiences of the characters described in the book. By looking at the negotiations in *Click Clack Moo* of farmyard animals determined to exercise their collective rights in a battle with the farmer, the authors began to consider the challenges and responsibilities of developing the democratic and participatory processes necessary in transformative pedagogy. As part of this exploration, consideration is given to the concept of societal structure in relation to the pedagogy of leadership. Boal (2006) states that in amongst the organization of all human societies, "…we can distinguish certain tiers, each having certain functions, which are *more or* less fixed" (p. 81). That these groupings are not definite but only 'more or less' defined is indicative of the nature of human interactions. The same can be said of leadership within group formations; the role of leader can be one that is passed throughout the group even though it is technically fixed in the one who is titled leader or facilitator. This is clearly evidenced in the exchanges between the characters in *Click, Clack, Moo*.

Methodological Approach

The authors have focused on the metonymic way in which the children's story, as a form of performative writing, explores democracy, leadership and group dynamics. Throughout the

article, concepts become distinct from one another following the progress of the story with quotations from the book used as section headings to explore the different experiences that the authors had in their use of a transformative pedagogical approach in drama workshops with youth. This article invites the reader to for example, consider the ways in which immediate decisions are taken by facilitators that have indeterminate consequences on the relationship with, and the actions of, the groups being led. This in turn invites practitioners to explore their intentions in regard to transformative pedagogy while engaging in the process of facilitating workshops. It uncovers the symbiotic relationship between all roles within group functioning; the leader or teacher, the participant, the researcher, the observer, and by doing so enables the reader to reflect on the way that the essential goals and actions of the characters within the story are aligned with the goals and actions of all participants within the group structures and activities explored in this article.

By linking these two apparently disparate ideas (that of a children's story and that of facilitation of group processes within social justice practice as transformative pedagogy), it is possible to bridge the gap that exists between the written word and the multitude of meanings this can have. As Pollock (1998) suggests, such performative writing is "self-consciously partial" (p. 84) in that there are multiple connections between the story and the themes that emerge from connecting our work to the story.

In order to further explore the idea of 'living for social justice' through a 'relational stance', the authors analyse their experiences facilitating theatre workshops with students as they strive to interact mindfully, with the principles of social justice in these contexts. Therefore this article shifts between the children's book, interviews with different workshop participants and reflections of our experiences as workshop facilitators. The two to three day theatre workshops took place in various contexts including schools and school based research projects in Scotland and Canada. Participants were school age youth ranging in age from 12-18 with from 10 to 25 youth attending.. Although cyclical in implementation, the usual workshop structure flows from an opening circle and norms to theatre and group building games followed by arts activities. The youth voices cited are from participants in theatre workshops conducted in the youths' communities in Saskatchewan, Canada, as part of a larger research project on health decision making among Indigenous youth[1] where interviews or focus groups were conducted with volunteers following the research workshops.

Transformative Education

It is important first to define what is meant by the terms 'transformative pedagogy', 'transformative learning' and 'dialogical education'. Transformative pedagogy is the ethos, process, and approach to learning/education that entails creating spaces where critical questioning of the world is possible, "making problematic existing ways of seeing and doing" (Fetherson & Kelly, 2007, p. 264). Through the reframing of views of the world, personal and social transformation becomes possible. Transformative learning is the product of transformative experiences and pedagogical approaches but also potentially a process in its own right. Central to

our understanding of transformational learning is the emphasis on actualization of the person and society through liberation and freedom (Dirkx, 1998, p. 8). Dialogical education occurs when the teacher and the student are transformed in the process of teaching and learning. Freire (1970) writes that in dialogical education,

> The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach [sic]. They become jointly responsible for a process in which all grow. In this process, arguments based on "authority" are no longer valid; in order to function, authority must be *on the side of* freedom, not *against* it. (p. 67)

According to O'Connor (2009), transformative learning happens in theatrical and arts based processes because arts processes respect students' own knowledge of their experiences and their world, and helps them go beyond it, thus enabling them to have power to act in the world. New insights are generated through the activities and in creative interactions with others. These insights are then interrogated and embodied in practice (Nicholson, 2005). Therefore, transformative pedagogy "becomes a process of constant engagement, negotiation and encounter….Here what is central is not the fixed position (a state of being) but the active and open state of becoming" (Edwards & Usher, 2000, p. 124).

