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Forward Theatre: Futures Studies in Drama

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“None.”

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Abstract

This study investigates the teaching of a Drama unit with the purpose of developing Futures Studies literacy in Year 12 students, who researched probable issues of the future. The students wrote and performed plays set in a chosen future, as examples of the hybrid genre of Forward Theatre, a theatre of the near future. I argue that the combination of the two fields has potential in terms of education in Futures Studies through the use of Drama as an exploratory tool and an expressive medium, when used for investigating futures issues and sharing futures concepts and topics. Furthermore, the potential of learning in and through Drama can be given range and depth by the inclusion of futures as a unit topic.

Data for the research are provided through carrying out two studies. In the first study, I analyse the drama scripts written by the students for an assessment task in the Forward Theatre unit. As a group, the class studied futures concepts, tools and methods, and built a scenario of a future social context some 20-30 years hence, based on their research. Individual students each created characters, situations and storylines set in this scenario. The scripts are examined for their depth of engagement with the future scenario using causal layered analysis (CLA), a matrix that creates a space for examining thinking at four levels, from a descriptive litany of events at level 1, through perceptions of causal actions at level 2, to discourse at level 3, and finally the level of metaphor, identity and meaning at level 4. It examines the depth of the students' exploration of the impact of a particular created future on their fictional characters. If the students use dialogue between characters to critique change and its effects at a deeper level of human existence, then their futures thinking is evident at that deeper level. Here the matrix is used vertically and horizontally for each script examined, comparing and contrasting the dialogue of different characters at various depths.

In the second path, I analyse the responses to a set of surveys and interviews regarding the unit. The questionnaires were used to garner student critique of the unit topic and content. The CLA matrix is used to explore student responses, to see the depth at which they are responding to the questions. Here the vertical function is of primary importance for the purposes of this thesis. There is no application of a comparative analysis; therefore the horizontal function of CLA is not emphasised here. Content analysis is also of importance in this path, as the discovered themes are drawn out and applied to the relevant research questions. The two types of analysis render the data more useful by performing distinct but compatible functions.

The results showed that the students' creative writing engaged with the future scenario at various depths and sophistication of thought, and that their response to Forward Theatre as a genre was positive, affirming that it has potential in the drama classroom and with audiences. The report

suggests that the unit may be adapted for use by others who wish to broaden students' awareness of futures issues through the use of futures tools, techniques and concepts within the genre of Forward Theatre.

Keywords

forward theatre, drama education, futures studies drama, causal layered analysis

Australian and New Zealand Standard Research Classifications (ANZSRC)

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Chapter 1

Introduction

'The future will be what the human race makes of it because we have emerged as the dominant force on the planet'

Futures Syllabus (Board of Senior Secondary School Studies Queensland, 1998)

1.1 Drama with a Purpose

Drama as an activity may be as old as humanity, and as diverse as human behaviour. It enacts and expresses relationships between people and their surroundings, and it also expresses human desires in activities that can be both participatory and observed. Drama is a social activity that uses symbols and ideas with the potential to inspire purposeful action in the real world, from enacting a successful hunt to a successful harvest. Human purpose encompasses a perception of a future, and a perception of human ability to influence a desired future to a varying extent. Human purpose actively seeks results that fulfil desires, from the immediate to the long term. This applies particularly to young people about to embark on adult life as members of a social community. Drama is a way of demonstrating that, at least theoretically, desired situations can exist, even if only in a temporary make-believe manner. Drama can express human purposes and relationships, and enact visions of desired futures. The academic study of Drama in high school explores and discovers how performances may be created and shared, and can also investigate Drama that has an overt political purpose, a desire to influence a future through sharing a performance. The relationship between Drama and human purpose for the future is explored in this thesis, through an investigation into the teaching of Drama that deals with visions of a variety of futures.

The thesis addresses selected issues associated with theories in the fields of education, drama and futures studies. It uses a layered approach in analysing data gathered and literature created during the research process. It takes the position that everything involving human participation and interpretation can be seen in a layered framework, since we are not only involved in events and their social settings and causes, but also social systems that shape events, and the metaphoric basis for these factors, at the level of beliefs and identities. In taking this approach the thesis draws from the theories of Vygotsky, as well as theorists in the fields of futures studies and drama. For ease of reference, the following conventions have been used in the thesis. The fields of drama and futures studies are given lower case lettering, and the school subjects of Drama and Futures Studies are capitalised.

1.2 Background to Study and Context

1.2.1 Year 9 Drama

As a teacher of Drama and Studies of Society and the Environment (SOSE), I discovered Futures Studies at a SOSE workshop in 1996. It was evident that there was some potential for the inclusion of Futures topics in the Junior Drama program. In the first unit, the students created scripts and performances on the topic of genetic manipulation of humans. They created a scenario based on the notion of humans being born with wings and being able to fly short distances. The issue explored was that of elitism, since the process was envisaged as being very expensive, and one scene was set in a school ground, where peer pressure caused unhappiness among those whose parents had not had the process applied during pregnancy. The students were familiar with the age-old issue of peer pressure, but they were exploring its effects in a new setting. The scenario was based on the mapping of the human genome and the discussion of its potential in the media. Thus Futures Studies topics informed Year 9 student devised Drama as a novel and interesting source of topics for performances, shared with peers.

1.2.2 Year 12 Drama

A Year 12 Drama unit followed, using some specific Futures tools. Futures wheels, a variation of concept mapping, were used to explore possible flow-on effects from a realistic future possibility, such as ‘what if we lived to a healthy 120 years?’. This idea was based on the study of a social trend the students had researched. They created the skeletal basis of a future society some 30 years ahead. The description of such a society formed the scenario in considerable detail, and issues could be envisaged, involving characters and their aspirations and possible conflicts based on the social context. The students wrote short play scripts about individuals affected by the events and issues, the winners and losers, the changes and how characters coped with them. These plays were performed for assessment and the general public.

1.2.3 Wider Implications

It became clear that there may be potential in defining and clarifying this kind of drama, and finding the core needs in the nature of our research and study of futures topics for the creation and presentation of futures based drama. The students were encouraged to imagine futures based on real-world technological and social changes, and to base stories and scripts on their versions of society (scenarios) formed by those changes. Ways forward are not often shown in the media, and young people need access to information that presents a variety of possible futures. In an era of rapid change, students need conceptual tools to gain a clearer picture of events, processes, and possible directions. It seemed that there was not a great deal of drama dealing with the future as a specific field. Current affairs documentary material in its investigative and extrapolation aspects appeared to

come closest to dealing with the near future in a concrete and detailed way. There were, and are single drama play texts written on topics and issues that are set in the future, but as a separate genre, there seemed to be an opportunity to develop and describe a kind of theatre that dealt specifically with real-world issues based on trend research and recent and imminent innovations in technology and society, with their implications for the individual. The theoretical background for this was found in the field of Futures Studies. Students often study political drama in high school Drama, and their involvement in this creates opportunities to study and engage with social issues. It is a short step from critical engagement with current issues and the suggestion of changes to deal with them, to engagement with issues that are possible or even probable in the near future.

1.2.4 Forward Theatre

Having created futures based drama a number of times, it seemed that there were sufficient cohesive features to develop a defined core of a genre of theatre. Using research into trends and innovations in different areas it is possible to explore many different potential scenarios – a challenging and exciting variety of futures to share with others. It seemed possible to put notions together for a definition of this theatre of the near future (p. 125), and I used the term Forward Theatre to suggest its futuristic nature. The theatre genre allows for a broad range of topics to be discovered and explored, the only stipulation being that the content must focus on the future. Critiquing the present is a feature of much current theatre, so the difference in this genre necessarily includes presenting alternative futures with issues that may arise within a new social context. The context can use research related scenarios based on social or technological innovation, or the extrapolation of trends in these areas, including the environment and its management. The genre thus has some concrete and specific aspects that strengthen its core nature and allow for a flexible yet focused approach to the creation of drama.

1.2.5 Research Issues

The time had come to see whether the study of futures issues through drama had sufficient coherence to be a worthwhile research project, and if there were applications relevant to other teachers of Drama in the wider educational community. Since drama study at school often includes the performance of plays for others, it seemed possible that Forward Theatre as a genre had potential applications for general audiences. Hence the formal research process to explore the effects of teaching of Forward Theatre in high school Drama classes. The issues involved in Futures Studies are the investigation, creation and sharing of futures scenarios with others, to engender debate about the directions society is taking. The challenge is to put forward these scenarios in a way that others can easily grasp. Thus futures thinking may be influenced through the medium of drama, as writers explore futures topics through the creation of scenes for performance. The success

of this sharing depends on the skill of the writers and performers in bringing these scenarios to life for an audience. I wanted to find out how the students as artists engaged with futures thinking in their creation of play texts, set in a future scenario that we had built in class from our own research into chosen trends and innovations. This could be done through examining their scripts written as part of a Drama unit on Forward Theatre. In a practical sense, the challenge in the Drama unit was to use futures material and ways of thinking to create accessible material for an audience in performance. Having created their plays, they performed some as assessment for an invited audience of peers, parents, and friends. Thus their futures topics were shared in a semi-public arena. Their audience very probably had no prior experience of the topics they presented, and the challenge was to communicate, inform, and entertain at the same time. The second area of inquiry was that of the teaching and learning unit itself, and the focus here was to have the students critique this in a number of areas. These are challenging questions, but the responses to them provided information on the viability of Forward Theatre in the classroom and perhaps for those who shared their performances; their parents, friends, and the theatregoing public.

1.3 The Study

1.3.1 The Drama Unit

One purpose articulated by the Futures Studies Syllabus (1998, p. 3) is to ‘foster in students beliefs and skills that will enable them individually and collectively to influence their futures through personal action and democratic decision-making processes’. The Drama unit under investigation involves a blend of drama in education and futures studies in education, such that students can participate in a political theatre that is cohesive and has purpose, a structure for students to create meaning for audiences and themselves. The created performances encourage audiences to think and debate those meanings, fulfilling a reflective purpose of drama – that of participating in communication about future directions of the topic presented to the audience group.

Futures Studies as a field has a systematic exploration and research methodology, using tools and concepts that are specific to the discipline, and offers ways of dealing with an area in which much of the content is knowable, although undefined. There are ways of learning more about the major influences on the environment and society, through data mining software, through media watchers, and through statistical data, most of which is possible since computers have been used to track human activities and research natural events and changes. Using futures tools and techniques to create dramatic works for a public forum such as theatre gives people a way of finding out about future issues. It can open up future issues for debate among audience members, democratising the planning process for society and offering ways of imagining a better world for young people to work towards.

1.3.2 The Focus – Education, Drama and Futures Fields

In this thesis I intend to show how educational drama and futures studies can be used together in a Drama study unit, to forge a cultural tool with which Drama students can present concrete experiences of alternative futures for themselves and society. Both areas are closely linked with Vygotskian (Reiber, 2004) theory in that they require a collaborative approach in their pursuit of meaningful goals as part of the educative process. They also demonstrate the mediation process described by Vygotsky (ibid, pp. 1-7), in that the group influences the individual as learning takes place, and individuals have an influence on the group at a later time (Bruner, 1987). The social nature of thought and language is a fundamental aspect of the theory, and a fundamental aspect of the drama process. Within the Vygotskian framework, drama is best seen as a cultural tool in the same way that language is seen as a cultural tool, since drama consists of verbal language and body language, gesture, spatial relations, and other non-verbal aspects of communication. In Vygotskian terms, the pursuit of meaningful goals for students is an appropriate setting for Futures Studies in this thesis, since the aim of the unit is to build a future scenario and create steps towards that future. The use of scriptwriting and performance is to articulate and make concrete the experience of that imaginative future scenario.

In the field of drama, the unit under study sits within a general topic often addressed by teachers of the Senior Drama course at some point: that of political theatre, which is intended to provoke action and comment from the audience, and suggests social change of some kind. Berry (2000) discusses the ability of theatre to interrogate prevailing social structures, and the public, shared nature of the dramatic thinking process as audiences engage in various ways with performances. In the field of Futures Studies, the unit gives expression to the visioning and scenario-building process, a vital component of the futures studies theory base. These aspects are explained by Ogilvy (2000), who articulates the provision for the creation of scenarios. More detailed theoretical aspects are discussed in Chapter 2.

The niche of the near future as a topic is ripe for further exploration, both as a way of examining alternative ways of living, and dealing with issues that can lead to long term results, wanted or unwanted. Drama has been used historically to show audiences versions of possible futures, as well as critiques of the present. This viewpoint supports the rationale for a theatre of the near future with the creation of images of possible scenarios for sharing and debate. Thus drama is seen in this thesis to provide a medium for the exploration of some of the key issues raised in the literature noted throughout this chapter, and investigated in detail in subsequent chapters. In Forward Theatre young people's interest can be developed since the subject matter is set in the near future, well within the projected life span of the students.

1.3.3 How the Fields Synergise

The educative process for a child involves the discovery, internalisation and expression of cultural features such as language and social practices – the activities of daily life organised in a field of social purposes. The child absorbs cultural information and develops within a framework of a social context informed by worldview and discourse, as well as culturally defined identities and meanings according to guiding metaphors and symbols. The child is mediated by society. At a later point the individual may have sufficient knowledge and resources to act upon society as an agent of change, influencing the world at different levels, alone or in like-minded groups who suggest alternative action or reinterpretation of established cultural practices and ways of knowing.

Futures Studies in education formalises this mutual mediation process, providing opportunities for school students to access methods and tools for envisaging and enacting change. Overt mediation of society exists in potential at this point. One method mentioned in the early Futures Studies pre-pilot Syllabus (1998, p. 17) is the use of ‘role playing and other dramatic techniques to explore interpersonal relationships, group dynamics and leadership functions’. The potential exists for Drama to go further than this and demonstrate scenarios in a concrete, experiential vision. Thus Drama in education can be used to critique or support cultural beliefs and practices using human action and reaction in an enacted scene. In Forward Theatre, a personal link exists with the students because the scenarios are set specifically within their own probable life span. Education permeates both drama and futures studies; together they form a context for an educational application that blends their unique core features in the Drama unit under investigation in a synergy that transcends the discrete features of each, to create a field that has its own distinct character and value.

In summary, drama is a social activity that expresses human roles and relationships with other people and the environment. Its nature is such that it can be used to enact desired futures for participants and observers, so that human purposes may be influenced as audiences debate and decide on action to be taken, having shared the enaction of possible events. The thesis draws from educational theory, futures theorists, drama theorists, and the writings of theatre practitioners. From my experiences as a Year 9 and Year 12 Drama teacher it became clear, through using futures tools and concepts in teaching Drama, that the scripts and performances we created formed a nucleus of characteristics that could be seen to define a distinctive kind of theatre that would deal specifically with the near future, a time particularly relevant to young students. It is a form of drama that presents alternative futures to audiences.

The research aspect focuses around aspects of the Drama unit and as well, the stories and scripts created by the students. The Drama unit uses futures tools, concepts and methods in the creation of

scenes from future scenarios. It relates specifically to issues of forward thinking and participatory planning of our future and that of our world. These are described in futures theory, and drama is used as the medium for the exploration of these issues. The thesis looks at how Drama and Futures Studies can be linked in one unit of teaching. They are described as cultural tools, separately and together in a form of political theatre, a genre specifically named Forward Theatre, in which future scenarios are built and scenes from them are created and performed for audiences.

The thesis also explains how the three fields together synergise and exemplify aspects of the education process described by Vygotsky and constructivist theories. The child is seen as learning through social activities, and subsequently reaches an age when society itself is influenced by the child now grown up, in a mediation process that is mutual. This mediation process is described in the thesis as taking place during the unit, as the students are taught about futures tools, concepts and methods in the first place. However, mediation of society itself may potentially also occur towards the end of the unit, if the students' audience is affected through the sharing of drama performances. This mediation occurs through scenario building in class activities, and the tool of mediation becomes concrete in the form of presentation of dramatised scenes from scenarios to an audience, who may then debate and take action based on the performances.

The issues to be addressed by this research are the dearth of dramatic content in the media that deals with the future in a balanced and comprehensive exploratory process, and the opportunity for engendering futures literacy among school students so that they can participate in communication about future directions for themselves and their society. The challenges are to use futures resources and ways of thinking to create accessible material for an audience in performance, and to build a workable teaching and learning environment dedicated to the exploration and performance of futures issues. The possible research questions raised by the chapter are to investigate the potential of Forward Theatre as a genre for study in the classroom, and to examine the functionality of the Drama unit for use by other Drama teachers. These research questions have been chosen as a focus for the thesis because they clarify the potential of Forward Theatre as a vehicle for exploring futures, and as a genre in its own right. The themes in the literature review that need to be reviewed in order to address the research questions include educative processes that enhance learning in the fields of drama and futures, how those fields may be usefully combined to create a synthesis with its own characteristics and value, and the political implications of seeing the future as an area of disparate contesting visions. These themes will be explored in Chapter 2.

Chapter 2

Literature Review

2.1 Guiding Definitions of Drama and Theatre in Education

2.1.1 The Nature of Drama and Theatre

In simple terms, Pickering and Woolgar (2009, p. 3) describe an act of theatre as taking place ‘when a performer finds a space and an audience gathers to observe some form of action’. An agreement and a relationship are formed between the two. The audience agrees to observe, and the actor/s to perform live action in front of them, in a shared three dimensional space. The English poet Coleridge described one aspect of the agreement as a ‘willing suspension of disbelief’ (in Brockett and Ball, 2008, p. 15) on the part of the audience, who agrees to believe in the events for the duration of the performance. The agreement and the relationship may be flexible, involving ‘multiple perceptions on the part of both’ (ibid. p. 4). As in any live event, the participants may see a performance in one way, and then after thought processes, a different way. Two individuals will not necessarily see the same performance in exactly the same way. One common agreement involves the performers pretending that the audience is not there; the audience usually also agrees to pretend that the actors do not know they are there. Other combinations and agreements are possible. The events performed in the space are seen by the audience at the moment they occur. The agreement, relationship, and immediacy of the three dimensional theatre event make it a concrete experience, though this lasts only as long as the performance.

Another aspect of this performer/audience relationship is that of aesthetic distance, a state, according to Brockett and Ball (ibid. p. 14) ‘in which we are sufficiently detached to view an artistic event semiobjectively’. It is partnered with the equally important ‘feeling of involvement’ (ibid.), or empathy towards the characters performed by the actors.

Pickering and Woolgar (2009, p. 46) offer this description of ‘what actually happens in the course of an event we call theatre. At its simplest yet most profound we relate and share stories’, and these are demonstrated by the performer who creates a character ‘about whose destiny an audience may have a concern and it is the actor’s primary task to tell that character’s story’ (ibid. p. 47).

The stories are performed for humans, using humans as the artistic medium, and concern humans at some point. Brockett and Ball (2008, p16) explain that theatre ‘remains the art (along with film and television) most capable of recreating everyday human experience’, at the same time being ‘the most objective of the arts, because characteristically it presents both outer and inner experience

through speech and action' (ibid.). These features of theatre are most valuable for working towards Brockett and Ball's (ibid. p.18) description of 'one of the primary goals of both education and life' – that of experiencing '(emotionally, imaginatively, and intellectually) what it means to be human in the broadest sense' (ibid.). They (ibid. p. 5) add that 'in almost all periods at least some people have considered theatre not only an acceptable form of entertainment but also a truthful reflection of human behaviour'. If, as Brockett and Ball state (ibid. p 14), art is 'one way human beings seek to understand their world', by 'stripping away irrelevant details and by organising and telescoping events so that they compose a connected pattern', then a play has the capacity to illuminate and comment '(although sometimes indirectly) on human experience even as it creates it'.

The elements, or building blocks of drama/theatre are listed in the Queensland Studies Authority Senior Drama Syllabus (2007). They are given here as an introduction not only to theatre, but as a basis for the teaching of drama as used in the research project.

They include *role* or character, *relationships* between characters, as well as relationships between characters and the environment, and the *situations* in which the characters exist and interact. The characters interact using *language* and *movement* (including body language, gesture, facial expression, use of personal space, and other non-verbal signs). The interaction occurs in a three dimensional dramatic *space*, with the creation of a specific *place* or setting (a forest, office, bedroom, etc). The actors constantly vary and manipulate the *mood* or the emotional tone of characters and scenes to create different effects for viewers. They control the placement and movement of the *focus* (the main point of interest that draws the attention of the audience) over the performance area. The actors build, peak and release dramatic *tension*, the level of excitement that engages the audience and takes them on a journey that can involve subtle or intense emotional highs and lows, and physical action. *Symbols* are used or created during a performance, and can carry a meaning specific to the storyline or characters, adding richness and variety to the dramatic meaning for all participants in a performance event. Thus a photograph taken as part of a performance may later be torn up by a character to symbolise the ending of a situation or relationship, or an adult may smile and tenderly handle a flower given earlier to symbolise the growth of a new relationship, and so on. Brockett and Ball (2008, p. 45) describe a symbol as 'an object, event, or image that, although meaningful itself, also suggests a concept or set of relationships'.

The element of *time* is used in different ways. A faster pace may be achieved by cutting parts of a story (cuts may range from seconds or minutes to years) or by simply speeding up the performance. A slow pace or pauses may be used to build tension, or slow motion may be used for special effects, or creating a non-realistic style. Flashbacks can give the audience a historical perspective of the

events. There are other ways of playing with time, all of which demonstrate that this dramatic element allows for a broader representation of time than we usually consider in daily life. Thus the element of time has possibilities for exploration in the field of futures studies, in which time is necessarily a part of the discussion.

Each of the dramatic elements mentioned above, albeit briefly, is continually manipulated by the production team in combination with all of the other elements over the period of the performance to create a rich, complex, concrete event with layers of meaning constructed or discovered by participants during the show and on later reflection.

Theatre is one form of dramatic activity, and has its specific features as mentioned above. In a broader sense, dramatic activity occurs in many situations and forms, from an individual's own imaginative enacting, or perhaps a spontaneous mimicking of another's actions and words in a spirit of admiration or derision, to a carefully composed and presented work of art that involves crafted language and movement in an organised space and time, for an audience of perhaps thousands, or even millions. There is an observer, and an observed performer, even if an individual only acts in front of a mirror (real or metaphorical) for self-observation and comment. Dramatic action can occur in informal and formal situations, in rigidly defined stylistic conventions or fluid and more flexible formats, as play or ritual, as celebration or critique. At this point in history, assuming that history consists of a flow of events that include causation and interaction, there is a wealth of options and viewpoints for the enacting of drama in a variety of settings.

The terms 'drama' and 'theatre' are fluid and open to interpretation. Dramatic activity as described above encapsulates a performance element, with an audience of oneself or others. Theatre has often been associated with a more formal presentation for an audience, but according to Boal (1995, p. 19), theatre needs "neither stage nor audience; the actor will suffice. With the actor is born the theatre. The actor is theatre. We are all actors: we are theatre!" His open definition of theatre includes all kinds of dramatic activity, for all people. This interpretation is adopted here, allowing for the conceptualising of drama/theatre to include the notion of performance in dramatic activity, for observers who may include not only other performers but also an audience outside the action, invited to observe, or perhaps participate in varying degrees of interaction. The distinction between actor and audience is not always clear, as Fleming (1997, p. 2) notes: "participants (or more appropriately, 'percipients' in drama are always spectators; there is an ongoing reflective element in drama which is part of its power as an art form."

2.1.2 Drama for Education

A particular emphasis in this thesis is on the use of drama for educative purposes, with the focus on high school students about to matriculate and take tertiary study, or enter the work force. However, using Boal's interpretation, drama and theatre are regarded as closely related for this study in an educational setting. The students involved in the study perform for different purposes including exploration, practice of techniques, assessment, and for different audiences including themselves as individuals, for one another, the teacher, and outside audiences including the general public. Boal (1995, p. 20) views theatre as having "properties which stimulate knowledge and discovery, cognition and recognition: properties which stimulate the process of learning by experience. Theatre is a form of knowledge". Certainly its educative properties have been harnessed and used in schools, where "there seems to be an increasing awareness of the importance of the arts for the education of youth and for the continuation of culture", according to Wright (2003, p. 1). It has been performing these and other functions for a long time. Wright also states that drama and other art forms "bear witness to the cultural traditions that have been handed down from one generation to the next" (ibid.). Not only that, they "also play an important role in the *shaping* of current and future cultures" (ibid.). This shaping aspect of drama, as one of the main themes in the thesis, includes questions of agency in shaping, as well as purposes for the shaping.

With this in mind, the literature selected for this review has been chosen for its relevance to the education of upper high school students, exploring performance styles and content that relate to the future as a context for research, critique, and envisioning. These last two factors necessarily include political theatre in its broadest sense, since envisioning a future implies an awareness of pathways towards that future, and choices to be made as to how the envisaged future may be influenced. A critical stance towards any futures that the students research forms an important aspect of political theatre studied in the educational drama explored in this research.

2.2 Constructivism

2.2.1 Aspects of Constructivism and Vygotsky's Theories

The educational application of drama practice discussed in this thesis is based in part on theories of Vygotsky and later developments in constructivism in education. Of particular relevance to drama processes in school and everyday life, are the notions of learning through social interaction, and the nature and use of learning tools within the interactive process. The influence of society on individual development from an early age is a fundamental premise accepted in this thesis.

Vygotsky (1987, Vol. 4, p. 106) and his colleagues believed "that development proceeds not toward socialisation, but toward converting social relations into mental functions". Vygotsky's early

experience as a teacher and researcher informed his theories that emphasised prevailing social influences on the psychology of the individual, and the socially interactive aspect of education and personal development processes, in which “the child begins to apply the same forms of behaviour to himself that others initially applied to him”, (ibid. p. 102) working towards a “mastery of one’s own behaviour” (ibid. p. 88). If this behaviour is described in Boal’s terms, it is possible to see the child as re-enacting aspects of behaviour that he/she has been part of, as participant or audience. Social influences are seen by Vygotsky as vitally important for personal development, since “only with an increase, an intensifying and differentiating of social experience does the personality of the child grow, become formed and mature” (ibid. p. 249). Development of logical cognitive activity is part of the same process, because again, “only with increasing socialisation of the child’s speech and all of the child’s experience does development of the child’s logic occur” (ibid. p. 103). One parallel with drama education processes here is that rehearsal and performance require constant interaction and negotiation. The most notable feature is the process-oriented nature of the theories; rather than seeking to explore the individual psyche and its development alone, Vygotsky (1987, Vol. 4, p. 107) insists that they must be understood in active relationship and purpose, stating: “studies show that reflection is generated from argument. The study of all other mental functions brings us to the same conclusion”. This is exemplified in drama education as the negotiation that necessarily occurs in discussing the creation and structuring of storylines and scripts as well as the interpretation of roles in performance. Bruner (2004, pp. 9-24) explains the term ‘education’ as included in the individual’s growth in potential, with the development of the human cultural context at the same time, the process being interactive.

In order for this interaction and mutual influence to occur, language is seen as a mechanism whereby the negotiation, argument, social interaction and re-enactment that comprise the communicative aspects of the influence are implemented. In viewing language as a symbolic tool that facilitates this interaction with others, Vygotsky (1987, Vol. 4, p. 106) divides the activity of the mind into two layers, the ‘lower’ natural processes and the ‘higher’ cultural and historical processes, and these last two are of primary importance in this thesis. It is further argued that “higher mental functions, for example, the function of the word, were formerly separated and distributed among people and then became functions of the individual himself” (ibid. p. 107), who is then able to use them in the surrounding social setting. The use of dramatic languages may be included in this group of higher mental functions, including verbal and written words, as well as body language, including gesture, posture, eye contact and other aspects of visual personal communication, such as the use of personal space. Thus language used in social relations with others (in and out of the drama classroom), is seen as shaping the user through its interaction with

the higher mental processes. In the same activity it is used to organize and integrate the mind. As language is a product of history and a tool of the mind, mental function is also a product of history.

In terms of education, Vygotsky (in Daniels, Cole & Wertsch, 2007, p. 291) names the child as the driving force for development through meaningful “goal-directed activity”, with the social environment providing indirect impact on the child’s increasing “internal regulation” of mental processes. The human mind changes and develops as it reacts and adapts to the activity. In the case of drama, not only does the environment impact on the child, but as part of goal seeking behaviour in dramatic play and improvisation, the child may actually create and use ‘pretend’ social environments as the material to be worked with, even if only for a few minutes. As Ratner (1991, p. 70) describes it, “culture structures psychological functions through constructing the cognitive schemata on which these functions depend. In this way culture organises both the form and content of psychological functions”. The relationship between dramatic activity and the culture that structures is a close one; if practitioners of any age create cultural aspects and enact them (particularly as a group activity), there possibly exists a potential for structuring psychological function in the same instance. The individual is therefore part of a large social environment and individual thinking is shaped by environmental forces via the use of cultural tools such as language. These tools are in use during goal directed activity that provides a focus while the individual learns and grows from contact with social forces.

Within a larger societal frame of reference, Kincheloe (2005, p. 2) describes people as “historical and social subjects. We all come from a ‘somewhere’ which is located in a particular historical time frame. These spatial and temporal settings always shape the nature of our constructions of the world”. The same constructive principles apply to people and their knowledge. Kincheloe (ibid.) adds: “We create ourselves with the cultural tools at hand. We operate and construct the world and our lives on a particular social, cultural and historical playing field”. These larger playing fields are available for exploration by older and more sophisticated drama students, who may research aspects of the fields, creating and re-enacting scenes for various purposes. In this way, it can be seen that members of society can absorb, interpret, and present social content for others to use in a constructive process that allows for discussion, critique and subsequent reflection. Thus thinking is seen as politically and socially constructive, rather than an isolated individual activity. Ratner (1991, p. 70) underlines this influence, noting also how “people in different societies literally feel, think, sense, perceive, remember, and construe their individuality differently”, since the psychological tools used for “aiding our adaptation and development ... must be fashioned in accordance with the particular environments in which they function”. These environments are of necessity external to the individual and therefore aspects may be observed and experienced,

absorbed and re-enacted as the individual becomes a functioning member of the social setting. The boundaries between enactment as a member of society and enactment as a performer become debatable if Boal's statement "we are all actors: we are theatre" applies.

But the reverse is also held to be true by Vygotsky (in Bruner, 1987, pp. 10-24), in that once the cultural tools are mastered by the user, society itself is amenable to change using those same tools. According to Rieber (2004, pp. 1-7), he argues that thinking is political and social, rather than an isolated individual activity. The individual is therefore seen as part of an interactive system of mutual influence. This interaction may occur at any point at which the practitioner is capable of creating an alternative social situation in drama; thus the steps towards mastery may begin at an early age, however limited in scope they may be; perhaps when a child first pretends that an alternative social situation exists, perhaps with other children as well. The influence may be seen as reciprocal since the child is also a member of a group that affects other individuals through the same process. As Vygotsky (1987, Vol. 4, p. 107) says, "Functions initially are formed in the group in the form of relations of the children, then they become mental functions of the individual". The individual is not only influenced by the group, but is necessarily a part of the group that influences other individuals, in a process of mutual adaptation, or mediation. Much of the work undertaken in the drama classroom involves this kind of interaction, particularly for group performances and the preparatory rehearsals.

In summary, as children grow they learn from the influence of their surroundings, both cognitively and psychologically. Different social backgrounds have differing effects on children's cultural development, and the child also has the opportunity in dramatic play to create a different small-scale social background during playtime, affording another opportunity to make up a setting with the potential for influencing others. As children mature, they master cultural tools to the point where they may wield influence on their social surroundings. Thus from an early age, interaction occurs between the individual and the social world, leading to the development of both.

2.2.2 Mediation

Wertsch (1985, p. 15) credits Vygotsky with the introduction of "the notion of tool and sign mediation", a term encapsulating growth and development in individuals and their social context. Culturally based tools such as verbal language, symbol and sign systems are used by individuals and groups. Since the arts involve these and other communication systems, they have the potential to function as cultural tools in the process of mediation. The identities of the individual and the social context are constantly being modified by one other, subtly or radically, and the educative process is a part of this overall movement. Glick (2004, p. 351) also uses the term 'mediation' to describe the

mutual influence that works at this identity level, as well as the level of the mental functions discussed above. Individuals develop their identity in conjunction with their group, and roles to play within that group. The role depends on the kind of group, as Ratner (1991, p. 180) describes:

Highly structured, organisational roles demand strict conformity and minimise role-making activity. But such tight restraints are more the exception than the rule, at least nowadays. Role-making includes the individual's ability to see beyond any single social sector, compare diverse social events, note contradictions, understand previous eras, deduce future trends, and glean possible alternative life styles.

In summary, the drama classroom offers even more opportunities for the students to experiment and play roles at times that are vastly different from those they are familiar with, and those they may not encounter in their private lives. Even if the playing is fictitious and of short duration, the students have nevertheless had the experience. A larger variety of mediation is thus available in this environment, and the linkages between the individual and the social setting are explored further as the relationship between the child and the surrounding social world develops.

2.2.3 The Zone of Proximal Development (ZPD) and Drama

One of the most useful notions in education concerns the psychic space in which learning may take place. According to Vygotsky (1987, Vol. 1, p. 209), the “difference between the child's actual level of development and the level of performance that he achieves in collaboration with the adult defines the zone of proximal development”. The child thus exploits the potential for learning from external sources. Vygotsky uses the example of scientific concepts, but the process is applicable to other fields of learning. Wertsch (1985, p. 67) describes it as “the dynamic region of sensitivity in which the transition from interpsychological to intrapsychological functioning can be made”. He adds (ibid. p. 71), “the zone of proximal development is jointly determined by the child's level of development and the form of instruction involved; it is a property neither of the child nor of interpsychological functioning alone”. Thus it is a collaborative space, in which the individual experiences growth. As discussed previously, it is not only the individual who may be altered in this process.

Del Rio and Alvarez (2007, p. 303) take an ecological view on the ZPD and add that

in the sociocultural perspective of the distributed mind, it is accepted that nonindividual functional units, such as families, institutions, communities and cultures, also develop. Thus, the ZPD is a model that can and should be applied to them as well – all the more so if we bear in mind that the development of the individual psychological functional system and the development of these entities are interdependent.

In practical terms, then, the notion of the zone of proximal development has a far wider potential application than as a space for individual development. As Del Rio and Alvarez (ibid.) argue,

if the human cultural medium and the human mind are articulated, this articulation takes place in the context of a process of development; this makes the territory in which the mediations that produce development occur, into a vast work scenario of the ZPD.

As a work scenario in a school situation, the ZPD describes a space in which students may work with others in various capacities, using physical and electronic media, physical equipment, and personal interaction to develop their potential. Wertsch (1985, p. 40) describes schooling as “inherently concerned with the manipulation of mediational means (natural language, mathematical symbols, and the like)”. Students continually construct their knowledge and identities through mediation, as previously discussed. Collaborative behaviour is a constant component in the drama field, involving discussion and negotiation in assigning, developing and rehearsing roles as actors, as well as representing characters that interact with other characters in created roles in performance. In most drama teaching rooms, there are commonly large spaces without furniture, often precluding the physical separation of students in regimented rows of desks and chairs. There are therefore opportunities for students to mingle informally in the space, and opportunities for mediation. The potential for ZPD of individuals becomes more complex if Del Rio and Alvarez’ description is adopted for groups. Their notion of a vast work scenario is exemplified if one considers the different entities involved in drama. Performers whose roles constantly develop through interaction, audiences who view and interpret dramatic action, workers behind the scenes who add richness to drama events – if all individuals and groups involved in a dramatic production have ZPD’s of different kinds for different paths of learning, then the sheer number and complexity of interrelated ZPD’s offers a rich and varied field of investigation and growth. The zone is not static, but a space for continual development, and this process adds to the complexity; none of these aspects remains the same for long, and they are constantly being transformed at varying speeds.

In summary, the Zone of Proximal Development is a psychic space encompassing the difference between the individual’s abilities before and after intervention, when the individual consciously learns from external sources. The resulting development of the individual and society through mutual influence is known as mediation. The drama field affords ample opportunity for mediation in the Zones of Proximal Development of performers, writers, audiences and others involved in the intensely collaborative and creative activities that are the stuff of drama.

2.2.4 Constructions of the World

Wertsch (1985, p. 16) credits Vygotsky with having “managed to tie various strands of inquiry together into a unique approach that does not separate individuals from the socio-cultural setting in which they function”. Kincheloe (2005, p. 2) echoes these notions and outlines another aspect, describing the world as “socially constructed”, in the sense that “what we know about the world always involves a knower and that which is to be known. How the knower constructs the known

constitutes what we think of as reality”. Thus the development of personal identity and that of the social group are integral to the relationship between them, to the point where definitions of reality are involved, where these identities acquire a solidity seen by participants, who ‘construct the known’ and accept this construction as ‘reality’. Aspects of this construction may be observed not only in social behaviours, but also in dramatic activity, since it is enacted physically in space and time. If these notions are accepted, then it may be argued further that dramatic play and exploration, the creation and enactment of alternative ‘realities’ or ‘constructions’ add to the richness and potential of *any* constructed ‘reality’, through using the tool of dramatic process.

Pickering and Woolgar (2009, p.170) explain thus:

The critical theory that has emerged over the past 40 years or so in relation to theatre assigns an active rather than a passive role to the audience. This reflects the belief that, ultimately, it is the audience that constructs meanings during a theatrical performance by decoding the signs which constitute the discourse between performer and audience.

They also describe the process as reciprocal (ibid. p. 171), in that “the theatre presents us with a doubly complex situation because ... meaning is constructed by both performers and spectators.”

Realities constructed in drama have a definition and solidity that encourage attention and discussion despite the limited time frame of existence while enacted, and despite the distance between accepted reality and the ‘pretending’ of performance. However, as Boal suggests, the difference between these is not necessarily clear, and dramatic action may be closer to reality and vice versa than appearances suggest.

Thus drama and accepted reality are both constructions, with mediation possible in both cases through the use of cultural tools such as language. There is, however, a potentially greater consciousness in the deliberate creation and shaping of a dramatic event that may provide insight into how non drama based realities are fashioned, since these may be developed and accepted without conscious attention, according to habit and history. There exists a potential for contrast between ‘reality’ and ‘performance’, and thus a potential for critique by contrast. There also exists a potential for comparison, for displaying common features of both. Either way, creating a dramatic event includes a conscious use of the dramatic languages. In combination, the arts use visual, aural, linguistic, and kinaesthetic sign systems in communication as part of the cultural environment, and these systems are adapted for dramatic languages. Thus the arts may be included in the array of influences on the individual’s development. Vygotsky (1971, p. 249) refers to the arts as “the social technique of emotion, a tool of society which brings the most intimate and personal aspects of our being into the circle of social life”. Pickering and Woolgar (2009, p.187) refer to theatre in particular as being seen to relate to “both art and to life” as “a way of making sense of the business of being human in today’s world.”