Beals et al (2003) points out that transformative learning in drama has a fun aspect that is at the same time challenging. As one student[2] stated following a theatre research workshop:

> You guys are finding ways to help us open up in these like fun ways. . . . I saw lots of people who usually don't step up in class and stuff, and when they have these little circles in class, they won't say anything. [But here] we were stepping up in these games and wanting to play, and we didn't care who we were playing with. Here we didn't just choose our friends. We could just be who we are. We could take off our masks. (Destiny, interview, March, 18, 2010)

Transformations can be life changing and ground breaking for individuals; they can also be smaller, intangible moments limited to the experience of being in a particular space with specific people. The important thing about transformation is that it is somehow moves the way in which you see, or think of, or believe, yourself or the world around you to be. It then offers you the opportunity to interact with that world in a different way from that point onwards. The freedom to 'take off the mask' of the role students usually play in school, indicates a shift has happened as the theatre process pulls students into giving expression to their creative urges. In our workshops, we have observed shy, reluctant or resistant students become enthusiastic participants over the course of a two or three day workshop. The students reflect on how that transformation happens to them:

> There were creative ways to help us open up inside, like to get out there (Dalton, Interview, March 18, 2010)

Students start to become aware of the choices they are making throughout the workshops, and feel that they have control over their own experiences and learning. As Destiny put it, "We could find our own hidden meanings in what you guys were trying to teach us…It was good, it was challenging that way too" (Iinterview, March 18, 2010). In this way, transformation for students is the experience of the freedom to give expression to their creativity and to take away from the theatre experiences what is most pertinent to them at that point in time. Authority and control shift back and forth between the participants and facilitators: from the structure offered by the activities in the workshop to the youth participants who determine how they will participate, what they will share, and what they will learn. Students' freedom and authority to choose what story they will share or show means authority is always being negotiated in the in-between space between the stories of the students and the structure of the activities.

The theatrical process is also both an internalized and externalized process. Use of the body helps to centre students and enable them to be in 'the here and now' (Hatton 2003). We as facilitators need to become consciously aware of or 'wide-awake' to what is going on (Greene, 1995) so we can guide this transformative process because it is challenging for youth who have not had much opportunity for self-expression. Drama can be a particularly challenging art form because it is public. As Destiny explains:

> [In drama] you have to express yourself in movement and being out there and people watching you. It's so much harder than visual arts where you're just on your own in your own little world. I think people just need to learn, I don't know, find ways to let themselves out instead of keeping it in. I think that's what's hard, the hard part about it. But through your games, we were actually coming out, but [we] didn't know it because we're just trying to have fun, but yet we're letting it out. (Interview, March 18, 2010)

Because the stories and situations are acted out, participants move, collaborate and exercise their own authority inside the work. This is another form of authority we as adults must recognize and work with. Franks (2003) underlines this point when he emphasizes his desire to create a space where individuals engage as community with a shared authority that is fluid and dynamic. He calls this world of the drama workshop the *IS + IF* (p. 223) world where, although the workshop is in one sense a reality outside of daily life, interaction is with real people, and with adults who build relationships of shared authority with them. This creates a space where youth practice expressing their authority which affects the power relationships in the world outside the workshop as well. Transformative learning, therefore, "is a stance we take toward our relationships with learners rather than a strategy that we use on them" (Dirkx, 1998, p. 11).

Self Expression as Challenge

"Farmer Brown has a problem. His cows like to type." (p1)

Just as the farmer's cows like to type, students have a strong desire for self-expression and like to experience the joy and fun of expressing themselves together with their peers in the drama workshop.

> [When I was only observing in the workshop] I just got too bored, so I started participating... It started to be fun. I enjoyed it. It was pretty good. (Tyrone, interview, March 18, 2010)

> I think [the workshop] was fun and energetic..it just flowed…I felt happy…It's a good feeling. (Kathy, interview, March 18, 2010)

Creating deep and rich learning experiences for, and with, students is at the heart of good educational practice. hooks (1994) argues that education should be liberatory. Yet there is a paradox for any practicing teacher which is the desire and the drive to be the conduit for the development of students' self-expression and creativity, whilst simultaneously working in the very systems that restrict the processes needed to freely innovate. This outward conformity can mask a mine of images and imagination. But the creative impulse can enable mini revolutions to take place in the classroom.

Reaction and Control

"It was bad enough the cows had found the old typewriter in the barn, but now they wanted electric blankets! "No way," said Farmer Brown. "No electric blankets.""(p. 7)

Drama and other art forms are potentially disruptive to traditional flows of teaching from teacher to student. The creative act can be unpredictable, so teachers are often reluctant to embrace the process, unless its outcome is somewhat predetermined by the teacher. The following quote from a teacher expresses her reluctance to use drama to explore anti-racism with her high school students, partly due to the nature of the topic, but also in part because drama based on student experiences cannot be scripted by the teacher.

> You're dealing with pretty intense issues [of racism]. I wouldn't want to get up and deal with those intense issues; those are dangerous topics at times...I think if I was going to facilitate that, I would need to feel 100 percent comfortable and know what I'm supposed to be doing, and what the objectives are, and what's safe and what's not safe. I can see it getting out of hand fast and causing problems, if you didn't know what you were doing. I'm not a drama teacher . . . There are other ways to explore issues besides drama. (Teacher interview quoted in Linds & Goulet, 2010, p. 178)

Often in school arts, the teacher sets the parameters of the end product where the educational goal is to practice an arts technique. For example, students may be asked to create a painting of an object or perform a play written by a playwright. In these approaches, the teacher is better able to control the content of the creative process. Teachers are uncomfortable moving into uncharted territory unless they feel that they have some control or authority in the process to ensure student safety and well being.

Heron (1999) identifies three kinds of authority that are often confused in teaching: tutelary, political and charismatic. *Tutelary authority* involves the use of content and processes to enable an understanding of something. *Political authority* relates to the use of power in decision making processes either by facilitator alone, in cooperation with the group, or by the group alone. Lastly, *charismatic authority* entails looking at the facilitator's influence on learners and the learning process where the leader/faciliator is expressively present and is seen to take risks.

Heron questions what he believes is one assumption made about authority which is that because teachers have knowledge, they should exert political authority in a directive way, making all decisions for their students as to what they should study and how they should study it. Then, because they have to direct everything, they should exercise their charismatic authority to control power, that is, to enforce rules and carry out assessment of student learning; to dictate when, how, why, where and who should learn. The challenge, however, is to find ways to integrate the authority of the teacher or facilitator with the autonomy of the learner. Heron proposes that the facilitator pass on some body of knowledge and skill – the content of learning – by a process of learning that affirms the autonomy and wholeness of the learner. This is a paradox, especially because learners and teachers come from a system that doesn't reconcile the dilemma of teacher authority with student autonomy.

To some degree, however, the 'system' may have supported this more holistic version of learning in the learner's earlier experiences of childhood play. Drawing on the experiences of 'as if' playing in childhood is one way of potentially bridging the gap between the capital 'L' learning that takes place in a classroom or formal context and the lower case 'l' that is life experience. Hendy and Toon (2001) consider the importance of play as a social dynamic within the context of early years drama, highlighting the importance of the pretend self in relation to social and emotional connectivity - "Drama is about our humanity in all its complexity.." (p. 2). Drama with youth opens a space for play, to try on 'being the other', experiencing in an 'as if' world, in someone else's social position.

My favorite part of the workshop was the acting…
Cause I got to yell and be loud…
I got to cry…
My [pretend] dad ditched me…
I got to act like a person who I wasn't and it was fun…
It's interesting and you get to play other parts…

> We got to pretend to be different people…
> And you get to perform for other people. (Eight youth respondents in focus group, April 4, 2012)

As indicated by the youth above drama connects the expression of self to communication with others. Boal (1992) wrote about this connectivity saying "we cannot live in isolation, under arrest inside ourselves....we can learn from each other: we are different, being the same" (p. 2). Yet the relationships that exist in a facilitated process are not equal and learning in these contexts is not an autonomous act. There is authority, sometimes shared, but always there. For example, Vettraino & Linds (2008) use interactive theatre techniques where, as students create images from their lived experiences, the facilitators respond to those images and use them to further create other, more composite or social, images that tell universal stories. As the students create more images, the facilitators respond to their creations again, in an iterative spiral of creation and response between students and teachers, with authority shifting from facilitator to student and back again.