The arts offer potential for conscious engagement with these aspects that influence personal development and thought processes for the individual as well as groups. In this research project Drama is regarded as a cultural tool, since it uses verbal, literary, visual and body languages as a collaborative medium, and functions as a language itself for communication among participants and audiences. In its role as a cultural tool consciously used, Drama is constantly involved in the mediation process as well, offering concrete visions of alternative interpretations and pathways both for society and individuals. It is useful at this point to turn to later developments in the field of constructivism in education, since these notions align with Vygotskian theory and inform aspects of drama education and practice.

2.3 Constructivism in the Drama Classroom

2.3.1 Constructivism in Education

Paul (2005, p. 60) defines constructivism in education as

an interpretive stance which attends to the meaning-making activities of active agents and cognising human beings. These meaning-making activities embody both physical and temporal data, acquired through the senses, and the interaction of these physical and temporal data with values, beliefs, opinions, prejudices, hopes, dreams, fears, aspirations, fantasies, attitudes, adopted roles, stereotypes, and other forms of mental processes and received and created knowledge of both individuals and groups. Meaning-making thus engages two dimensions of individual social life: actual events and concrete situations, and the particular and individual mental stances which impute meaning to those events and situations.

He describes the effectiveness of creating the “knowledge of the classroom” from a “synthesis of personal experience and academic knowledge” (ibid. p. 4). This precept has been adopted in the unit taught and examined in the thesis. Howe and Berv (in Phillips (Ed.), 2000, p. 30) offer the premise of constructivist pedagogy that teachers should use the starting point of the knowledge, attitudes and interests of the students, and should provide experiences that allow learners to construct their own understanding from interaction with the experiences. Langford (2005, p. 124) also notes Vygotsky’s support of the suggestion that the teacher should turn to

the child’s interests for information about what the child needs to know, because the child is a social animal and exists as part of society. The child’s needs are imbued with the social needs of the society around it and in turning to them we find the best way to make the child’s education relevant to the society around it, as well as to the child.

In this thesis, the starting point used is the students’ assumptions about the future.

Burbules’ (in Phillips, 2000, p. 328) description of the principles of constructivism include “encouraging collaboration, promoting activity and exploration, respecting multiple points of view, and emphasising ‘authentic’ problem-solving”. He suggests that they may “facilitate a more creative, synthetic attitude toward learning”. This was the aim in encouraging the students to research and synthesise aspects of a possible future, in order to write scenes from that future.

Langford (2005, p. 125) tempers that with Vygotsky's advice on "the need to guide rather than accept the child's interests". He notes that Vygotsky is "quite interventionist, advocating the creation of new interests if they are needed for the child's education and they are not already present" (ibid. p. 126). Vygotsky (ibid. p. 130) also states that "the curriculum could be formed so as to engage the student's interest at every level, ensuring a minimum of compulsion along the way to achieve this goal". These notions have been utilised in the unit taught; having obtained commentary on where the students' thoughts were with regard to the future, intervention was undertaken to introduce futures concepts and tools, inviting and including their input into envisioning various futures. Daniels (2007, p. 330) notes that "Vygotsky stresses the importance of appropriate forms of interaction and content if the teaching and learning process is indeed to serve a developmental function rather than a skill-formation function". Thus the content is likely to be unfamiliar and at times, challenging to the students in order for them to add to their own knowledge. Certainly some of the futures content in the unit was unfamiliar to the students. Ratner (1991, p. 181) describes the need for stimulating content: "substantial creativity within a given individual and extended to a large number of people is not the result of a natural tension but requires stimulating the social, conscious aspects of higher psychological functions". The opportunity for this exists within the drama classroom, if students are required to research and critique material, as well as negotiate roles and invent stories and situations.

The aim in the Drama unit is to cast the students' nets widely in search of ideas and information that may assist in creating a rich and detailed version of possible alternative futures. Their research is thus exploratory and generates a variety of content to be offered to audiences for debate. This approach is closely aligned with that described by Kincheloe (2005, p. 3). Rather than reducing variables in order to "transmit a body of validated truths", he emphasises the value of maximising variables, as this may build a 'more detailed, more complex understanding of the social, political, economic, cultural, psychological and pedagogical world (ibid.). Thus he supports the development of understanding of breadth and depth (the approach used to inform the research aspect of this thesis as well as the teaching content), more than empirical fact-finding, a method of limited use in the futures field where possibility is the frame of reference.

In terms of classroom practice, there are a number of features that a drama classroom can share with the constructivist model described by Shapiro (2000, p. 9). He describes an interactive model "in which students work in groups on a topic they have taken from the overall subject that the team, class, or learning community is considering". This is similar to the small group rehearsal process and performance in a drama classroom, for assessment or learning experiences. In Shapiro's (ibid.) interactive situation,

student autonomy is respected, students work together in small groups on matters that have a great deal of meaning to them, and they are active and involved. Often they participate in establishing the goals of the operation as well as their own parts in it. The teachers or teams are not the fount of all wisdom since the students are involved in defining the problem or issue and then facilitated to go about dealing with it.

Similarly, drama students often have considerable autonomy in deciding the content and presentation of their performances, and the aim is to encourage student input such that they make choices which do have great meaning for them.

Shapiro (ibid. p. 5) uses the term ‘projects’ to describe the investigation and completion of work undertaken by groups. The advantages he outlines are similar to those inherent in the preparation of group drama performances: the involvement of individuals, a range of decisions being made, cooperation, conflict and issue negotiation, and “other useful skills, concepts, and attitudes”. He refers to the engagement of “higher cognitive and affective areas and levels” in the process “because students must analyse issues and ideas, create and search out alternative solutions, then synthesise plans to take action, and evaluate outcomes” (ibid. p. 6). These aspects are also mirrored in Drama classroom work, when students investigate and present their interpretation of issues to an audience. Shapiro (ibid. p. 15) offers a few of the benefits to be found in the constructivist model of teaching, where ‘a spirit of enquiry is strongly facilitated and valued, as are responsibility and self-confidence, as a major outcome from constructivist experiences’. Responsibility in drama is a major requirement of the group rehearsal and performance process, as student actors must commit to times and venues for scene preparation. Self-confidence, too, is fostered in the presentation skills needed to present a performance to audiences of any size. Further to that, Shapiro (ibid, p. 9) mentions the “social relevance model, in which the instructor and class aim to change the way students perceive society or in which they develop a project to make changes in the school or local community”.

Drama students studying political theatre of various kinds, often create their own piece in the genre studied, and focus on a social issue of their choice, intending to influence peers and at times, invited audiences. Thus the political aspects of drama in the classroom may include social critique. During the course of performance preparation, questions arise about the freedom for students to critique society.

In summary, practical application of constructivist theory in the drama classroom involves beginning with the students’ knowledge, attitudes and interests. Intervention is then undertaken with stimulating content. Student autonomy in group work on projects of social relevance is encouraged in a bid to develop self confidence and a sense of responsibility, with the teacher as mentor rather than the source of information. In critical constructivism the aim is to foster complex understanding

rather than fact-finding. These principles were used as a guide for developing complex understanding of futures issues in the Drama classroom during the research process for this thesis.

2.3.2 Political Aspects of Constructivism in Education

The activity of the drama classroom includes creating, presenting, and analysing dramatic content, and the Drama unit under investigation deals with researching possibilities, and creating and critiquing alternative futures. There is particular value in examining some notions of critical constructivism, which relates to the potential for maintaining a critical stance; in this case concerning the exploration of futures. The three activities of research, critique and visioning for a theatre set in the future require activities such as those described by Kincheloe (2005, p. 3):

critical constructivists argue that a central role of schooling involves engaging students in the knowledge process. A central dimension of teaching in this context involves engaging students in analysing, interpreting and constructing a wide variety of knowledges emerging from diverse locations.

Importantly for this study, Kincheloe (ibid.) stresses the close relationship between education and research: “a key dimension of critical constructivism involves the complex interrelationship between teaching and learning and knowledge production and research”. The relationship is in evidence in the current project, since the students are involved in those activities.

This caveat with regard to an educational research process that involves teaching and learning is offered by Geelan (2006, p. 56): he suggests that the three should be re-imagined as “collaborative social learning”, given the difficulties in “construing another person’s construction process”, as well as taking into account Geelan’s “concern for reflexivity”, since the teacher/researcher is also involved in their own construction process. The term ‘collaborative social learning’ certainly resonates with the processes in place during the research period, in which students not only researched for their scriptwriting, but they were also involved in the thesis in a variety of roles (two of which were co-researcher and critic). As teacher/researcher, it would be difficult to imagine that no construction processes took place in my own case, since we were exploring and processing new information and creating new social constructions in a collaborative situation. Added to the issue of reflexivity and construction processes, political aspects of education as collaborative mediation must be taken into account, since it is situated within the cultural context as a whole. One aspect involves the amount of freedom available to an individual in relationship to the context, as Ratner (1991, p. 182) notes:

The real extent of people’s freedom to comprehend and control their social world, as well as to be intellectually, artistically, and socially creative, depends on the concrete society in which they live. One’s tension with the status quo – ability to distance oneself from it, reflect on, and modify it – depends on one’s involvement with it and what kind of status quo it is.

Freedom of expression and freedom to critique, therefore, also vary according to the social context. Censorship on performances within the classroom and for the public can be imposed by stakeholders for various reasons, depending on circumstances. Kincheloe (2005, p. 33) notes that the ‘critical’ element of critical constructivism relates to social power and “its ability to align our self-perceptions and world views with the interests of power blocs”. This point is relevant to the issue of agency in creating alternative futures, in that power blocs may exert pressure to support or undermine different versions of futures, and will be elaborated later in the chapter.

Summarising: in critical constructivism students are encouraged to analyse, interpret and construct knowledge in a process that necessarily involves research. Not only do the students construct their own knowledge, but the teacher is also constantly engaged in this process. Thus the term ‘collaborative social learning’ is appropriate, with research not restricted to the teacher in the unit delivery for this thesis, but undertaken by the students as well. The research, knowledge production and critical processes are accomplished in a space consistently affected by the amount of freedom available to critique the social context, and who controls that freedom.

2.4 Educational Drama

2.4.1 The Value of Educational Drama

Vygotsky (1971, p. 253) describes one fundamental intent for the arts in society: “from the most ancient times, art has always been regarded as a means of education, that is, as a long range program for changing our behaviour and our organism”. Drama in an educational setting is valuable because the drama student who researches issues and processes information for performance is learning in more than one sphere. As Fleming (1997, p. 2) says, “development in understanding in drama (including the use of drama across the curriculum) arises through participation in the art form: education in and through drama complement each other”.

Yet this participation need not be serious in tone. O’Toole (1992, p. 21) believes that “drama, and all the arts, may usefully be viewed as playful activities. As such they are inherently collective and processual, and thus both socially and individually developmental”. The imaginary, ‘pretending’ nature of drama is of particular use in schools, where there exists the “potential to explore and examine experience in ways which would otherwise be denied to (the students) in real life” (ibid. p. 4). McGregor, Tate & Robinson (1977, p. 31) reinforce this point, stating that “through drama the child explores problems and issues at the safety of one remove. He distances himself from them by behaving ‘as if’”. The aspect of distancing will be explored further later in the chapter. McGregor et al. (ibid. p. 24) describe how drama is based on human interaction, allowing the student to explore not only “his actual social relationships at the real level”, but also “an unlimited number of

hypothetical roles and attitudes at the symbolic level”. Kay (1982, p. 14) uses another term to describe an educational aspect of drama: children “also learn by ‘becoming’ – by acting something out”, thus reinforcing the notion of identity experimentation and formation through the practice of imitation. Esslin (1976, p. 20) supports this notion, describing drama as “the process by which individuals internalise their social roles”, through communication of codes of behaviour for imitation or avoidance. Not only is the aspect of identity a part of the learning process, but participants gain the chance to deal in ‘real’ events. Fleming (1997, p. 4) adds that reality “comes under conscious control in drama. It works paradoxically by revealing complexities through simplification. By editing out some of the features which are characteristic of encounters in real life, aspects of behaviour can be thrown into relief”. But although reality is simplified and abstracted to an extent, it remains a solid experience.

Westwater and Wolfe (2000, p. 52) point out the educational value of drama in that “if the content is rigorous and relevant ... [it] can dramatically enhance student learning” since “much of the information stored in our neural networks has come not from associations but from our concrete experiences” (ibid. p. 50). Esslin (1976, p. 21) agrees as to its tangible nature: it is “the least abstract artistic imitation of real human behaviour, (and) the most concrete form in which we can think about human situations”. Esslin (ibid. p. 18) underlines its immediacy and engagement: “the audience is personally and directly confronted with a situation in ‘the eternal present tense ... the here and now’ as events unfold before them”. Yet there is more to drama than merely recreating and re-presenting experiences. Boal (1995, p. 21) describes the aesthetic space as “endowed with the same plasticity as dreams” while at the same time possessing the “substantiality of physical dimensions and solidity of volumes. We are ‘there’ in the dream just as the aesthetic space is ‘here and now’. That is why, in theatre, we can have concrete dreams”. And those dreams, fantasies, visions, and ‘what ifs’ are the stuff of thought and the imagination. Their content is limitless and infinitely varied in style and meaning. Taylor (2000, p. 107) notes the importance of this imaginative faculty: “often, it is the unconscious material arising from drama praxis which signifies its educative power”. He has outlined a number of principles that are central to his drama praxis. The ones that are most relevant to this study are:

that the student work is ‘driven by inquiry’; that the material investigated is to be researched as thoroughly as time permits; that the teacher is ‘co-artist (facilitator, director, interrogator, manipulator), and that the teacher creates an atmosphere which ‘generates rather than transmits knowledge (ibid. p. 18).

These principles also inform the study undertaken for this thesis.

In summary, educational drama offers the chance to explore social issues at a distance, since performances are not ‘real’, and within them, roles and attitudes are hypothetical. However, roles

may be tried out in dramatic interaction, and subsequently adopted in the real world in part, thus influencing identity creation outside a drama setting. The experiences in drama are tangible for performer and observer, as they invest time and attention in the unfolding of events. This applies to physical events and also mental constructions like dreams, fantasies, and visions. The performance space may be transformed with a few words into another place altogether, allowing unconscious material to be presented physically in space and time, expanding its educational possibilities. The teacher is a part of the process, working in multiple roles as co-artist with the students in the construction of knowledge based on exploring current and futures issues.

2.4.2 The Production of Meaning

As a communicative tool, drama uses a multiplicity of languages since it is not only a verbal medium, but a visual, aural and physical one that functions in time and three-dimensional space. According to Nicholson (2000, p. 3), “it seems logical to extend the term ‘language’ to the complex physical, aural, visual and verbal sign-systems which constitute drama”. These languages allow participants in drama to “conceptualise, represent and interpret the social world” (ibid.). They form systems of symbols that facilitate interaction between individuals and cultures, systems that themselves are constantly being modified as they are used. Language is used to express and share emotional states and explore relationships, thus “language is central to creative learning” (ibid.) and thought processes. Nicholson and others have described drama as a powerful learning medium. They also agree that “learning takes place most appropriately when dramatic practices are contextualised” (ibid. p. 7). This means that the study of drama theory and skills are most successful when grounded in the exploration of ideas and values, for example looking at chosen issues from the viewpoint of various parties involved, and presenting these in performance. The context of an investigation in drama becomes more important if, as Nicholson suggests, “critical and creative practices are intimately connected” (ibid.), and this link firmly grounds drama practice within the culture being explored, and specifically the cultural aspects under critique, whether current or hypothetically set in a future context.

Students of drama do not usually work alone, particularly in a classroom setting: they investigate issues and present their creative work in group situations, allowing for responses from peers and the teacher in various capacities. As Nicholson (ibid. p. 9) says, “drama education provides a public forum for dialogue, discussion, debate and dissent”, even though at the very least the situation may be limited to part of one lesson, a few peers and a teacher. Participants and audiences, however they are combined, draw inferences from their involvement with dramatic content, and these may have varying impacts. McGregor et al. (1977, p. 24) succinctly describe drama as “an expressive process which is best understood through the idea of symbolisation and its role in the discovery and

communication of meaning”. This description highlights the importance of symbols in the creation of meaning, but the term ‘meaning’ itself is debatable. O’Toole (1992, p. 43) describes it thus: “dramatic meaning *emerges* – it is not laid down. It is a multiple and many layered dynamic. It is to a degree always negotiable, and continually renegotiable – and more than this, it is not always controllable”. It is also highly individualised and may be subtly different for each participant in the dramatic process, performer or audience; hence the potential for negotiation.

Meaning emerges not only during drama, but it may also be found elsewhere and laid bare for examination. Within the drama education process, students are encouraged to become “active makers, doers and thinkers” who should be encouraged, says Nicholson (2000, p. 9), to “interrogate and interpret cultural meanings”, rather than accepting the knowledge of others as fixed and unchallenged. This critical faculty, when allied to the creativity used in producing dramatic meaning, shows how useful a tool drama can be for social engagement and innovation in dealing with meaning in a larger context, which can include a futures context. Issues connected with the making of meaning assume importance when linked to political theatre and the influence of power blocs previously mentioned on p. 22. The production and interpretation of meaning have been viewed in contrasting ways. McGregor et al. (1977, p. 24) stress the student’s ability to become more confident in “communicating and exposing his views to others”, as a measure of educational worth. However, Johnstone (1979, p. 79) describes the weight of responsibility on the individual in the production of art: “Once we believe that art is self-expression, then the individual can be criticised not only for his lack of skill, but simply for being what he is” since the artist stands alone under the critical spotlight. Yet in the exploration stage of producing a performance, the influence of the group and the research material are both part of the input towards the final product. As well as this, the process of creating a script is only part of the creation of meaning for an audience. According to Vygotsky (1971, p. 235), only “one half of (theatre) belongs to literature”, and Zarilli, McConachie, Williams & Sorgenfrei (2006, p. 453) see “performance as at least the co-equal of the text” in the creation of meaning.

Wolff (1981, p. 136), sums up:

The author as fixed, uniform and unconstituted creative source has indeed died. Replacing the vocabulary of ‘creation’, ‘artist’, and ‘work of art’ with that of ‘cultural or artistic production’ ... cultural producer ... and ‘artistic product’ is no sacrilegious demotion of the aesthetic to the mundane. It is a way of ensuring that the way in which we talk about art and culture does not allow or encourage us to entertain mystical, idealised and totally unrealistic notions about the nature of this sphere, which the sociology of art has shown to be unacceptable.

However, she credits the author as “being the first person to fix meaning, which will of course subsequently be subject to redefinition and fixing by all future readers” (ibid.), some of whom will

not only read, but interpret and present to others in performance. Thus play scripts may be viewed as “cultural constructions”, rather than “literary works ... viewed as self-enclosed high art”, according to Zarilli et al. (2006, p. 453), who also emphasise

the differences between the modernist faith in the self-sufficient, unified text and the postmodernist insistence on resistant negotiations with the text. They help us see the differences between a theatre practice in which the play text is the source and controlling authority for all meaning in a performance and a practice that foregrounds the process of performance itself as a ground of authenticity (ibid. p. 463).

Dario Fo (in Farrell, 2001, p. 275), a playwright who won the Nobel Prize for literature in 1997, insists that “writing-plus-performance, or writing with a view to performance, provides the only standard by which drama can be judged”, and that “the word can become written only after it has been used, after it has been chewed many times on the set”. In the light of this more fluid ownership of artistic production, O’Toole (1992, p. 2) defines “process in drama ... as negotiating and renegotiating the elements of dramatic form, in terms of the context and purposes of the participants”. This negotiation includes participants not only in the production of written text, but also in the production of performance, particularly in an educational setting. O’Toole (ibid. p. 4) describes the separate functions of writers, performers, audiences, and others involved in theatre outside a school environment, but states that:

This is not so in drama in education, where those functions are subsumed in other functions and roles and another network of relationships – the real roles and purposes of people in school. This actually allows for greater flexibility through less primacy.

Thus drama in education may be seen as an even more open way of producing works of art, since the roles that are separated in the outside world, must of necessity be performed by whoever is available and willing (student or teacher, or at times, parents and friends). In productions, students may share the roles of writing, directing, stage management, technical design, costume design and manufacture, choreography, and others, with teachers or co-opted outsiders. In Wolff’s terms, drama production in schools truly is a group based ‘cultural production’. Thus the responsibility for making dramatic meaning is seen as resting with a group that functions within a cultural context, and a script is written by a student in conjunction with the teacher as co-artist and editor, as well as the performers who bring it to life in performance. Therefore the function of creating alternatives and the function of critique also rest with the group members with varying degrees of involvement.

In summary, drama has been described as a powerful learning medium, particularly when contextualised in the exploration of ideas and values. It also provides a public forum for debate within content presented, and in viewing such content, involved as it is in the discovery, communication, and negotiation of emergent meaning. This meaning is fixed in part by writers, but also by interpreters such as actors, designers, directors and so on. Artistic production is owned by

those involved in the process, and roles in this production are highly flexible, depending on circumstances in the classroom. The creation of dramatic meaning in its range and depth is the fundamental activity of drama processes. As has been discussed previously, this meaning relates to the forging of links between the individual and the social context, the building and mediation of individual and group identities, the construction of knowledge, and the development of the cultural context as a whole, including its future directions.

2.4.3 The Power of Drama – Political Theatre

Drama in education is necessarily embedded in a larger context; that of the arts as a whole, situated within society as a whole. The role of the arts, with particular reference to drama, then, is to be examined next, since the relationship between educational drama and the social world is a close one, with aspects that impinge on the study here. One aspect is that of purpose; the intent in the use of drama processes. According to Taylor (2000, p. 5) “it is vital that educators remember that the arts’ role through the generations has been to ‘chronicle the time’, to unfold the nature of our lives and the world in which we live”. As such, the arts have adapted to prevailing social conditions. Berry (2000, p. 18) gives the arts supreme importance in society: “Aesthetics are cultural representations and forms that define love, beauty, truth, justice, and dignity”. Thus, not only do the arts reflect conditions, but they are used to create and define those conditions. They also adapt their own nature to the demands of social change, as Vygotsky (1971, p. 259) explains: “Since the future has in store not only the organisation of new social and economic processes, but also the ‘remoulding of man’, there seems hardly any doubt that the role of art will change”. The process of creating drama should “embark on many truths and generate a flexible and transformative approach” according to Taylor (1998, p. 85), and this has happened in the past, as plays like “A Doll’s House” (Ibsen, 1879) were part of the transformation of attitudes towards female roles in Western society.

Esslin (1976, p. 17) notes that for sheer economy of expression, drama is not surpassed easily. It can “show ... several aspects of [an] action simultaneously and also convey several levels of action and emotion at the same time”. He states that

the theatre is the place where a nation thinks in public in front of itself. And in that context all sorts of matters assume political importance, for, ultimately, there is a close link between the general beliefs of a society, its views of sexual morals, and the political climate of a nation’ (ibid. p. 101).

Theatre holds a mirror up to society, acting as “an instrument of social innovation and in that sense it is an institution subversive of the *status quo*” (ibid. p. 104). As such, theatre and drama become an appropriate vehicle for developing futures thinking, in terms of suggesting the consequences of action taken in the present, exploring possibilities, presenting and debating alternative pathways,

and examining the issue of responsibility. Theatre can offer a venue for “testing of human behaviour” (Esslin, 1976, p. 2. 2), using the ‘what if’ premise. Esslin names Ibsen, Shaw, Beckett and others who not only aired social problems of the day but “worked (them) out” (ibid.) in their plays. Ibsen’s play “A Doll’s House” is a common choice for study in schools, particularly with regard to its early feminist views presented, far ahead of its time. The playwright Arthur Miller supports the use of theatre as a venue of public thought: “It is necessary that the public understand again that the stage is *the* place for ideas, for philosophies, for the most intense discussion of man’s fate” (1994, p. 17). Not only can it be used for sharing possibilities, but it can point out and illuminate the moral dimensions of such discussions, an essential component of social mediation. Miller (1994, p. 63) discusses the “tremendous growth in our consciousness of social causation” and says “It is not enough any more to know that one is at the mercy of social pressures; it is necessary to understand that a sealed fate cannot be accepted.” He places responsibility for human behaviour on the shoulders of the individual, and uses theatre as a medium of critique. His statement was made over half a century ago, but it resonates clearly today as humans exert environmental pressure on their surroundings. Miller (ibid.) suggests that humans need to be more aware of the consequences of action, and to take responsibility: “The question must begin to be asked; not whether a new thing will work or pay ... but what it will do to human beings”. He sees the need for writers to pose these questions in front of audiences, for their consideration of the consequences of any action under examination. Here we see Miller articulate the individual’s influence on society, and not only that, his perception of this as a duty, a responsibility, at least in the hands of theatre participants and characters in his plays.

The political nature of drama is evident on close examination. Esslin (1976, p. 100) underlines the strength of drama in that it gives a representation of reality, with audiences judging events for themselves because they happen in front of them. Bias is difficult to avoid, but if the playwright intends to convince the audience that his/her opinion is the only one to be taken on board, the performance is pushed into a corner. This can produce the opposite effect in the audience to what the playwright intended. Too clear propaganda can have an alienating effect on a superficial level, though at deeper layers a writer’s assumptions may lie unexamined. However, a well-written play will present both sides of an issue and the audience then has food for thought and discussion. As Esslin (in Trussler, 1981, p. ix) says, “good drama will always also give the other side a fair hearing, and as such displease the pushers of the party line”. In presenting the two viewpoints at odds with one another, the audience is offered the choice of sympathising with one or other of the characters as they react to whatever issue is affecting them, or at least understanding their problems through demonstration of the effects they have on the characters. Here lies its value for stimulating

debate. The use of drama for varied political purposes is outlined by Esslin (1976, p. 29): “In ritual as in the theatre a human community directly experiences its own identity and reaffirms it”.

Intentionally or not, drama functions at this deepest level. The theatre is therefore a place to examine that identity. Following on from this he states, “All drama is therefore a political event: it either reasserts or undermines the code of conduct of a given society” (ibid.). If drama is political, then the theatre is a place to examine ways of thinking which shape that conduct. Thus in terms of futures thinking, plays may be part of the armoury for social change.

Taylor (1998, p. 76) discusses how drama works in a qualitative dimension – outlining the creative possibilities and imagination that fictionalises possible experience and problematises it at the same time:

But surely the arts, especially the performing arts, are about challenging the conventional; they are about revealing disquiet, interrogating the subversive, and demonstrating the plight of those trying to find a voice in these troubled and unsettling times. Surely a key principle about drama and the arts is that they work on the affect, they penetrate our emotional condition, they open up experience for contemplation, and, if we are lucky, offer possibilities and alternatives for human action.

Here Taylor’s discussion suggests that drama has the potential to offer a service to futures studies in the pursuit of alternative meanings as well as overt political purposes. According to Taylor (ibid. p. 86), “the power of the art form is that it unsettles and disturbs, it raises and confronts consciousness”. He gives a rationale for the arts in education, as it is in “that unsettling disturbance ... that we have our great justification for the arts in education” (ibid. p. 87). The critical potential of drama is clearly articulated here, and is supported by Rayson (2000, p. 10), as she clearly lands on the side of the artists and educators [who] “ ... speak for difference ... [and] whose charter is with the people”. O’Brien (2003, p. 15), discusses the uses of the arts in supporting global economic and political entities, but also notes that it can be used to “provoke change. Drama action, theatrical experience, the doing and seeing – they are political activities and always have been. They have the power to critique through representation, subversion, and metaphor. Art is a weapon”. Drama can demonstrate this purpose, and articulate innovative purposes. One function of drama is looking ahead to illuminate and share possible futures. Miller (1994, p. 128) sees the continuity and influence of the present: “Prophetic theatre [is] an experience which widens [people’s] awareness of connection – the filaments to the past and the future which lie concealed in ‘life’”. He encapsulates the prophetic capacity of playwrights in suggesting they explore the basic question: “How are we to live?” (ibid. p. 61).

Seeger (1987, p. 82) notes the role played by

artists, (who) have always tended to be ahead of the times. They understand currents and trends in the beginning stages, and they find a voice and an expression for movements that might be locked in the subconscious of the rest of the population.

Esslin (1987, p. 172) confirms this: “Drama tends to exercise its most powerful and lasting moral impact by reflecting the attitudes of the more advanced groups among the population, exposing them to public outrage and discussion and thus gradually penetrating the consciousness of society”. An example of past and future filaments easily observed in hindsight is Ibsen’s play “A Doll’s House”, first published in 1879. At the time of its 1889 production in England, audiences were polarised with attitudes ranging from “widespread public hostility” to “a measure of vocal and influential support” according to McFarlane, (in Ibsen, 1981, p. ix) for Nora’s departure from her respectable middle-class husband and children. Ibsen had become the “most famous man in the English literary world”, according to William Archer (ibid. p. ix). He intended to foster debate: “I do but ask; my call is not to answer” (ibid. p. vi). His theatre was confrontational and controversial rather than propagandist in nature, offering a critique of society at the time, a way forward and a conservative response to this, in the one work. However, by presenting the issue in the first place, he assisted in opening the debate on the topic of feminism, creating a space for social and individual transformation. The Australian playwright Jill Shearer used the phrase ‘what if?’ in the 1960’s in the idea stage of her writing the play “Shimada”. Shearer (2002, p. 8) envisaged this future – “What would happen if two old warriors, a Japanese and a Queenslander were to meet? And what if there were some unfinished business, some lost honour?” At the time the play was first conceived this was not a common occurrence, as the newly established Japanese Consulate was setting up in Brisbane and anti-Japanese feeling was still strong in the community. The forward-looking aspect of theatre is evident in the two works, even though they originated in different centuries. Playwrights often look in to the future and create a new situation, exploring the effects of societal change. Rayson (2000, p. 7) defines a transformative purpose in looking ahead: “We have never had a greater need for the theatre to hurl itself into the public forum and play a role as a truth teller ... because the theatre is a place where there is real potential for galvanising social change”. She criticises the corporate model and corporate language in silencing other languages than business terminology:

theatre practice must engage with the public agenda or it will die. The best and brightest of our theatre practitioners have been obsessed by theatrical form for too long at the expense of content. What we need is a content-led recovery (ibid. p. 7).

She outlines a goal for drama – and the field of futures studies is well placed to provide a methodology and structure for articulating that goal. However, Esslin (in Trussler, 1981, p. x) warns about the “futility of expecting short-term results from political theatre”. He does emphasise the long-term effects on a “change of consciousness, the gradual *humanisation* of increasingly large

numbers of people”, noting the impressive results in the 60s and 70s, as the “subject matter, the language, and the social range of drama [had] been widened in [those] two decades”. He discusses the success in merging form and content for this purpose:

All ... fully imagined, fully felt, skilfully presented theatre – is deeply political in that it widens perception and consciousness, enables the audiences that are open to it to participate more fully in the lives of their fellow human beings, to develop empathy and sympathy with them,, understand their motivations, and comprehend the realities of social and personal existence (ibid.).

But he reminds us that theatre remains a minority art, although it has an impact on a larger scale through other channels, including “the side radiation of its influence by teachers and other opinion-forming elites” (ibid.).

In summary, the arts (including drama) have been described as having influence on defining and creating social and economic conditions in the long term, its role also changing to adapt to new conditions. As an arena of public thought, it can be used for the discussion of social causation and the attendant moral and political dimensions. In a drama production more than one viewpoint is usually represented, and if not, it becomes mere propaganda or advertising rather than exploration. All drama is thus political, affirming or questioning the status quo. In this capacity drama can be used to explore alternative futures, posing the question of how we are to live, looking ahead with a transformative purpose in content, rather than concentrating on theatrical form. Rarely do individual performances have a great effect; instead, they operate on long-term changes in consciousness, being used in this capacity by teachers and others despite being a minority art form.

2.5 Futures Studies and Drama

2.5.1 Futures Studies as Context for Drama

The field of futures studies is concerned with the nature, purpose, and processes of change. It recognizes that “the future will be what the human race makes of it because we have emerged as the dominant force on the planet”, and that “students can constructively participate in the change process” to “shape a desirable, viable future” (Queensland Senior Syllabus in Futures, 1998, p. 1). Futures education, according to Slaughter (2008, p. 24), is desirable for young people because it “provides the perspectives and understandings that provide a basis for many long term solutions to the human predicament: active foresight, sustainable cultures, stewardship of the Earth”. The introduction to futures may be facilitated by the use of concepts and tools described later in this section. They are not difficult to grasp; as Slaughter (ibid.) says, “the starting points for a futures discourse are simple, straightforward and well within the capacity of every young person”. Milojevic (2002, p. 39) sums up major features of the field based on “assumptions that most futurists share”. Among them are the notions that the future is not fully known and is not

predictable, and it is influenced by social structures and historical factors, human intervention and invention, and random events. The human influence involves values that shape visions of a future, visions that shape decisions made in the present, and these decisions affect outcomes later on. She describes a crucial contrast between the planning and design employed in early intervention, and a reactive approach with fewer options, seen in crisis management.

Milojevic (ibid. p. 37) states that: “there is a slow shift from futures studies as a business tool to strategically manage the future, to futures studies as a framework for social emancipation”, and it is in this capacity that there is a productive link with drama practice. Slaughter (1999, p. 83) warns against passivity in approaching the challenges of the future, and argues for looking ahead and integrating our understanding “into the present as a continuing cyclical process”. He (2008, p. 27) reminds us that “the 'bottom line' is that there is nothing inevitable about the journey of the human race from its origins in the distant past onward into the future”.

Slaughter (1995, p. 11) also offers explanations and a rationale for the studying of the future in that “rapid structural change tends to make many past assumptions, meanings and purposes redundant” and that “careful forward thinking is preferable to crisis management”. One feature of Slaughter’s work is his input as editor and contributor into the establishing of a Knowledge Base of Futures Studies, in which those new to the field can find ready access to core concepts, tools, and techniques.

Dator (2000), in his foreword to the Knowledge Base of Futures Studies, states:

‘The future’ cannot be ‘studied’ because ‘the future’ does not exist. Futures studies does not – or should not – pretend to study the future. It studies ideas about the future (what I usually call ‘images of the future’) which each individual and group has (often holding several conflicting images at one time).

He argues against concrete and exclusive prediction: “The future cannot be ‘predicted’, but ‘alternative futures’ can, and should be ‘forecast’”. Thus, one of the main tasks of futures studies is to identify and examine the major alternative futures which exist at any given time and place.” It is this identification and examination that is rendered possible by using various methods of theatrical presentation of the alternatives. According to Zarilli et al. (2006, p. 485), there are “junctures and disjunctures between cultures” as one field of content for theatre to play out the “dialectic between traditional communities and the forming of next-generation communities”. One outcome of this cultural meeting and exchange is syncretism, the blending of “different systems of beliefs, social practices, or aesthetics, from sources inside and/or outside of cultures”, and this has been happening at least since Magellan opened up the globe for trade and colonialism, if not before. Another outcome is the development of cultural hybrids in many areas, to the point where Zarilli et al. (ibid. p. 492) state, “hybridity is becoming a global norm”. This rapid development of hybridity and

cultural blending creates social situations which drama may be used to explore “in action and therefore (discover) ... practical implications”, according to McGregor et al. (1977, p. 32).

In summary, the nature of change and its processes is the ambit of Futures studies, and since change and its effects are accelerating, they become more worthy of study, needing understanding and management. There is agreement among futurists on the importance of basic concepts in the field, such as the impact of human intervention in many areas and the need for guiding visions and also a space for the articulation of alternative visions. The field has evolved from a strategic planning tool to include the area of social emancipation. Forward thinking and the recognition of alternative futures is recommended rather than crisis management. Among these futures is the pathway created when cultures become intermingled, creating a global hybridity of cultural practices and beliefs.

2.5.2 Exploring Possible Futures – Tools and Concepts

There are some basic tools and concepts for futures work, used by futurists and described here by Slaughter (1995). Timelines are readily made or accessed by students, and the ones used in futures work can be represented as a horizontal Y. Slaughter (ibid. p. 55) explains that “the horizontal axis represents the past, the two diverging axes represent preferable and likely futures”, and the point at which they diverge is usually set at the present. However, there may of course be many more axes as there may be many more future options or possibilities represented for the teacher’s purposes. Each possibility may have a single axis.

Futures wheels are similar to concept maps. Slaughter (ibid. p. 176) describes them as:

A simple, but powerful futures technique. A possible future event is placed in the middle of a sheet of paper. A ring of ‘first order’, or immediate consequences is then derived, step by step. Once this is completed, a ‘second order’ ring is derived from the first. And so on. The futures wheel therefore depicts an expanding ring of consequences. Futures wheels are very useful for drawing out people’s ideas and outlooks. A very useful teaching tool with a wide range of uses and applications.

Futures wheels may be based on the examination of trends, or noticeable tendencies in any given area, such as Internet usage, population figures, sales of any items the students research, weather patterns, and so on. Backcasting (Slaughter, 1995, p. 164) is “a futures method in which a particular future scenario is identified in some detail. Its origins and lines of development are then carefully traced back to the present”. Backcasting may be traced on a timeline that goes back to the present through events that are logged on the timeline. In the unit under investigation, the timelines were a single line, since the students were working backwards from a decided future towards the present. The term ‘social invention’ (Slaughter, ibid. p. 187) refers to “any intentional act that seeks to make new social arrangements in order to solve a problem or extend boundaries. [It is] seen as a counterbalance to technological innovation/invention”. Once students are familiar with this term,

they are more able to see that social entities and processes they have taken for granted, are actually constructions subject to scrutiny and critique. Having been familiarised with specific trends, timelines, futures wheels, backcasting, and social inventions, the students are equipped with sufficient knowledge to pool their research and ideas, building a scenario, a “self-consistent picture of the future or an aspect of the future” (ibid. p. 186). Slaughter (ibid.) labels the scenario as “one of the most productive and durable of all futures tools with a wide range of applications”.

2.5.3 Presenting Alternatives – Modelling and Scenarios

Slaughter (1991, p. 98) describes “one of the problems to be faced if we want to implement foresight at the social level. How can future possibilities be made *real* enough to stimulate present-day responses”? One way of examining alternatives is to link various well-researched possibilities (asking ‘what if?’, using a futures wheel) with likely consequences to create a scenario (as described above). Ogilvy (2000, concluding para.), writes of scenario planning and the team approach to much futures work, treading a path “between rigorous research and science fiction”. He argues that

Scenario planning is a crucial tool for playing the biggest game in town: the shaping of human history. It provides a medium for sorting our hopes and our fears and hence is a medium for investing our plans with our values. Because scenario planning allows groups of people to collectively deliberate over the possible consequences of their collective choices, such planning turns out to be a medium for collectively choosing our course toward a better future

Judge (2000, Conclusion section, para. 4) articulates this need:

A marriage, if only of convenience, needs to be negotiated between the role of model and metaphor. Global modelling has proven inadequate to the challenge, and there is now a desperate search for unifying imagery - if only for media sound-bites. Models need the inspiration of richer metaphors. The use of metaphors needs the discipline of modelling.