Our social context is an important aspect in the exploration of the use of authority. Stacey (2005) points out that we cannot distinguish the individual and social as separate from one another. "The individual is the singular and the social as the plural of interdependent embodied persons.....Individuals are paradoxically forming and being formed by the social *at the same time"* (emphasis in the original, p. 32-33). One approach is to think of the teacher or facilitator 'occasioning' (Davis, Sumara & Luce-Kapler, 2000) change. To occasion something is to bring something about, but not always deliberately, through changing the conditions of interaction. An occasioned event is one that may be incidental or by chance. These rich and diverse possibilities are always present in the act of teaching. However, the idea of having a flexible response to key events that unfold in a classroom means having a responsiveness that is faithful to learning goals, but that also allows for adaptability to the dynamism of ‘real time’ learning (Davis, Sumara & Luce-Kapler).

Elinor (Linds & Vettraino, 2008) highlights a fluid and dynamic connection between facilitator and group. In her experience she found herself as facilitator engaged in both a constructive role - as 'wrighter' of techniques engaged in by the group - and a co-constructive role - working as equal participant (and sometimes at a lower status) within the group as the implicit structure of the group moved and changed. This lack of a linear progression from one goal to the next involves risk taking and trust which are key to opening up possibilities of exploring personal story which creates opportunities for exploration of social justice within the facilitator-participant dynamic. The process is about what it feels like to be alive to different experiences, within structured educational contexts or outside of these, and to engage in the power struggle that exists in all groups between those who are compelled to instruct or teach and those who chose to participate actively and those who don't. All of the participants within a group process are arguably in all categories of the characters in Click, Clack, Moo. At points during a workshop; they are all Farmer Brown and they are all Cows, Hens and Ducks. What

changes the dynamic in these interactions is the emotional connection that each participant has with their co-participants. Felman (2001) argues that examining emotions and the responses generated within any context indicate the political dimension of the human condition. As a pedagogical tool this can be invaluable to the facilitator of a group teetering on the edge of a breakthrough. "It's through our feelings that we know we are alive and engaged" (p. 40), an important fact to note as connections made in these sessions can often be transformative; positively through the shared understanding generated, negatively through rejection or dismissal of an idea or experience.

No pain, no gain – changing power dynamics

"The cows were growing impatient with the farmer. They left a new note on the barn door: 'Closed. No milk. No eggs.'"(p. 13)

> We can create an environment where transformative learning can occur; however, without care and attention to the power we have....we can contribute to oppression and silencing. (Butterwick & Lawrence, 2009, p. 44)

Interactive creativity demands that teachers share power with the students, disrupting the hierarchical nature of schooling and teaching. The use of non-hierarchical structures is unexplored territory for teacher and student alike and calls for each to examine the challenges inherent in any change. From the students' perspective, the theatre process is challenging. At the same time students are becoming aware of how they are being changed and changes needed for transformation to occur.

> The hardest things [in this drama workshop] were the leadership activities because it's hard to get out there. Like we're so afraid we're gonna make a mistake and people are gonna laugh at us. (Destiny, interview, March 18, 2010)

> I learned a lot about leadership but I don't know how I would say that. It's just like a feeling that makes you feel like you're a leader or you're a better role model for the younger people and it changes you to a better person. (Kathy, interview, March 18, 2010)

> [The workshop made me think] about pursuing and helping out with kids and continuing with drama… It gave me more confidence to be more open and learn to have more fun…and to drop the attitude. (Dalton, interview, March 18, 2010)

In analyzing power in the teaching-learning relationship, Freire (1998) explored the contradiction of freedom and authority, of developing voice and critical reflection within limits of respect for others, and the development of discipline and democratic practice. Authority is use of power that can be used to silence students and impose one's views upon them. Or power can

be used to set ethical limits on the exercise of freedom to ensure that as students develop their voice, the voice is an ethical or respectful one that does not “falsify the truth” (p. 66) or is irresponsible in its expression and used to silence others. The teacher or facilitator brings structure to and establishes constraints on activities, but these constraints need to be ones that allow for a diversity of response, creating a space between rigid structure and 'anything goes'. Shared authority emerges which is "a beginning, not a destination—and the beginning of a necessarily complex, demanding process of social and self discovery. There are no easy answers or formulas and no simple lessons” (Frisch, 2003, p.112). Such a relationship involves acts of "solidarity, deep listening, and sharing each other's load" (Ndjeru, 2009, p. 11). The dialogue that emerges is then “the opportunity to open up to the thinking of others, and thereby not wither away in isolation” (Freire, 1994, p. 119). Our role then as teachers/facilitators is to set in motion a process of inquiry.