This need is echoed by Berry (2000, p. 82): “in order to reconstruct our world, the responsibility is to reissue and rework our metaphors”.

Slaughter (1991, p. 69) gives an outline of a critical approach towards dominant discourses and suggests that stories are “powerful exploratory devices” that are “used to explore many aspects of human futures in ways not accessible to reason, analysis or the techniques of futures research”, although they may of course be solidly based on research. Stories are able to use leaps of imagination in presenting alternative versions of the future, and using characters and situations that juxtapose contrasting discourses. They can be used in the current transition of cultures that is sweeping societies, as a way of participating in the “transformative process involving breakdowns and renewals of meaning” (ibid. p. 81), as they are shared by audiences and story presenters. Slaughter (1999, p. ix) stresses that “to begin to grasp the futures dimension, in all its symbolic and practical richness, is to begin a process of discovery and recovery”. This could be assisted by

working on the “symbolic grounding of all futures work [that] has been widely ignored in favour of methodologies” (ibid. p. vii). And symbol is one of the basic ingredients of drama.

Judge (2000, Developing a Metaphoric Language section, para. 1) explores the functions of metaphor and categorises types of metaphor. He suggests their uses in framing a vision of the future, and more – “It is therefore possible to make a case for the exploration of the insights that policy-making may glean from the process of poetry-making. This can be extended to music and, more speculatively, to the other arts”.

Judge (ibid. para. 3) asks: “What would it take to develop a coherent metaphorical language able to reframe many of the issues and constraints with which individuals and societies are faced?” The theatrical process in teaching scriptwriting requires the exploration of metaphorical language. Indeed, perhaps Judge takes this into account as he states: “More challenging is the possibility of deliberately building up a metaphorical language, if only for specialised purposes” (ibid. para. 4). Judge (2000, Conclusion, section, para. 3) suggests that “ways should rather be sought to develop the conceptual scaffolding and flexibility that they [metaphors] offer for framing the future, especially in facilitating the emergence of new and more sustainable forms of social organisation and responses to problems”.

At this point the usefulness of drama in providing a response to the above question can be outlined. Drama is particularly valuable in terms of its potential to make rich, layered, concrete visions of the future through performance. The theatrical process is, as Esslin and Miller suggest, an ideal testing ground for such metaphoric experiments. As Esslin (1987, p. 163) says: “metaphor and symbolism inhere in the very nature and fabric of drama. The stage, or the framed window of the screen, are themselves metaphors for the world”. The symbolic grounding suggested by Slaughter and illustrated by Miller is explained by O’Brien (2003, p. 15):

Drama is metaphor – it is representation – it is not real life. It is art. It is this aesthetic that not only allows us to understand ourselves but to glimpse and experience the transcendent – the Kantian divine. And if not that, then the immanent, what we might become. What are the narratives that take us there? They are not those that control experience but rather those that can expand it. Even if art critiques the real, surely the underlying premise is the ideal or at least the universal.

O’Brien (ibid. p. 13) notes the need for using the arts as ““a powerful tool ... [for]...community regeneration”. Seger (1987, p. 104) describes the overt working at the level of metaphor and myth: she is a script consultant who outlines the necessity of consciously working at this level in order to deepen the meaning contained within a movie script. She suggests that “many of the most successful films are based on ... universal stories” which succeed because they have an appeal that works at the layer of myth and audiences identify with the “growth, development, and

transformation” that are common to “the basic journey we take in life” (ibid. p. 93). Seger states that working at the level of myth enriches its function on many levels with an audience. She suggests that the most successful stories in terms of audience appreciation function at the mythic level where audiences experience archetypal human and social processes. This may in part at least, provide a coherent metaphorical language Judge is seeking. If Seger’s universality of myth applies, theatre can entertain and deliver content of depth at the same time. Rayson (2000, p. 11) takes a broader approach to content, suggesting that drama can deliver at all levels, and can offer challenging ideas at those levels as well: “If anyone tells you that populism and intellectual rigour are mutually exclusive then they are wrong”.

In summary, one problem of debating alternative futures is that of making them real enough to elicit a response. Global modelling requires accessibility for debaters to work with images that are solid enough, even if only hypothetical. A metaphorical language is suggested, and the dramatic languages with their inherent use of symbol and metaphor, can be used to present layered concrete images rich enough to grasp and discuss. These images can work at different levels at the same time, presenting concrete action informed by mythic processes. This layered working is possible within a populist approach to writing and presentation of content that is both entertaining and challenging. But where are the ideas and visions of Judge’s new forms of social organisation to be found? Milojevic describes a visionary field that produces a range of futures, desirable, undesirable, and in combination, including the issue of who actually desires such futures. She and others examine the phenomenon of utopia and its management.

2.6 Future Visions in Contest

2.6.1 Utopia and Dystopia

Milojevic (2002, p. 45) describes a commonly held interpretation of the term ‘utopia’ as an idealistic version of the future, but this idea is often held to be unrealistic at the same time. Klaic (1991, p. 198) mentions the “human need to conceptualise the future in utopian terms”. The term ‘dystopia’ refers to the opposite, an undesirable version of the future. The third term, ‘eutopia’, describes a good situation, though not perfect. And there is yet another kind that simply describes a future as different or diverse; this is known as “heterotopia” (Milojevic, 2002, p. 53). Klaic (1991, p. 6) discusses the presentation of utopias as he examines the plots of drama set in the future. He reinforces the notion of drama as a vehicle for public debate and “theatre as a medium in which issues of great importance, concerning the collective destiny of humanity, are discussed”. He describes the stage as having “always been a laboratory of utopias, a place where utopian ideas can be invoked and acted out” (ibid. p. 198), continuing the metaphor of experimentation, in which the theatre is “an ambiguous medium of appeasement and critique, a social and aesthetic domain of

escape and subversion where personal visions and collective values meet, clash, and reinforce each other” (ibid.). Utopias, and their labelling and use, vary according to agency in power structures; that is, who successfully creates the utopia (and controls the conditions for its implementation), and whose utopia is successfully marginalised and discounted.

2.6.2 Utopia and Power

The universality of human preoccupation with the future is described by Milojevic (2002, p. 2), stating that: “Individuals, communities and civilisations all have their own ... assumptions and visions about the future”. According to Klaic (1991, p. 198), “to liberate the conceptualisation of the future means to enlarge the freedom of thinking and dreaming in the present” – a notion which implies that a lack of freedom exists in this area. And indeed, Milojevic (2002, p. 8) describes some constraints that surround thinking about the future, in that power exists and is controlled where “futures ideas, images and visions’ are created. Dominant social groups tend to naturalise and normalise visions that suit their purposes, and they create and promote these ‘hegemonic visions’”. These visions are made and shared in various ways, and the ways relevant to this thesis are the dramatic arts which “have particular approaches and conventions that construct meanings and produce conditions of power” according to Berry (2000, p. 43).

One function of utopia is escapist, as an “antidote to the dissatisfactory reality and to the ideological pressures to obey, conform, and go along with the prevailing social ideas and values” (Klaic, 1991, p. 198). However, a more active stand may be taken, as Berry (2000, p. 69) suggests that the arts have a task: and that is to “reveal and identify ‘power’” in everyday life. She warns that “without tension, without resistance or challenge” to dominant powers, to “the familiar, to the taken-for-granted, the arts and cultural studies are mere pretensions”. Berry (ibid. p. 64) suggests drama as “an excellent site for a poetic reconstruction of the social world”, and names poets for their ability to “deconstruct old discourses to create new ideas and structures”. In some cases, a hegemonic vision for the future is seen not as a utopia, but a realistic version of what the future ‘will’ be. Milojevic (2000, p. 52) states that this is due to the “greater capacity/more power to control the discourse” that dominant groups possess. Furthermore, dominant groups label alternative futures as utopian, “and by definition, unrealistic, naïve and impossible”, since it is in their interests to do so.

Thus the task Berry outlines for arts and cultural studies is clearly reinforced by Milojevic (ibid. p. 85):

While discussing mainstream/hegemonic, counter and alternative discourses it is important to first de-mask alleged ‘realistic’ futures that are championed by dominant social groups. That is, these futures should be seen as emerging from particular utopian discourses, rather than from some universal and neutral space. For example, capitalism and globalism in many ways continue a particular tradition

within the west. This tradition focuses on expansion, unlimited supply of material goods and successful control of natural and biological processes.

Cyber-utopia is seen as realistic, and so is the utopia of free and open markets. Both are promoted as the main ways forward and have become hegemonic images of the future. They form 'rationalistic' and 'realistic' futures discourse where discussion about the desired is taken out of the equation. Instead, *realistic* futures subtly promote implicit assumptions about the nature of future society (high-tech, globalised) and impose these views on other futures discourses. All other discourses about the future are made to adjust to and negotiate with these, arguably, most likely futures.

Milojevic (ibid. p. 57) describes fundamental beliefs associated with the capitalist/globalist discourse; solid faith in the problem-solving ability of technology, and the growth of materialism. These are goals formed by what she calls the "colonisation of knowledge by the dominant (western) perspective". Following her description, the goals are not seen as utopian, but realistic according to the capitalism/globalism discourse. Milojevic (ibid. p. 93) suggests that "what is considered utopian and what are considered 'real futures' are in fact social, cultural and historical constructions". Thus it may be argued that dramatic performances have, and have had, their part to play in the cultural milieu, adding substance to such constructions through public performances that involve and display aspects of these constructions. In the same vein, Klaic (1991, p. 49) points out that 'the same predictive play could be judged as utopian and dystopian, depending on the standpoint of the observer and his or her position in time', either supporting or challenging the status quo. There are, however, utopias presented to the public through popular culture, according to Klaic (ibid. p. 69), who labels them 'pseudo-utopias' and explains their "prominent role in the shaping of popular notions about the future". He states:

Utopianism in its most trivial form, reduced to the announcements of a banal, conventional idyll, remains the turf of the mass culture – stylish and trendy, yet at the same time bland and conventional. It manages to preserve its share of the market by being pleasing, agreeable, and uplifting ...

Utopia is cheapened and vulgarised to fit a limited number of massively distributed formulas. In Western consumerism, it carries the messages of proper life-styles, material abundance in an idealised family life, and an apology of the free enterprise system in its corporate variant.

Another kind of utopia becomes an 'escapist fantasy' that assists in avoiding the addressing of real-world problems and ways of dealing with them. Klaic (ibid. p. 5) labels this a "perfectionist obsession that restrains and restricts the possibilities of change, instead of serving as a liberating tool of change". But if they are used as a tool of change in a wider arena, Grey (2007, p. 19) warns us that these "utopian projects" are "products of a view of the world ... that believes political action can bring about an alteration in the human condition". He notes (ibid.) the "disastrous consequences" that can occur with a political manifestation of this perfectionism and the notion that "society could be organised around a single conception of the good life", citing the Soviet regime as an example of this. Klaic (ibid.) discusses the nature and function of dystopia, a "gloomy paraphrase of utopia and the last refuge of utopian hope". The most spectacular versions of this

include “fashionable catastrophism, the mass-marketed apocalypticism, the fear/horror/danger supermarket of the mass culture: sci-fi myths and iconography and more plausible, earthly disasters” (ibid. p. 69) and these are constantly produced in fiction, film and television. Their function, he argues, is to

strengthen the status quo, to make the unsatisfactory, but familiar, reality reassuring and ultimately acceptable despite its flaws; these popular themes compare the present state of affairs, as bad as it might be, with the dangerous, threatening otherness of tomorrow (ibid.).

Thus pseudo-utopias and dystopias can be used to support the mainstream discourse, fortifying “the validity of the present against all possible and threatening change” (ibid. p. 5).

This trend has been noted by Slaughter (1991, p. 115). He describes an established pattern prevalent in responses to current media representations of the future in that “the future becomes fearful ... because it has been represented in ways which are disruptive and incoherent”, particularly in films. These notions have appeared in current popular culture, on websites devoted to movie clichés. According to forums.premiere.com (2004), “in films set in the future everyone is somewhat depressed. If they’re not then they’re insanely happy and that’s a sure fire sign that something is terribly wrong”. The bmonster.com site (viewed June 26, 2007) enlarges this film setting: “the future will be bad: a dystopic, nuclear wasteland with lots of people living underground. There’s no other possible outcome”. The accuracy of such statements is clearly debatable, but their existence suggests that this theme is not uncommon.

Slaughter (1991, p. 119) outlines attitudinal difficulties experienced by young people, who

continue to have fears about the future. They worry about unemployment, family breakdown, personal security and overall life prospects. These fears arise in the context of wider concerns about the state of the planet, and, in particular, long-term environmental degradation.

Klaic notes, however, that dystopias function in other ways. They can act as a brake or system of checks and balances working on the utopian vision, as a warning on the excesses and dangers which it is capable of creating. If, as Klaic (1991, p. 70) suggests, dystopia is a “counterimage of utopia, now compromised and distorted”, it is also, because of this, a “generator of new utopian speculations”, and as such it “transcends both utopia and its own sinister vision”. However, on the whole, Klaic (ibid. p. 6) states that “The ultimate consequence of the dystopian vision is the diffusion of the predictive perspective; its dismantlement appears as a precondition for the emancipation of the concept of the future from both ideological and utopian clichés”. Klaic (ibid. p. 69) adds that “the ideas of the future in twentieth-century literature are expressed in more dystopian than utopian terms”, and this is a powerful tool for maintaining a dominant discourse since “dystopia is deployed in the service of various ideologies”, although dystopias can also be

utilised “for their critique”. But also, “if it shocks or frightens, it may also help imagine the future in a fresh and original manner, beyond the dystopian possibilities sketched out in the play” (ibid. p. 70). There is thus a reactive potential in the repulsion of negative viewpoints within dystopias. Grey (2007, p. 19) sees the value of the balancing aspect of dystopias, noting that in political life, the “dangers of utopianism are denied” and

Now ... it is believed that there is nothing to stop humans remaking themselves, and the world in which they live, as they please. This fantasy lies behind many aspects of contemporary culture, and in these circumstances it is *dystopian* thinking we most need.

Milojevic (2002, p. 8) notes that once the discussion “about power and about the existence of hegemonic ideas and visions about the future” begins, then also there arise “issues of resistance, social change and transformation”. It is useful to open up the definition of future visions to include more than the term ‘utopia’; hence the term ‘eutopia’ as an improvement, albeit flawed, and ‘heterotopia’ as pluralistic or other. As Milojevic (ibid. p. 56) points out, the implication is then that no utopia holds “the final solution”. Grey (2007, p. 210) advises the avoidance of extremism in the political arena, stating that: “at its best politics is not a vehicle for universal projects but the art of responding to the flux of circumstances”. Klaic (1991, p. 198), too, warns of the danger of self-delusion as any utopia has the “potential to become an ideology in its own right”; yet he sees it as a “precious refuge where individual imagination can toy with the issues of the collective future”. Milojevic (ibid. p. 381), views utopia as more than just a ‘refuge’, however. She emphasises the power of utopia in creating alternative futures, but adds that it is necessary to include critical discussion of both “hegemonic and alternative future visions; that is what is utopian, dystopian and eutopian” differ according to one’s history and discourse. Furthermore, she sees a vital aspect in the “articulation of alternative social and educational futures discourses”, and that is to “destabilise a hegemonic vision and question its monopoly on the future”. Milojevic’s (ibid. p. 3) premise is that “epistemic changes do not just mirror changes within society, but help bring about resolutions, policies, and actions. Or, alternatively, discourses can help maintain existing hierarchies”.

In summary, versions of future alternatives may be labelled as positive, negative, realistic or idealistic, etc., according to who applies the label. Power blocs support or undermine the categorisation of alternatives, as do the less powerful who propose challenging alternatives. The arts are a site for these contesting visions, created by artists of differing persuasions. Thus knowledge in the form of the arts (including drama) may be colonised by hegemonic forces. The creation and sharing of dramatically presented images of the future is as politically charged as many other aspects of communication, with potential to support or suppress change, or carry out both functions in the same event, according to the shaping required. Utopian and dystopian visions are varied in their effects, depending on who creates these and who views them. Extreme visions of futures carry with

them assumptions of totalitarian coverage that do not allow for alternative futures to exist at the same time, and thus encourage either a completely ideal image of the future worldwide, or utter disaster worldwide. In this black or white way of looking, there is little space for a variety of possibilities, many of which may be just as likely to occur at the same time as each other, and even in the same place. This simplistic way of looking at the future may be useful for the maintenance of hegemony. However, the political and cultural climate does not always consist of clear-cut and disparate forces; rather, a mingling of these has over time added a measure of doubt and uncertainty such that dramatic meaning has perhaps lost some potential to influence change. On the other hand, the same doubts and uncertainties allow a greater freedom to explore alternatives to hegemonic ideas and visions that are themselves beset by doubt, as outlined by Milojevic, above. The cultural climate that has these features is discussed next.

2.7 Future Visions – the Freedom to Play with Ideas

2.7.1 The Postmodern Viewpoint – Freedom and Indecision

Another mode of thinking comes into play when attempting to discuss social transformation. It requires thought about what kind of transformation, and whose preferences for any such changes need to be considered. The postmodern viewpoint requires the inclusion of ‘multiple sites from which the world is perceived and theorised’ (Milojevic, 2002, p. 5). Milojevic notes that if multiple sites are included in the postmodern perspective, then it follows that the future is also seen in multiple ways. Thus projection into the future is contestable, since the viewpoint of the predictors may not mesh, and their discourses and assumptions come from different backgrounds, dominant and alternative, with different histories. This leads to the possibility of clashes between viewpoints, since there is a choice and the future is not ‘inevitable’. Discourse and difference exist in ideas about the future, as in any other social arena, and in definitions of reality itself (ibid. p. 7). There is a degree of freedom available with this acceptance (in theory at least) of multiplicity of views, and since the method of inquiry into dominance, hegemony and resistance also includes the deconstruction of assumptions found within discourses. It is possible to pull apart ideologies to see their components and how they can function together for various purposes. However, the freedom to deconstruct without articulating “desired visions of the future” is considered by Milojevic to be problematic, since without these visions there is little possibility for social transformation (ibid. p. 11).

Klaic (1991, p. 68) is concerned at the tendency in modern art to use

various strategies and gestures of self-effacement and attempts to diminish the role of the artist in the creative process – or attempts to eliminate him altogether by abandoning intentionality and the idea and communicative value of the work as an autonomous artefact, in addition to limiting the scope and duration of its impact, even its very existence. Along with these tendencies goes a sharpened awareness

of the impotence of art in relation to existing reality; earlier illusions that the power of art could shape, in any decisive manner, the surrounding reality have been largely abandoned. If the futuroplastic capabilities of the work of art and its mythopoeic power are seriously questioned, it can hardly be expected that it will promulgate utopian dreams.

However, Wolff reminds us that “authorial dominance” in creating a text may have waned, but the author still “retains a central relevance, both in relation to the meaning of the text ... and in the context of the sociological understanding of literature” (1981, p. 136). Thus the author can ‘reclaim’ space that has not been denied, but essentially redefined to include influences and audiences in the production and meaning of art. For example, Harwood (1984, p. 204) suggests that “one of the contributions actors make is to reveal the manner, the taste, the favourite modes of expression, of the times they live in”. Esslin (in Trussler, 1981, p. ix) aligns with Klaic’s second point on the perceived “impotence of art” to some extent, adding that

as any thorough study of political theatre in the past clearly shows, plays are not very useful as short-term tactical weapons in the political struggle; but they are immensely powerful in establishing long-term, decisive changes in consciousness – lasting political results.

The possibility that political theatre may still have these effects is debatable, although new forms of theatre are constantly evolving, demonstrating theatre’s adaptable nature. Thus it has potential for catering to the current needs of various stakeholders.