Destiny describes how she sees authority and freedom in a drama workshop and compares it to the freedom and authority experienced in her school classroom:

> [In the workshop we had] freedom to - not be immature, but freedom to be a child almost -- not a child, but see in the [school] class we have to be obedient, right? We have to be quiet. We have to listen. We have to work. We have to write these words down and remember these things, but in [the workshop] we had freedom to walk around and have fun with it. In the class, you have to be quiet, you have to listen, you have to sit down and do your work. But [in the workshop] we’re learning what we want to learn, we can take in what you’re teaching us from these games. (Interview, March 18, 2010)

The drama workshop process becomes the praxis of freedom.

Warren and Linda: In our work with youth regarding the interrogation of racism in schools, one of the techniques we use is the construction of static body shapes or images. Prior to our use of Image, we use theatre games and trust building exercises to develop a safe space for expression. Although not described in detail in this article, the games and trust building exercises are a necessary aspect of the process of developing shared authority. In drama work, we ask students to share experiences of their life, to reveal themselves to others, so trust is required between the facilitator and the participants, and among the participants, to enable the process of shared authority to unfold.

Youth see the content and form of the drama workshop drawing them into action: to break out of their self containment to act upon the world.

> [The workshop] is a good way to make people actually do stuff, not just sit around, not be shy, like be out – stand out and all that stuff. (Kathy, interview, March 18, 2010)

> Seeing how much the other people were having fun and not being shy, so it kinda just opened me up to be able to do that. (Dalton, interview, March 18, 2010)

Warren and Linda: One of the creative exercises we do is to have students represent their world non-verbally through image. Once students are comfortable creating and interpreting images, we ask them to create an image of an incident of power, oppression, and racism in their lives. We examine with the students each individual image to identify commonalties and differences. In this process, students recognize they are not alone in their experiences of exclusion and powerlessness. Termed "analogical induction" by Boal (1995, p. 45), this recognition of self in the experience of others illustrates the commonalties shared by students, forging closer bonds among them. While thinking about their own stories, they explore the interconnectedness of stories and alternatives to the actions. From the different student created images, a composite image is then produced that incorporates the most powerful aspects of each of the individual images. We call this the Image of Oppression (IO).

As facilitators, our authority in this process lies in our knowledge and use of demonstrations, games and activities. The students' authority is in their knowledge and understanding of their life experiences and the world of youth. In the space of shared authority, the student creation of images is unpredictable. As facilitators, we know from experience some of the possible stories students may share, but are never sure. We come to a place of uncertainty, but with some knowledge or safety in what the images will reveal. Safe uncertainty (Mason, 1993) involves finding new ways of interacting and is consistent with a notion of a respectful, collaborative relationship where new explanations can be put alongside, rather than instead of, or in competition with, different views of the group. This notion moves us away from certainty to what 'fits' at this moment in time.

Safe uncertainty is not a technique, but a perspective that is constantly evolving as the group develops. The facilitator enables the group to deal with the complexities of situations. The political power of the facilitator shifts in response to what is happening - from directive to collaborative to autonomous forms of leadership according to the context of learning. An ultimatum is given; in movement, behaviour, words and not necessarily from the participants in the group. Sometimes the 'leader' opts out of leading. Knowingly handing over responsibility for holding a session to the participants is a challenging thing to do. Elinor worked with a group of twelve year old students using Boal's analytical image technique (1995) for the purpose of digging deeper into the creation of their own characters for story telling. Although Elinor was facilitating, the class teacher stayed initially to see what was happening but, unsure of her place and also unsure of the process, took the view that what was happening 'wasn't work'. "They aren't writing, so how can this be about 'creative writing'?" she asked.

Felman (2001) refers to students in her class as she says: "one person's safety is another's terror" (p. 28), which is a timely reminder to understand that the creative purpose within a learning context can be difficult. This teacher's view is an example, perhaps, of the systems-

construct leading a heavily assessment driven focus more concerned with observable outcomes than real and deep learning about self and others. As the children engaged in processing their thoughts in movement through the techniques used, they were revolutionising their own learning; their 'writing' became 'wrighting' (Linds & Vettraino, 2008) because they were communicating their understanding visually in the construction of their physical responses. Thinking back to Farmer Brown's exclamation of 'impossible' to the idea that cows could type, the teacher's response to this physical exploration was very similar as she couldn't see past the external imagery to the richness of the content the children were producing.