Klaic (1991, p. 70) mentions an uneasiness about the future that is linked to the ubiquity of dystopias in popular culture, adding that any lack of optimism is also partly due to the “post-modernist obsession with the quotes and paraphrases of the preceding styles and aesthetics, the widespread recycling of artistic traditions and their accomplishments” as well as misunderstood pronouncements about the ‘end of history’. This lack of certainty and unease is part of the postmodern condition, but becomes a positive factor in the freeing up of reconceptualising utopia “to include flexibility, questioning, and the work in progress”, according to Milojevic (2002, p. 55). Thus she advises that a postmodern utopian project should include “conceptual components which sanctify self-doubts, openness and dissent”; importantly, there is a “shift from understanding utopias as ‘perfect societies’, to utopias that are marked by self-doubt and questioning” (ibid.). These less than perfect societies are termed ‘eutopias’ are intended nevertheless as an improvement on current societies (ibid.). There is therefore space for future visions of different origins and perspectives; not only hegemonic ones labelled as ‘realistic’ by dominant groups, but alternative ones that are not to be seen as “inferior or naïve” but as “equally valid discourses about the future, as simultaneously real, imaginary, desired and feared” (ibid. p. 53).

In summary, the postmodern condition involves unease and confusion, cultural blending, perceived impotence in artistic endeavour, deconstruction of certainties and a prevalence of dystopias.

However, its value lies in the opening up of possibilities via raising questions about the validity of hegemonic futures discourses, offering multiple alternatives that challenge accepted visions, yet include doubt and uncertainty. Thus the postmodern perspective has value for informing political theatre, opening up space for creating visions of different futures, with the proviso that critical space is included for engagement with those visions.

2.7.2 Comedy, Play, and Distance

As mentioned on p. 14, O'Toole's advice that drama may usefully be viewed as a playful activity, allows for the engagement in ideas without the pressure of direct connection to any great impact on the surroundings. Turner (1986, p. 168) expands on this: "Play can be everywhere and nowhere, imitate anything, yet be identified with nothing". He adds, "there is no sanctity in play; it is irreverent and is protected in the world of power struggles by its apparent irrelevance and clown's garb" (ibid. p. 170). Play may thus be regarded as an activity that is not to be taken seriously, and when linked with humour, another aspect of communication that does not ask to be gravely regarded, a distance is created among participants and observers, between the real world and a world of fanciful ideas and actions. Playfulness and humour are to be found in comedy performances in drama, and their success may be judged by smiles and laughter from the audience. In viewing a comedy, Mast (1973, p. 15) refers to the audience's roles as "detached, laughing observers" with the maintaining of an "essential comic distance" which separates the audience from the need for empathy. He explains that "this detachment allows our intellect to roam over comedy's events and characters, enabling us to make connections, see parallels, become aware of ironies, perceive contradictions, consequences, causes and effects". He notes the similarity of this detachment to the alienation theories of the playwright Bertold Brecht, stating that "Brecht's theory of 'Epic Theatre' is essentially a comic theory", adding that "many so-called Brechtian films ... are much less 'Brechtian' than [Charlie] Chaplin's comedies" (ibid.). Mast (ibid. p. 19) describes the paradox of light-hearted humour and serious intellectual content in the one comedy event as difficult to accept "unless I postulate (as many theorists have) that laughter is itself a physical-emotional response produced by intellectual recognition. The intellectual basis of comedy's emotional effect (laughter) is precisely what gives it its power as an intellectual tool". Fo (in Farrell, 2001, p. 257) adds: "Laughter denotes a critical awareness; it signifies imagination, intelligence and a rejection of all fanaticism". Rame (ibid. p. 199) uses the same "pitiless exposure of a society by means of laughter" in her writing and performance, stating that "I have always wanted to make people laugh while thinking, and to make them think while laughing".

Comedy is an intellectual tool for which Berry (2000, p. 21) also sees a critical purpose. She describes uses for the comic devices of "irony and parody (that) seem initial ways to open cultural

constructions for interrogation”. A more extreme function, compatible with Fo’s theatrical style, is described by Mast (1973, p. 320): “from the beginning, comedy has been bent on destruction – of objects, egos, social assumptions, society’s leaders, and the goals of society itself”. Berry (2000, p. 131) uses a less confrontational term that still goes further than ‘opening’ cultural constructions for questioning. She speaks of actually ‘dismantling’ modern cultural constructions, made possible by the “ludic (ridiculous) yet serious and rigorous distancing of the dramatic arts” that “provides a safe space” for the process. She further recommends that “a playful, ludic, risk-taking, creative environment is necessary, as well as practices informed by contemporary theories” (ibid. p. 28). Not only may the activity of playing be used for challenging society at a distance, but in the same light mood, it may be used in the suggestion of construction, although again at a distance, in theory only. Turner (1986, p. 169) describes it thus:

Play, like other liminal [interstitial, betwixt-and-between all standard taxonomic nodes] phenomena, is in the subjunctive mood. What does this mean? The subjunctive designates a verb form or set of forms used in English to express a contingent or hypothetical action. A contingent action is one that may occur but that is not likely or intended. Subjunctivity is possibility. ... Yet it may happen that a light, play-begotten pattern for living or social structuring once thought whimsical, under conditions of extreme social change may prove an adaptive, ‘indicative mood’ design for living.

This ‘indicative mood’ relates to a future ‘design for living’, and Turner’s argument describes how ideas for the future may be offered as a humorous alternative, yet contain the seeds of a new way of life that may be taken up seriously, if and when needed. Futurist James Dator (2000, para. 5) makes the notion firmer, saying that “any useful idea about the future should appear to be ridiculous”, describing a pathway to change that includes both strangeness and usefulness, yet employing a light humorous touch with the word ‘ridiculous’. Berry (2000, p. 6) suggests that these ideas and designs may be put forward because “the dramatic arts grant us the promise of exploration and playfulness, with possibilities, with a sense of seriousness, and also with a ludic temperament” which may assist in avoiding the appearance of threatening the status quo. Yet the novel ideas are still there, and as Turner (1986, p. 168) says, “although ‘spinning loose’ as it were, the wheel of play reveals to us the possibility of changing our goals and, therefore, the restructuring of what our culture states to be reality”. Berry (2000, p. 41) also reiterates the importance of “the dramatic arts as cultural studies” [that have] a part to play in that reorganisation and creation of actions that move us toward a postcritical world – a ludic dance with ideas and possibilities”. The postcritical world Berry refers to ‘would accommodate and mainstream all people’ (ibid. p. 64). Dame Athene Seyler, a comedy player of the English stage, notes the “health-giving properties of laughter”, and describes it as “a kind of spiritual antiseptic” with the ability to “act as a mental tonic” and “preserve balance in emotional crises” (1958, p. 1). Its value may thus be appreciated if applied to theatre in its conjunction with futures work, potentially mitigating in part at least, the effects of an over

abundance of dystopias in popular culture; the “disruptive and incoherent” futures that Slaughter partly blames for the fears that he sees in young people towards the future. Schonmann (2006, p. 6) supports this opinion, advising that “there is a need to provide the child with positive models and a feeling of optimism” in theatre for young people.

According to Boal (1995, p. 25), dealing with the future as a topic creates a “movement forward in space and time (which) is, in itself, therapeutic, since all therapy, before proposing the exercise of a choice, must consist of an inventory of possible alternatives”. The therapeutic aspect of looking forward may be assisted by including light, humorous versions of these alternatives, as well as a serious examination of choices. It is possible to develop a broad spectrum of ideas and ‘light fancies’ to choose from or reject (thus showing the opposite as viable, potentially at least). Teachers can extend alternative possibilities beyond clichéd futures cartoons with flying cars, or at the very least critique such technological Western utopian visions with humour and practicality.

In summary, humour and play have considerable potential in the encouragement of ‘playing with ideas’ in the futures field, exploring alternatives that may seem ridiculous at the time, yet have thought-provoking possibilities for further development. Comic distance renders new ideas apparently ineffective if presented lightly and in a humorous setting, yet they still exist in the mind of the audience and the public domain, to be food for subsequent thought and debate. Lightness, humour and optimism may also counterbalance the depressive effects of the wash of prevalent dystopias. Laughter has an intellectual basis, and shows a critical awareness that is valuable in the assessment of utopias with their tendencies towards perfection and possible fanaticism. Comic devices such as irony and parody also assist in the interrogation of culture. Looking forward may be carried out in a variety of moods, and a humorous one has much to offer young people if their engagement with their futures is to be more positive than the images offered by the mass media that wield a “distinctly negative influence”, according to Slaughter (2008, p. 24). A comic approach can puncture the inflated idealism of utopias as well. Totalitarian future visions of either extreme emotional flavour are well tested by humorous examination that then creates space for alternative balanced visions (eutopias and others) to be examined.

2.8 Futures Theatre – the Practice and the Possibilities

2.8.1 Drama for Critique and Cultural Engagement

Berry in her work “The Dramatic Arts and Cultural Studies” (2000, p. 36) outlines her purpose as bringing “critical cultural studies and the dramatic arts into dialogue; in the long run, to evoke critical thinking practices in our everyday lives”. She states that “one of the first premises with which artists must work is to agree that the theory and dramatic arts approaches they encounter are

a means of interrogation” (ibid. p. 34). This interrogation takes place via a simple tool: “the main strategy that cultural critics use is the question” (ibid. p. 132), and the workshop for this tool is a drama teaching or performance space, in which “drama can be a safe, experimental haven for reimagining the social world” (ibid. p. 65). Drama is also given major importance as Berry (ibid. p. 96) describes “the project of the dramatic arts” in theory and practice that “becomes one of how to institute actions and structures that reorganise the world. Drama as cultural studies has a part to play in that reorganisation”, since they offer “agency for variations on the taken-for-granted cultural constructions that are marginalising and exclusive of different voices, experiences, and histories that do not fit with the dominant ... structures” (ibid. p. 37).

Part of drama practice involves being “story-makers and story-listeners” in a process where “classrooms become sites for story-telling, story-responding and story-creating”, according to Taylor (2000, p. 85). The stories may be utopian, dystopian, or eutopian, offering critique by comparison or contrast. He explains that drama praxis for those involved “denotes the action, reflections and transformations of people as they engage with one another” that “should help people create a just and better world” (ibid. p. 6). Drama education, according to Nicholson (2000, p. 9), “is a place where difference, and the limits of difference, might be negotiated and explored”. She advises that “a culture of participation in drama, where students are actively engaged in their own learning, is one way to challenge the kind of passivity which is sometimes associated with consumer culture” (ibid.). This is the kind of consumer culture described previously by Klaic; the pseudo-utopias and dystopias that encourage acceptance of the status quo. Nicholson (ibid.) suggests that “drama education offers one way to encourage all students to become active makers, doers and thinkers. Indeed, it is the interrelationship between critical thinking, cultural praxis, and creative practice, however differently emphasised, which characterises much forward-thinking drama teaching”. Heathcote, in the introduction to Berry’s (2000, p. xvi) book, supports Berry’s notion that “informed, analytical, culturally sophisticated, and interrogatory-minded children can and should be assumed to be responsible and fully able to share in the development of the affairs of humankind”. She states: “I’ve been interrogating human events ... with small groups of students ... using *stewardship* as my paradigmatic educational stance”. This notion of caring and responsibility is a useful one to adopt in conjunction with Boal’s suggestion of the ‘therapeutic’ aspect of drama that looks to the future.

Thus stewardship is used in a drama classroom, and the same notion may logically be applied to theatre outside an educational setting as well. It may involve modernism, or the postmodern, or Kershaw’s radicalism. Theatre of stewardship may involve utopias as ideal societies writ large, dystopias with their attendant problems, or eutopias that are flawed but desirable. It may involve far

distant futures, or theatre of the near decades, or closer. The Greek word ‘conta’ means near, or nearby, and added to the suffix ‘topia’ (even though this is correctly a plural word, ‘places’), creates the term ‘contatopias’, a nearby place, or theatre of the near future. The futures theatre I teach is usually encompassed in the near decades, well within the lifespan of my students. We write scenes from the ‘contatopias’ that we create. Certainly stewardship appears somewhat simpler when viewed in a shorter time frame. Some of the scenes dealt with only one difference between the present and the future. A single-issue scenario could usefully be called a ‘monotopia’. Since the future contains many possibilities, the terminology for these ‘-topias’ could well expand and add to our futures literacy by specifying which kind of futures map is used, continuing the tangible metaphor of the future as a ‘place’. This aligns clearly with the aforementioned notion of theatre as a concrete experience.

In a spirit of play and light humour then, the following suggestion is offered. To continue the current interpretation of Sir Thomas More’s (1516) well established metaphor of utopia as an ideal place, the terminology based on the suffix ‘topia’ could be expanded in a linguistic amalgam, to include words like ‘mytopia’, ‘yourtopia’, ‘his/hertopia’, ‘theirtopia’, ‘ecotopia’, ‘dollartopia’, ‘etopia’, ‘technotopia’, and so on, adding to the accessible vocabulary of futures literacy available to students in a school setting; encouraging a familiarity with the field, and suggesting that there are many more varied and potentially useful possibilities than the totalitarian utopia or dystopia, and even the more balanced, but potentially wide-ranging eutopia. This may offend the purist, but it does build on a known term, hopefully suggesting or encouraging a familiarity with futures thinking ‘just for fun’, without the serious intent that necessarily underscores much futures work. It also offers some more vocabulary for Judge’s ‘metaphorical language’, and by the sheer number of ‘topias’, suggests that no single version of the future suits everyone. Indeed, More’s original text was full of humour, meant to entertain (his character’s name *Hythlodæus* translates as “dispenser of nonsense”), but also, according to Turner (in More, 2003, p. xiii), “to tell home-truths with comparative safety – to be as serious as he likes, while retaining, for use in emergencies, the excuse that he is only clowning”. The term *utopia* itself translates as “not place”, rather than “an ideal place”.

In summary, drama praxis engages with the cultural surroundings, and it is involved in personal engagement, storytelling, and exploration of difference, learning, critique, and transformation. Students of drama are included in the praxis, and have a part to play in this engagement. They may be regarded as having the potential to participate in human affairs and act responsibly in a paradigm of stewardship. A theatre of stewardship is one possibility for a guiding principle. Transformational theatre necessarily includes a sense of purpose and an idea of future alternatives or stories to be

presented to an audience as ‘places to explore or play with’, while maintaining a distance that supports the freedom to critique.

2.8.2 Drama for Presentation of Futures Alternatives

If the stories are set in the future, as happens with stories set in the present, their political aspects are still evident. Klaic (1991, p. 47) notes that simply “setting the future as the time of action implies questions about the quality of this future and its nature”. However, he suggests that there are practical considerations that affect stylistic decisions in mounting a production set in the future:

The theatrical event, even though it presents a fictional reality, unavoidably contains some concrete elements, such as live protagonists, spatial organisation, a determined duration, and the degree and kind of lighting. Thus the fantasy of the future acquires a certain degree of specification and physicality on the stage; the world of the future is to be revealed as a functioning world in the performance. As abstract as the rendering on stage might be in the text of any play of the postrealist dramaturgy, it still possesses a higher degree of concreteness, an inherent mimetic quality (even if a very fantastic and elusive one), compared to the convenient ambiguity and elusiveness affordable in narrative fiction (ibid. p. 46).

Klaic (ibid. p. 47) adds that the stage cannot compete with special effects available to movie and TV producers, and thus “the stage is not the best place to display extraterrestrial creatures and technological miracles”. It is, however, a place where

The primary experience of the audience dominates, even in a most allegorical form. The most appreciated features of a theatre event are not technological but personal; live humans in performance, observed by a live audience ... [Theatre] can display the future in terms of individual and collective human life, in terms of people’s interactions, feelings, and the future dimensions of human consciousness. The aspects of the future that theatre can handle competently are primarily sociological and psychological (ibid.).

But what of the scope and influence of theatre? Kershaw (1999, p. 5) is not optimistic of its power to affect society, as he states that:

In the wake of the ‘collapse of communism’ in Russia and Eastern Europe old notions of political theatre are falling into intellectual disrepute, and as corporate capitalism spreads across the globe the established estate of theatre is transformed into a playground for the newly privileged, a quick stop-over on the tourist and heritage map, an emporium in which the culturally curious can sample the latest short-lived life styles.

The playwright Arthur Miller (in Lamos, 1987, p. 382) agrees: “we have a theatre which loses its political quality. By ‘political’ I mean it was theatre addressed to the polis, the Greek idea of community”. He explains that he and another writer in the 1920’s “shared the illusion that we were talking to everybody. Both of us wrote for the man on the street. ... it was the very opposite of an elitist theatre, the very opposite of an intellectual theatre”. However, Miller (ibid.) complains of the academic influence in play reviews:

What we’ve got ... is a critical apparatus that reinforced the division (that occurred when) certain people ... out of the factories and the lower income groups ... were strained out of the audience. We got fewer and fewer plain, educated reporters writing reviews, and more ‘trained critics’ who were

bringing academic standards to the theatre and looked down on stuff that had more feeling in it. I think there is a failure of many critics to allow themselves to react to that feeling.

Esslin (in Trussler, 1981, p. x) as discussed on p. 31, admits that “the live theatre itself may be a minority art – but its impact makes itself felt on a much larger scale: ...through the wide radiation of its influence by teachers and other opinion-forming elites”. The dramatic focus of activity seems to have shifted from Miller’s ‘man in the street’ to the children of the same ‘man in the street’ when they attend school, if it offers drama courses in a public education system, a system that is heavily shaped by academic standards. These are perhaps similar to the standards that train the critics whom Miller has accused of “looking down on stuff with ‘feeling’”. This raises questions about the methodology and emotional content of drama in the school classroom. However, it also offers a potentially democratising influence if drama is available for study to all school students of all socioeconomic backgrounds.

Kershaw (1999, p. 5) maintains that “theatre mostly has become a marginal commodity in the capitalist cultural marketplace”, and that “the mediatisation of society disperses the theatrical by inserting performance into everyday life”, making the “ideological impact of performance ... ever more diverse” (ibid. p. 6). He discusses the influence of postmodernism on performance and its paradigm shift from modernism, seeking to avoid “falling into the trap of wholesale binary opposition between the two” (ibid. p. 15), a useful attitude that allows for drama teachers, students and performers to draw on those aspects of either paradigm that serve best to present alternative futures in performance. Fo (in Farrell, 2001, p. 17) sees “cultural change, which could be worked by theatre, as an indispensable tool for the decolonisation of the mind, of the will, of the imagination”. Kershaw (1999, p. 7) adds that “the greatest radical turbulence can be found in performance when modernist and post-modernist versions of the world collide”. Although the stylistic aspects of this collision are likely to be surprising, perhaps shocking or spectacular, Johnstone (1981, p. 87) reminds us that

we have a concept of originality based on things that already exist. I’m told that avant-garde theatre groups in Japan are just like those in the West – well of course, or how would we know what they were? ... But the real avant-garde aren’t imitating what other people are doing ... they’re solving the problems that need solving, like how to get a popular theatre with some worth-while content, and they may not look avant-garde at all!

Thus Johnstone warns us that appearances may be deceiving. A radically different presentation or ‘collision between versions of the world’ does not necessarily guarantee a more perceptive critical approach, or greater originality. Weakness in thinking can to some extent be masked by apparently radical content or modes of presentation. Fundamentally the communication of fresh and useful ideas is what counts. His last point allows for a theatre that appears ordinary, perhaps even clearly modernist, yet within the content, the production may present new ideas and ideologies for creating

alternative futures. Kershaw's 'radical turbulence' may be achieved simply through this method alone as well as in conjunction with post modernity and its trappings.