Leading in the Space Between

"Duck was a neutral party, so he brought the ultimatum to the cows."(p. 19)

Sharing facilitation with another person can also be a tricky process. Negotiations around a variety of issues need to take place as the 'dance' for leadership begins and sometimes the participants find themselves playing the part of the leader; moving around and in between the leaders, acting as catalysts for activities and action. Do they then become Duck in the narrative journey of the workshop process? Does the balance then shift? Do we as facilitators become Duck in the story of the group we are working with? How do we regain the negotiation process in order to facilitate forward movement of the groups? This process can break down without opportunities to communicate.

Elinor: I was working with a colleague in a workshop on Image Theatre and I was nervous about the way in which the work was going to be received. I introduced the work with some warm up exercises that got people thinking and feeling with their bodies. My colleague took over and asked them to sit and then began talking. Whilst what she was saying was relevant and interesting, people soon began to shift as the warmth from the physical work wore off and a need to move settled in. I decided to move the physicality on and, when she paused for breath, I took over! The workshop took off and we started working through the techniques but very soon, I found myself in conflict with my colleague. I would suggest one technique and she countered with another, drawing the group in a different direction. I would suggest something and again, she would contradict. Our facilitation was anything but! The participants engaged and expressed enjoyment at the end but I remember a number of times where individuals within the group interjected their thoughts about which technique might be useful at any given time and in the evaluations 'lack of communication between the facilitators' was raised by a number of people.

There is a power dynamic that moves as a workshop progresses. This power shift can be among the participants, between participants and the facilitator and between facilitators. The complexity of this evolving process is difficult to capture but one thing is certain, if it is not managed implicitly, or explicitly, the process itself can collapse. The example above shows what

can happen when power shifts between facilitators in a hostile way. The lack of communication created a difficult space in which both leaders were fighting for leadership (warring factions of the Cows!). Like Duck, individuals within the group took a neutral role, attempting implicitly to calm and mediate by making active choices. This was an exercise in real informal education, the kind that hooks (2003) talks about when discussing the continuous opportunities for democratic learning and teaching to take place in real world activities.

The Art of Negotiating Leadership

"***Farmer Brown decided this was a good deal. He left the blankets next to the barn door and waited for Duck to come with the typewriter."(p. 25-26)***

As teachers, we are faced with a complexity of challenges and expectations so, like the farmer, we will often take the easy solution or path of least resistance when it is offered to us. In interactive creativity, with uncertainty at its core, as facilitators we too often seek this path where the facilitator is back in control and the group shifts again to a comfortable zone. However in our experience, the stability suggested by this last statement is often fleeting when leadership is shared. Instead, there is a sometimes uneasy peace that becomes the norm for a while in such a negotiated process. Shared authority means that as teachers, we do not always know the specific direction of the learning. Creative space for student expression is a space where students can be self-determining, making decisions about the process that is reflective of their lived experiences as an individual or as a group. Destiny shares her insight of learning about decision making in the workshop:

> That's how it is in real life, even though these were just games, like I didn't learn about decision making, like should I make a good decision or bad decision, I just learned how it felt [to make a decision]. (Destiny, interview, March 18, 2010)

Warren and Linda: After the students have created the composite Image of Oppression (IO), we ask them to reflect on the IO to identify what is happening and to name the characters common in oppressive events and their role in the Image. We clarify in the analysis of the IO that each person brings his or her life experience to the interpretation so there is no right or wrong answer. Students have the authority to name their own creations. We discuss with the participants who has power over, who is under power, and where the central conflict is in the Image. This exploration helps students deconstruct the power relationships inherent in racism and oppression, leading to an examination of how that power is developed and maintained. We often then 'activate' the IO through techniques to provide more detail and complexity to the story represented in the IO. Some examples of activation techniques include asking the different characters to express a feeling, moving the image forward or backward in time, identifying a character who has potential to change the situation, etc.

In the creation of these images, we as teachers introduce the activity which sets the parameters. Students then 'control' the interpretation and the creation of their images. As facilitators, we are forced to be creative in our actions as we respond to the student creations. We set the direction for the general activity, the students then take us in a particular direction, which then forces us to work within their parameters. In this way, the direction of the future of the creation is co-determined. Co-determination is constructed in the self-determination of both students and teachers in relation to one another. Unlike the farmer, who expects that buying off the duck will solve all his problems, in co-determination, both the students and the teachers take responsibility to contribute to the learning and creative process.