One play written and performed as a modernist piece is a useful example of the effective offering of new ideological material within an apparently banal setting. Ibsen's "A Doll's House" (1879) functions as a rich and detailed scenario, with the characters and social context thoroughly fleshed out. Although Nora, the young mother in her family home does not suggest a way forward (her own decision to depart – a bizarre and shocking step at the time) until the end of the play, the potential for portraying future scenarios of depth is evident. The effect of this play on European society at the time was startling, provoking "a storm of outraged controversy that penetrated far beyond the confines of the theatre proper into the leader columns of the Western press and the drawing rooms of polite society", according to McFarlane (1981, p. vi). Moi (2006, p. 226) describes it as "an astoundingly radical play about women's historical transition from being generic family members (wife, sister, daughter, mother) to becoming individuals". The juxtaposition of her startling feminist speech with the verisimilitude of the setting also made this theatre radical; her fledgling discourse 'invaded' the very midst of a believable portrayal of comfortable middle class patriarchal Norwegian domestic life at the time.

The potential for building scenarios set in the future is realised in the play 'A Number' by Caryl Churchill (2002). Here the issue of cloning is presented and several characters have different reactions to the discovery that they are one of 'a number' of genetically identical people. The play functions as a scenario exploring the consequences of human cloning being available. It is set in the father's house, where the son he lives with has just discovered that he has 'a number' of identical twins. The management of the process and the interests revealed impact on the son. He discovers that he is not the original child, the first conceived. Two other clones are involved in the play, which examines issues of responsibility, parental failure, and sibling rivalry. The action is confined to a single issue, and does not attempt to create a whole societal scenario. The 'what if?' stands alone, but looks forward. In terms of offering a different place, the play may be regarded as a eutopia in that it shows positive and negative reactions to a new situation and technology: one son is quite happy with his life, and not really concerned about his genetic history, while the others struggle with issues related to the cloning and the father's involvement in it. The modernist setting of the play is a domestic one that, apart from the new, as yet unavailable technology, could very well be happening today. Thus the term 'monotopia' may be used to apply to this single-issue scenario, set in the future only because of that single issue, explored in depth by the playwright.

A theatre of stewardship could involve more works like “A Doll’s House” and “A Number”. These plays are examples of works that create and critique a future invention, be it a social invention such as feminism, or a technological one, such as human cloning (both plays have also been studied in high schools). Kershaw (1999, p. 17) worries about the “general contribution of theatre and performance to social and political histories” in a general climate of “acute indecision” that comes from the “anti-foundational theorists of post-modernism and its cousins, (who), though offering an exhilarating release from oppressive systems of thought, also threaten to plunge us into a miasma of ideological relativity”. But he adds that

the freedom that ‘radical performance’ invokes is not just freedom *from* oppression, repression, exploitation – the resistant sense of the radical – but also freedom *to reach beyond* existing systems of formalised power, freedom to create currently unimaginable forms of association and action – the transgressive or transcendent sense of the radical (ibid. p. 18).

But how does one define ‘radical’ in a miasma? Perhaps a coherent small-scale suggestion of a future scenario, such as that in “A Number”, may be a useful model. The premise of the play hardly seems challenging, yet in the current ideological climate of relativity, Kershaw’s ‘reaching beyond’ happens in the play. Perhaps the ‘challenging’ is currently too prevalent to be remarkable. Perhaps other ways of presenting alternatives need to be examined. Kershaw’s ‘freedom’ describes a space for the positioning of what Slaughter and others in the futures field call ‘social inventions’ – new forms of association, ways of gathering people for different purposes, perhaps new structures that will be subject to critique, certainly from firmly established hegemonic societies. Radicalism, therefore, depends partly on its effect in society; to be radical in a time of acute indecision and ideological relativity may in fact mean that a performance takes a stand or offers a sense of clarity or purpose. Thus the radical may occur in different ways, the push for change and the questioning of hegemonic structures may be presented amongst the very social setting that is being challenged, in a direct and confrontational manner, or it may be presented in a different setting, that runs the risk of appearing to be so exotic as to be referring to another society, rather than the one targeted. Furthermore, if a play is set in the future, Klaic (1991, p. 71) reminds us that doing this sets the “time of action as a distancing device, so that already a future setting may become less confrontational and further from ‘reality’”. So it may be productive to add modern realism to the postmodern arsenal if, in style, it is a useful method of presenting an alternative scenario. Challenges may be normalised if presented in a physically realistic setting that suggests a useful or natural progression from current structures.

Now there is a dizzying choice of genre for the teacher and practitioner. Perhaps the huge variety available suggests so many ways to present content, that now the content must be the focus, as Rayson emphasises in her recommendation for a ‘content-led recovery’ in theatre, as discussed on

p. 30. The availability of different styles presents a smorgasbord; though the critical artist should be aware as much as possible of underlying hegemonic factors in any of the styles chosen, as Kershaw advises. There is a wealth of form/style options for the student dramatist, modern, postmodern and heritage, depending on what has been studied in class, and what the student may actually explore. The freedom in presentation methods suggests that the practitioner or student may not only use realistically presented scenes from a challenged hegemony, but their engagement with it and their versions of its future may twist the presentation slightly to satirise it and hold it up to ridicule and laughter. Humour has its uses in performance and teaching, and is related to play, an activity undertaken in a less than serious mood, light and casual, yet with great potential in a number of areas.

In summary, theatre set in the future assumes a temporal distance, yet offers concrete experiences for audiences, physically present and observing live actors in performance. There is thus an interactive aspect as observers and observed engage in the performance, even distanced by time. Social aspects of a situation are more easily presented on stage than highly technical special effects better produced on the movie screen. Performance to the public has become possible for individuals and groups through relatively inexpensive modern media, thus marginalising the power of the theatre as a source of political influence, allowing for more diversity in the publication of political views. As well as this, theatre has lost political influence due to the growth of corporate capitalism and the new elitism of those who benefited from it, since they visit theatres as a heritage tour, or for escapism. It has also lost touch with the people on the street and become intellectualised and academic. If its audience access is marginalised in the common sphere it has, however, become part of the school curriculum and is thus available to the public through educational structures, at least to children and young people. But theatre still functions as a tool for cultural change, and can use both the modernist perspective and postmodernism as sources for performance. Postmodernism offers multiple ways of presenting content, and a freedom of expression that allows not only for critique, but the presentation of new ways to associate and take action, along with the indecision and uncertainty that are associated with freedom. But recent modernist plays are also capable of presenting thought provoking content, one example being “A Number” by Caryl Churchill (2002). The collision of modernism and postmodernism may create radical turbulence, but ultimately the content and ideas are of primary importance in a production. In a time of postmodern indecision and freedom, the radical may appear decisive or even offer a welcome sense of direction. New ways of organising society have been labelled as social inventions in the futures field, and may be thought of as radical if they are vastly different from current practices, whether of modernist or postmodern origin. But there is space available for drama teachers and students to explore the radical, the

critical, the postmodern and the modernist in the quest for ‘worth-while’ content as they engage with the future. Humour and play also have potential in this list of tools for drama practice and teaching.

Thus studying the future, or more accurately, images of the future has immense potential value for those engaged in drama, as artists or audience members. The human race has now the ability to cause powerful, profound, and comprehensive effects on our surroundings in decreasing time spans. More than ever, we need to think, and think publicly about what we are doing and are about to do. We need to share our thoughts, discuss the implications of our plans, decide what is worth keeping, and what we should lose. In drama we have a flexible cultural tool at our disposal for these purposes, one that can be used a great deal more than it is at the moment. The therapeutic stance of Boal added to the stewardship of Heathcote, including Fo’s (in Farrell, 2001, p. 277) approach of “laughter with anger, farce with denunciation, history and topicality, and always theatre as the universal fulcrum”: all these and more possibilities are available to the performer, the writer, the teacher, and the participants in the rich array of drama experiences that have the potential to work their particular magic upon the world. As Miller (1994, p. xix) puts it:

The theatre does reflect the spirit of a people, and when it lives up to its potential it may even carry them closer to their aspirations ... With a few right words, sometimes, [the actor] can clarify the minds of thousands, still the whirling compass needle of their souls and point it once more toward the stars.

How those stars may be reached, and which stars to aim at, are among the explorations to be undertaken by dramatists of all kinds.

Wilkinson (2009, 13(3), p. 109) describes the “constructive disagreement” that can be sustained in scenario practices when coupled with other futures tools. Constructive disagreement may also be enacted in a drama performance, which allows for a multiplicity of viewpoints to be represented in the one work as characters representing different discourses conflict and struggle towards their goals. In a time of accelerating change in so many areas, the search for meaning is paramount for many. According to Curry (ibid. p. 120), “scenarios work is a process which is about learning and negotiation, about constructing new social meaning”. Dramatic processes are constantly engaged in the creation of meaning for all involved, for performers and writers and designers and audiences of all ages. Most of the images of the future accessible to the public at this point in time are limited in scope and range and depth. Many of them, perhaps because of this, discourage engagement with the future, particularly those images that imply a totalitarian utopia or dystopia, and even to some extent, eutopia. What I hope for is to open up the possibilities for artists to imagine, create, and share a vast diversity of possibilities. Creating and enacting scenarios on stage in dramatic performances is one way to achieve this.

Burke (ibid. p. 104), encapsulates the main point of this thesis as he states that “scenarios are not about forecasting or even alternatives but about having deeper more effective conversations about worlds we wish to create”. Dramatists of all ages who create futures scenarios on stage have the capacity to instigate these conversations. The challenge, then, is not only to have deeper and more effective conversations about our futures, but to invite more people to take part in them; to democratise these conversations so that the community is engaged in the debate. If these debates are initiated by our children through drama productions in a school setting and we are invited, the community can only be enhanced as it grows in understanding.

The research questions are designed to address the issues outlined in this chapter, with the aim of improving our conversations about the futures we hope to create. The students in the teaching unit under examination are a vital source of information and inspiration, and it is their words that form the material explored in this thesis. Research Question 1 is involved with examining the creative dramatic works written by the students that bring people together, sharing ideas about futures and forming a focus for such conversations. Research Question 2 asks for the students’ appraisal of the teaching unit that served as the basis for the conversations in which they were involved. Thus the students perform various roles in this research project; co-artists, social critics, co-researchers, and change agents, as befits their experience in the field of drama, and their imminent roles as adult citizens of the world.

Chapter 3

Research Methodology

This chapter describes in more detail the context for the research and the rationale for the two studies that investigate aspects of the Drama unit: the scripts and the student opinions on the unit. It introduces causal layered analysis, used for exploring depth of thinking in both studies. The use of futures tools for script generation is explained, and the rationale for the survey method is presented. Examples of CLA in use are also included.

3.1 Rationale – Two Studies

The research undertaken with the drama classes is necessarily qualitative in nature, partly due to the class sizes, and partly the cooperative nature of the project, which in this case as Stake (1995, p. 47) says, “is attuned to the fact that research is a researcher-subject interaction”. The goal is to open up horizons rather than quantify responses, and Stake (ibid. p. 48) sums up this intent in the statement that qualitative research “honours multiple realities (relativism) versus single view”. Certainly the students’ interest in the project and their goodwill have been invaluable in obtaining data that reflect their thoughtful responses, as well as data based on their creative efforts.

The case study method “allows the researcher to concentrate on a specific instance or situation and to identify, or attempt to identify, the various interactive processes at work” (Bell, 1999, p 11). This suits exploratory aspects of the project here, since the combination of the three fields of drama, futures and education is little known as a formal study. They are combined in the research here as a unified example, or as Stake (1995, p. 2) describes it, ‘a specific, a complex, functioning thing’ with a ‘boundary and working parts’.

The interactive processes at work occur with the multiple roles played by the students during the course of unit delivery and subsequent critique, and demonstrate the notion of ‘collaborative social learning’ discussed in Chapter 2 (p. 21). The empirical nature of case studies characteristics are that “its emphasis is on observables, including the observations by informants” (Stake, 1995, p. 47). These are of particular importance in this study, with student written and spoken commentary providing data. However, their commentary was obtained by means of surveys and interviews rather than anecdotal evidence or teacher observation. The particular aspects that relate to a case study are the students’ observations, and of equal importance is their work in the form of creative drama scripts written in a futures context, known as Forward Theatre. The project is thus a holistic one, examining student engagement in creatively addressing future issues, and their responses to

this situation. As Stake advises (*ibid.* p. 6), “balance and variety are important; opportunity to learn is of primary importance”.

The data in the form of student scripts forms the focus of Study One, and the scripts will be examined in detail in Chapter 4. The data from the survey and interview commentary will be the focus of Study Two and will be explored in Chapter 5. As a research project, the investigation of this unit contains too many variables to serve as a generalised example for exact replication, but that is not the intention. However, it will hopefully validate this example of research outcomes obtained through a teaching unit that offers a way into exploring future issues through drama, as mentioned in Chapter 2. Bell (2003, p. 12) discusses generalisation as distinct from “relatability”, referring to the potential of other teachers to relate to the situation under examination, rather than assuming that their situation could be made identical to this one. This takes into account that this particular research situation is unique in its details, and in practical terms, cannot be quantitatively replicated. But what is useful is that the unit can in fact be tailored to suit a different context, since the unit structure and conceptual content are available here for modelling and adaptation purposes.

“Well prepared, small-scale studies may inform, illuminate, and provide a basis for policy decisions within the institution,” according to Bell (2003, p. 172). It is the intention of this researcher to inform, illuminate, and provide a basis for other high school Drama teachers to deliver a Drama unit’s structure and methodology, tailored for the specific needs and futures issues of choice for the class and teacher in conjunction. The two studies are intended to be complementary in that they demonstrate two aspects of the students’ undertaking the unit. The production of scenarios is based on class research and discussion, and the performances based on these are another vital part of the unit. These practical processes have not been described; however, their products in the form of written scripts for performance are accessible in Chapter 4 and may be examined qualitatively. They explore a more formal aspect of student engagement with the topic, since the scripts were written for assessment.

The surveys and interviews were designed firstly to elicit and broaden basic futures thinking for the students, and later to record their reactions and opinions in various areas following unit delivery. Thus two aspects of the unit are investigated. Firstly, some of the creative efforts of the students, creating scenes from future scenarios, and secondly, their responses to not only the futures thinking encouraged during the unit, but also the theatre based on future scenario creation. My intention is to demonstrate the value of putting ‘future scenarios on stage’ to educators, by offering material garnered from the students in these two investigations. The study itself has also been undertaken because I saw the value of investigating a number of aspects of Forward Theatre in the classroom in

a formal study, as well as its potential in the wider community, in the same way that well known theatrical traditions such as Expressionism, Epic Theatre, Absurdism, Realism and others relate the individual (in and beyond school) to the wider community.

3.2 Context

The study was designed with two foci, these being the examination of students' artistic works within the genre of Forward Theatre, exploring how they have integrated futures thinking into the creation of their dramatic texts, and the exploration of how students experienced and worked in the Forward Theatre genre. In the Drama course students investigate a number of theatrical traditions and their history and social relevance. I saw Forward Theatre as having a social relevance for the future, especially for young people, with an involvement in history (in the making rather than in retrospect).

The research questions are designed to address the issues outlined in Chapter 2, those of deepening and making more effective conversations about the futures we hope to create.

- Research Question 1 is involved with examining the creative dramatic works that bring people together, sharing ideas about futures and forming a focus for such conversations.
- Research Question 2 investigates their appraisal of the teaching unit that served as the basis for the conversations.

In a drama script, comparison and contrast between viewpoints form the basis of dramatic interest; it is therefore important to know who said what, and to whom, whereas in Study Two there is no particular attention given to any specific individual student in terms of commentary requested for data collection.

3.2.1 Participants

The students involved in the study were drawn from the Year 12 Drama cohort of 25, in an independent girls' school in Brisbane. Participation rate was 100% or slightly less, depending on absentees on the day of questionnaire presentation, which occurred during class time. They were 16 – 18 years old, and in their final year of high school. The participation was an example of 'convenience sampling' (Gay and Airasian, 2003, p. 115) since it consisted of whoever had chosen to study Drama for the two years.

Students in this study participated in various roles:

- They were co-artists who created original artistic, dramatic works within a given context of futures and an agreed alternative societal scenario, and communicated these to the public.

- They were critics given the opportunity to offer social criticism within the arena of political theatre using tools and techniques from the field of Futures Studies. They had the opportunity in the questionnaires to critique various aspects of society, unit delivery and the genre of Forward Theatre.
- They were co-researchers and agents of change in a situation similar to that described by Shapiro in Chapter 2 (p. 18) in terms of socially relevant content, as their input was requested in the form of their ideas on the potential of Forward Theatre, and their scripts had the potential for suggesting alternative future scenarios which were presented to an audience. They were also co-researchers in that they were investigating a futures issue and suggesting implications of possible future action, as well as participating in the research project as a whole.

3.3 The Analytical Tool – Causal Layered Analysis (CLA)

In this thesis, data from both studies are analysed using content provided by the students. The first study focuses on their dramatic writing, and the second on their critical commentary. The analytical framework used for this purpose was conceived by Inayatullah (2004, p. 1), and is outlined thus:

Causal layered analysis consists of four levels: the litany, social causes, discourse/worldview, and myth/metaphor. The first level is the litany – the official unquestioned view of reality. The second level is the social causation level, the systemic perspective. The data of the litany is explained and questioned at this second level. The third level is the discourse/worldview. Deeper, unconsciously held ideological, worldview and discursive assumptions are unpacked at this level. As well, how different stakeholders construct the litany and system is explored. The fourth level is the myth/metaphor, the unconscious emotive dimensions of the issue. The challenge is to conduct research that moves up and down these layers of analysis and thus is inclusive of different ways of knowing.

Many available examples of CLA have been applied at the macro level, involving large groups of people and societal institutions; the time frames for change range from short term at the visible litany level, to long term at the deep level of metaphor. For example, Inayatullah (2004, p. 18) applies CLA to traffic futures in Bangkok. At the litany level, he lists traffic congestion and pollution. At the social causes level, the problem was seen as not enough roads being available. At the level of discourse, issues were identified as industrialism and colonialism, and at the myth level, the beliefs that ‘bigger is better’, and ‘West is best’ were described. Thus the issues are seen in a vertical gaze that includes different ways of knowing, and spaces are opened up for awareness and discussion.

More potential also lies in the medium of drama. CLA may be used to create drama texts of any genre. In a complex work of art such as a play that involves language, movement, visual elements, symbolism, and interaction between characters, it is possible to create and present scenarios that engage with issues not only at all four levels in the one work, but also across each level as different

characters have their own distinct discourses, worldviews and ways of knowing. It is therefore a valuable tool for creating scenarios of depth, and play texts of depth and range can illustrate and contrast chosen aspects of the scenario. The reverse is true also: in the same manner, CLA can be applied to a dramatic text to expose its depths. CLA is used *after* unit delivery here for analytical purposes at the level of the individual, to analyse their creative dramatic work, the scriptwriting, and also to examine students' statements as they critique the teaching unit. Thus it is applied here to a play that may be considered to exemplify Forward Theatre, written by a professional playwright, and to student scripts. The professional play has been chosen not only for its futures perspective, but also for the depth of interrogation of social issues at all four levels of CLA, in order to demonstrate the capacity of plays to engage in cultural challenges, and the use of CLA in examining drama texts of professional or student origin. CLA has thus been used as "a tool of epistemic scrutiny", as Bussey (2005, p. 331) suggests, in its "capacity to reveal the hidden assumptions that drive culture to shape systems of reproduction and the way we go about seeking solutions to the imperatives of the day". However, it would be dangerous to assume that the playwright is not aware of the hidden assumptions, since each line of dialogue is consciously created for each character, and often they have conflicting assumptions at all four levels of CLA.