The Evolution of Revolution?

"Dear Farmer Brown. The pond is quite boring. We'd like a diving board. Sincerely, The Ducks."(p. 27)

At the beginning of the workshop, the facilitator may have had a clear understanding of how and why her workshop would unfold, what learning would take place and where the group would find itself at the end. However, by the end of any workshop journey, the facilitator will have wrestled with the fluidity of leadership within the group, with the challenge of co-determination and with the uncertainty of being a participant-leader. Boal (2006) states that the act of transforming in itself transforms; that 'the Arts' by its very definition is a transformational process because when an individual offers up physical movement (or stillness) as a visual statement they are transformed into the role of artist. If a facilitator opens up the processes within a workshop to the participants to enable the latter to take full ownership of the experience, they are also transforming their original, traditional role as 'leader' into something very different. The decision to stand back from leading and instead to challenge, question and follow leads the 'leader' to behave instinctively; to engage the unconscious ability to change direction, switch 'tack', to simply 'just know how'. Varela (1999) describes this as "immediate coping" and states that "not only do we not see it, we do not see that we do not see it" (p. 19), but this very natural way of being allows the facilitator to take the risks needed to fully engage the entire learner. Moving participants out of their comfort zones forces them to think and act in different ways; there is risk to the participants - if they cannot solve the problem posed, or do the activity asked of them will there be an impact on their feelings of self worth or self efficacy?

> The leadership game we played where there's five people in a group and people take turns being a leader. We all joined this one group and then I remember people were depending on me to [create a movement to lead with]—they're like, "Come on Destiny, think of something" I was put on the spot. "What do I do?" (Destiny, interview, March 18, 2010)

While there is risk for the student, there is also a considerable risk for the facilitator. When considering the place of feelings or emotions in the classroom, Felman (2001)

acknowledges that she teaches "...to incite imaginations and to ignite emotions" (p. 50) and this includes being prepared to face her own vulnerability in the face of controversial and highly emotive subject areas. But without setting light to the kindling, would learning in the formal classroom context be transformative? In the picture book, Duck is seen initially as the mediator, the facilitator of negotiations, much like the facilitator of a drama process, but at the end of the book he becomes a subverter, throwing a challenge back to the Farmer by demanding a diving board on behalf of the Ducks.

Conclusion

The idea of the Duck, previously mediator, but now subverter, challenges our notions of the teacher.

Linda: As a teacher/facilitator, it is hard to break out of the old paradigm of teacher directed learning where I am in control. Yet learning and creativity are risky endeavours. Through drama and other arts based learning, when my students learn new ways of expressing themselves (like the cows with typewriters), will I, like the farmer, reply defiantly with hierarchical authority, or can I take risks to share authority and learn new ways of being with students where through democratic dialogue and interactive creativity, we can move forward together?

Elinor: Being open to possibilities offers us the space to respond to students intuitively, instinctively. Thinking about the book, I believe that I am not one character but all at different times and for different purposes. The point about creative learning experiences is that I, as facilitator, am as likely as the participants to be transformed by the process and therefore the role I take on will continue to transform.

Warren: In drama, the role of transformative facilitator isn't just about 'listening' to students. It necessitates that I be open to change in ways I cannot predict and about engaging deeply and willing to learn from any resistance I may have to those changes.

Social justice is not easy in the institution of schooling with its hierarchical structure. Schools have a history of authoritarian use of power and competitive individualism that can result in inequities. It is challenging to talk about education as a process of transformation within this system particularly because, as facilitators, we also recognize that we are all part of the system. At the end of this discussion, then, we are left with the key question: 'Within this institution of hierarchical structure and controlled actions, how do we open up creative spaces for 'shared authority' that enable all to have a voice in transforming the system of power relations?' Thinking back to Cronin and Lewin's (2000) text, the typewriter appeared to be the catalyst and vehicle for transformation. Similarly, as facilitators and teachers we need to consider how we can provide such opportunities through the arts to enable the same exploration of shared stories that

can lead all participants to engage in transformative dialogue through visual images, movement, sound and physicality.

Notes

[1] The student quotes cited in this paper are from interviews following workshops conducted as part of J. Episkenew, L. Goulet, W. Linds and K. Schmidt's Canadian Institutes of Health Research operating grant, "Development of Aboriginal Youth Health Leadership Through Theatre".

[2] All student names in this paper are pseudonyms.

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