Theatre is another arena where characters are enacting Turnbull's (2005, p. 167) "dealing with conflicts in moral space through dialogue" on stage, in front of an audience. This moral space includes all layers of CLA as chosen by the writer. The conflict may occur at the level of litany and cause, but this can be an expression of differences at other levels, often at the level of power and discourse, and a reflection of differences at the metaphoric level, since characters in conflict may define themselves, their needs, their beliefs, and the issue at hand differently from the way other characters define them.

Scriptwriting is a creative process and the scripts are based on scenarios that the students have built during the unit. Bussey (in Inayatullah, 2004, p. 331) uses CLA to build scenarios with workshop participants, familiarising them with the layers before the building takes place. He states that "CLA ensures that the process of scenario building is both critical and aware by exposing key assumptions and metaphors that shape the way we think about the future and cultural activity". I have not used CLA with my students in creating scenarios and they were not aware of its nature or uses in the unit taught for this thesis. However, it has been used for analysing play texts based on the scenarios created. Thus it is used here for analytical purposes post-scenario rather than in building scenarios. It has potential for analysts, creators and visualisers in this field. Esslin is quoted in Chapter 2 as stating that a play can either challenge or accept the status quo of the social context (p. 27). This capacity exists at all of the levels of CLA, though if the play accepts the status quo at any given

level, the activity at this level may be unnoticed by audiences, particularly if the norms portrayed are familiar to the audience. CLA has the potential to lay bare the levels at which writers and questionnaire respondents engage with issues, and it can be used to unpack text for its challenge or acceptance of the status quo in the social context at the four different levels of a social climate.

Inayatullah (2002, p. 56) states: “Causal layered analysis asks us to go beyond conventional framing of issues ... (it) does not privilege a particular level. Moving up and down layers we can integrate analysis and synthesis, and horizontally we can integrate discourses, ways of knowing and worldviews, thereby increasing the richness of the analysis.” He discusses the levels and the nature of scenarios that “are different at each level” (ibid. p. 57), focusing on the difference between them as they deal with events and processes and mindsets at these levels. Inayatullah (ibid.) stresses the flexible nature of CLA and warns against a literal interpretation of the labelling of these layers, suggesting their use as a way of opening up and deepening the thinking process rather than a rigid categorisation of human affairs. He states “Debating which ideas should fit where defeats the purpose of the layers. They are intended to help create new types of thinking, not enter into debates on what goes precisely where” (ibid. p. 57). It is in this spirit that CLA has been used to examine the students’ work, their production of text in terms of dramatic scripts, and to explore student thoughts. Inayatullah (2004, p. 44) mentions the possibility of creating new categories “if a discussion does not fit into our neat categories of litany, social causes, worldview, and metaphor and root myth”. He also (ibid. p. 530) states that “CLA, as developed, is a sociological tool. However, it can be used to unpack individual perspectives”. Terminology more closely related to individual perceptions and behaviour (real or fictional) includes that of “precipitating action” for level 2 (ibid. p. 12), and “actionable steps ... [that] are easy to note at the first two layers” (ibid. p. 16).

The level of worldview/discourse has also been labelled as ‘power/influence’ to include more specific reference to the experience of the individual. According to Weedon (1997, p110), “Power is a relation. It inheres in difference and is a dynamic of control, compliance and lack of control between discourses and the subjects constituted by discourses, who are their agents. Power is exercised within discourses in the ways on which they constitute and govern individual subjects.” The term power/influence is used in the CLA matrix because it applies to individuals who are influenced personally by the social forces of discourse, and who make efforts to influence others. It seems more appropriate here than the societal term ‘discourse’, as this more frequently refers to the large-scale field of power relations. Foucault (1987, p. 18) suggests that power relations may be understood as ‘a means by which individuals try to conduct, to determine the behaviour of others.

Sawicki (1988, p. 185) notes that “Foucault defines discourse as a form of power that ... can attach to strategies of domination as well as to those of resistance.” The use and display of power in the behaviour of individuals is also described by Johnstone (1981, p.36) as “dominance and submission”, or rather as fluid levels of “status”, a term he finds easier for actors to work with, as the terms “dominance and submission” have extreme overtones. He, too, states that “in reality status transactions continue all the time. In the park we’ll notice the ducks squabbling, but not how carefully they keep their distances when they are not.” (ibid. p. 33) Power relations, according to Johnstone (ibid. p.37), are so much a part of human interaction, that “there (is) no way to be neutral”, and that in human behaviour, “every sound and posture implies a status” (ibid. p. 72). Power relations as described by Foucault, then, have a strong similarity to Johnstone’s status transactions, which continually demonstrate what he terms the ‘see-saw’ principle: “I go up and you go down” (ibid. p. 37). Similarly, Johnstone says that one should “understand that we are pecking-order animals and that this affects the tiniest details of our behaviour” (ibid. p.73).

Thus the term power/influence is used to describe the actions and dialogue of characters in scripts, as representatives of different discourses, and to describe the perceptions of students in terms of their individual ability to affect the course of events. Students may use the term ‘power’ and understand its meaning as it applies to them, the subjects of discourse. So the term is used for individual application and perception of the effects of discourse as they are felt and seen by individuals, and as they are felt and seen by audiences who see individual characters constantly moving on the see-saw of status transactions, continually rising and falling, engaging audiences by the portrayal of Foucault’s (1987, p. 18) strategic power ‘games’ in action.

Power is therefore best described in the analytical component of this project, on an individual level as this blunt image: the ability and resources (personal and/or socially structured) to ‘get what you want’.

Data for causal layered analysis appears in the form of student responses to questionnaires and drama play scripts. The CLA matrix is slightly modified to accommodate the different forms of data. An application of CLA now follows to illustrate its analytical properties in action.

3.3.1 A Doll’s House – Causal Layered Analysis Applied to a Script

As an example of the layered nature of individual human interaction and discussion from concrete event to underlying metaphor, and to illustrate the application of causal layered analysis to a dramatic script, the following performance of the final confrontation between a husband and wife is examined. The methodology of CLA applied to an individual’s words may be unfamiliar to the reader; therefore it is illustrated in detail here in order to demonstrate its potential for analysis of

student work. The chosen extract from the play “A Doll’s House” by Henrik Ibsen (1879) is a clear example of a contrast between the perspectives of two individuals. In the play, Torvald and Nora have been married for eight years, and will soon be comfortably off due to his recent promotion at a bank. His treatment of her is playfully patronising: “You can’t deny it, Nora dear. My pretty little pet is very sweet, but it runs away with an awful lot of money” (ibid. p. 4). Nora had borrowed money secretly a few years previously, to take Torvald on a trip for convalescence from a stress-related illness. Her creditor blackmailed her since she had forged her father’s signature on the guarantor document, and demanded that she use her influence with Torvald (his employer) to improve his position at the bank. When the ultra-respectable Torvald discovers her deception he is furious, labelling her a hypocrite, a liar, and a criminal, even though she had done it for his well-being. At the last minute, however, the blackmailer returns the evidence, freeing them from any criminal proceedings. Torvald reneges on his harsh words, stating that he loves her doubly and he must protect her even more, “helpless, perplexed little thing that you are. Don’t you worry your pretty little head about anything, Nora” (ibid. p. 78). But Nora has seen through Torvald’s loving façade, noting that he was only interested in his survival and reputation first and foremost, and that they do not understand one another. She has just realised that he has been treating her like a doll in a doll’s house, and chooses to leave him tonight. The extract is analysed by placing highlights of the dialogue on a CLA matrix in order to reveal the depths at which the characters are thinking and speaking. The analysis covers more dialogue before and after the piece presented here, but the basic flow of the scene is evident from these interchanges (ibid. p. 81).

Nora:	I’m leaving you
Torvald:	<i>[jumps up]</i> What did you say?
Nora:	If I’m ever to reach any understanding of myself and the things around me, I must learn to stand alone. That’s why I can’t stay here with you any longer.
Torvald:	Nora! Nora!
Nora:	I’m leaving here at once. I dare say Kristine will put me up for tonight...
Torvald:	You are out of your mind! I won’t let you! I forbid you!
Nora:	It’s no use forbidding me anything now. I’m taking with me my own personal belongings. I don’t want anything of yours, either now or later.
Torvald:	This is madness!
Nora:	Tomorrow I’m going home – to what used to be my home, I mean. It will be easier for me to find something to do there.
Torvald:	Oh you blind, inexperienced ...
Nora:	I must set about getting experience, Torvald.
Torvald:	And leave your home, your husband and your children? Don’t you care what people will say?
Nora:	That’s no concern of mine. All I know is that this is necessary for me.
Torvald:	This is outrageous! You are betraying your most sacred duty.
Nora:	And what do you consider to be my most sacred duty?
Torvald:	Does it take you to tell me that? Isn’t it your duty to your husband and your children?
Nora:	I have another duty equally sacred.
Torvald:	You have not. What duty might that be?
Nora:	My duty to myself.
Torvald:	First and foremost, you are a wife and mother.
Nora:	That I don’t believe any more. I believe that first and foremost I am an individual, just as much as you are.

It is difficult to imagine a more concise example of political theatre that embodies some of the central aims of critical Futures Studies than this climactic scene from the play. The scene critiques gender roles of the time in Norwegian middle class society at all levels of CLA. The content of the scene ranges from event to cause, to discourse, to metaphor in a single conversation as it pits two characters' goals at the four levels against each other, one by one. Not only that, but the action rises to Inayatullah's (2004, p. 49) challenge: to "move up and down multiple layers, rethinking the implied future at each level".

Nora challenges her marriage at **level 1** as she describes the litany of features that she has just decided are unacceptable. Some of the quotes used here are not taken from the extract but elsewhere in the play. Among them are her assertion that she and Torvald, her husband, have "never ... exchanged one serious word about serious things" (Ibsen, 1994, p. 79); that she has absorbed and replicated her father's thinking, then his; and that she has been "passed out of Daddy's hands into yours" (ibid. p. 80). This suggests that she feels she has been treated as a commodity. She also laments her ignorance of worldly matters. Torvald at this first level finds her interpretation shocking; "what way is that to talk about our marriage?" (ibid). Thus at level 1, stage action is the concrete representation of "reality", as the characters discuss their different interpretations of the situation.

At the **second level** she implements a change in their relationship, and announces her departure, in order to educate herself. Thus a challenge is offered by the playwright at the cause level; Torvald's response to this is characteristic of the patriarchal attitudes at the time – he forbids her to leave, relying on the unquestioned authority he believes is his. He assumes that this command puts an end to her intentions. Inayatullah's second layer is regarded here as referring to causes and action for a purpose, often by an individual character. However, the characters may not only represent their own intentions but those of larger social entities with a well established power structure. Nora acts as a representative of a system in embryo, contrasting with, and challenging an individual who represents an existing social system. However, Nora dismisses his command with few words – "It's no use" (p. 81), whereupon he moves his argument to the third level – that of discourse, of established power structures, to maintain the status quo this particular society has established. He questions her sanity: "You are out of your mind" (ibid.) since her decision is "madness" (ibid.), and worries about public opinion: "Don't you care what people will say?" (ibid. p. 82).

Inayatullah describes **level 3** as that of ideology, discourse and worldview: the assumptions that various stakeholders make about what constitutes the way the world is or should be run, and they are held in the subconscious; the opportunity thus exists for them to be explored and expressed by

the playwright and presented to audiences with varying penetration and clarity. Here we could see individual characters as legitimators and would-be legitimators of differing worldviews. Here can be found a contrast of worldviews held by individuals who exercise their power through cause and result at the first two levels, enacting and demonstrating examples of the values, power structures, discourses, and ideologies that exist at this level, through their interaction. Torvald has never had his assumptions of rulership questioned; Nora has never questioned them before. The playwright may create characters who have varying self-awareness; characters like Nora who do not understand why they are powerless, characters such as Torvald who do not understand why those people they control are unhappy with being controlled, and so on. The playwright may make the reasons clear to the audience (especially a modern audience) while the character is unseeing, or leave assumptions at this level unexamined and uncontested, accepted by all characters, and therefore the audience is not asked to question them either.

After this has no effect on her decision, he moves deeper to **level 4**, using moral and religious belief systems that support the dominant discourse, using three pungent words. He accuses her of “betraying” her “sacred duty” (ibid.). But she challenges these systems in carrying out her “duty to myself” (ibid.); to her mind this supersedes his definition of her duty. He travels further into the level of metaphor and identity, defining her “first and foremost” as a “wife and mother” (ibid.). She does not accept the identity imposed on her, insisting that her identity as “an individual” is paramount. At the metaphoric level, she defines and rejects her current existence as that of a doll in a “playroom” (ibid. p. 80) of a house, and her history as a “doll-child” (ibid.), then a “doll-wife” (ibid.). He attempts to use the church to act as a guide to redirect her aberrant purpose; she pleads ignorance of this, needing to investigate it further. So he questions her belief system and morality. Again she pleads ignorance but states her intention to discover these for herself. His last plea directly questions her emotional state, dispensing with argument and interpretation, and when she replies in the negative, that she does not love him, he admits defeat, and can see no redemption for the relationship either.

The interpretation of Level 4 is here much the same as Inayatullah suggests. It involves symbolic dimensions that are regularly dealt with in drama, sometimes involving a character’s lack of awareness at this level, though such qualities may be made plain to an audience in a production. Sometimes a character becomes aware of aspects at this level through the action of the play, and sometimes other characters force an awareness to grow, with the attendant shock to the recipient. Nora admits that she has “never understood” her husband’s attitude “until tonight” (ibid. p. 79), and further to that, she tells him that he does not understand her. Many other variations in presentation are possible. At the fourth level, beliefs, symbols, mythologies, identities and definitions of reality

can be defined by individuals as well as societal groups. If real-life conversations and dialogue between individuals continue at length, they can travel through the layers and deepen, and people eventually reveal, share and discuss consciously one another's definitions of identity and meaning and beliefs, discovering similarities and differences between each other. If they discover similarities, they have a bond of some depth, but if there is contrast found in the layers, including the deeper layers, conflict can arise and this is the stuff of drama. This natural occurrence is often explored and shaped by playwrights such as Ibsen.

As illustrated above, the opportunity to compare and contrast similarities and differences that exist at the four layers is available through using the CLA matrix. In Chapter 4, three student scripts have also been analysed in this way. The same opportunity exists for creating dramatic action, writing in and beyond a high school drama context, if the writer chooses to work at all of the levels and create characters who enact their similarities and differences at all levels,.

As the characters critique one another's actions and interpretations at the four levels, the script of "A Doll's House" economically represents both the dominant discourse in its range and power, and the early feminist discourse that offers alternative ways of knowing at the different levels. The dialogue discussed is presented in Table 1 below so that the contrasts between Torvald's and Nora's interpretations of the situation are set out clearly for the reader horizontally across the table. The levels of CLA are explored as the vertical function is also set out on the table. This scene is an example of Ibsen collaborating with society at the time in Vygotskian terms, as an individual using the cultural tool of drama. He created a zone of proximal development for audiences, who reacted either with vitriol or enthusiasm, and he took part in the mediation process, no doubt undergoing mediation himself due to the strength of reactions to the play. The horizontal aspect of the matrix is evident as it creates space for the two characters' differences to be contrasted at each level. Turnbull's moral space is exploited as they debate the issues at all four of these levels. In Futures terms, Ibsen's play is a scenario in dramatic form that was, at the time, confrontational and controversial rather than propagandist in nature, offering a critique of society at the time, a way forward and a conservative response to this, in the one work. The multiple terminologies in labelling the categories are offered as synonyms representing the complexity and fluidity of the categories, though they maintain a conceptual focus. In a complex piece of writing such as a script, every moment contains verbal and non-verbal elements that may be placed on the matrix, and the placement may be challenged according to the reader or viewer.

Thus the matrix is a valuable tool for script analysis, and also for creating a space for such debate to occur. The matrix could also be extended horizontally to include more characters. One useful aspect

of the CLA matrix is to show clearly which areas have been left unexplored by a playwright. The choice of whether or not to open up the deeper areas is thus made obvious if a writer uses CLA in the conceptual stage of writing. Ibsen included all levels in the example discussed. In this play Ibsen traversed the levels examined by causal layered analysis, using metaphor to inform perceptions, and offer alternative perceptions at the level of meaning and identity, belief systems and emotion. In Judge's terms (discussed in Chapter 2, p. 35), he used an existing 'coherent metaphorical language' and 'conceptual scaffolding', found in drama, to 'reframe' a particular issue that involved society. His success may partly be judged by the enduring nature of the play; after 130 years it is still a subject of analysis and is performed regularly in theatres worldwide, and it has been filmed several times, firstly in 1917. The play functions as a rich and detailed scenario, with the characters and social context thoroughly fleshed out. Although Nora in her family home does not suggest a way forward until the end of the play, the potential for portraying future scenarios of depth is evident, as seen in Table 1.

Table 3.1 *Causal Layered Analysis applied to dialogue from 'A Doll's House'*

	TORVALD	NORA
1 LITANY	RESULTS, REACTIONS TO CAUSES	
EVENT RESPONSE INTERACTION	<ul style="list-style-type: none"> I forgive you – (for borrowing money without her husband's permission for his medical bills, and forging her father's signature as guarantor, and being blackmailed by the lender) 	<ul style="list-style-type: none"> Not one serious word in 8 years I thought as you thought I was passed from him (Father) to you
	<ul style="list-style-type: none"> Playtime over, time for lessons 	<ul style="list-style-type: none"> You are not the man to teach me
2 CAUSE	ACTION, CHANGE	
CHANGE IMPLEMENT	<ul style="list-style-type: none"> I forbid you 	<ul style="list-style-type: none"> I'm leaving you No use forbidding me anything now I must educate myself I have to think things out and get them clear
3 WORLDVIEW	CONTRAST OF WORLDVIEWS	
POWER STRUCTURES DISCOURSE	<ul style="list-style-type: none"> Don't betray your sacred duty What will people say You are out of your mind 	<ul style="list-style-type: none"> I have a duty to myself No concern of mine Never have I felt so calm and collected
	<ul style="list-style-type: none"> Nobody sacrifices his honour for the one he loves 	<ul style="list-style-type: none"> Hundreds and thousands of women have
4 METAPHOR	CONTRAST OF DEFINITIONS	
SYMBOL BELIEF MYTH IDENTITY	<ul style="list-style-type: none"> Your sacred duty First and foremost, you are a wife and mother Religion should be your guide Your conscience, moral sense You don't love me any more 	<ul style="list-style-type: none"> I have a duty equally sacred – to myself First and foremost, I am an individual I need to go into that (on my own) I shall go into that, too I don't love you any more House has ... been ... a playroom I have been your doll-wife I was Daddy's doll-child

The matrix above has been used to place highlights of the dialogue that contrast clearly with each other in interpretation at the four levels. Three student scripts will each be placed on a matrix to discern contrasts at each level if they occur. Some scripts function with contrast at the upper levels only, with discourse and worldview levels showing no differences in interpretation between the different characters' thinking and dialogue.

3.4 Study One – Drama Script Analysis

Study One involves the teaching of the unit under review and the causal layered analysis of student written work produced for assessment in the unit, specifically the drama scripts they wrote, which belong in the genre of Forward Theatre, and are examined as such. It addresses Research Question 1, seen below.

RESEARCH QUESTION 1

How do the students as artists engage with the future scenarios in their creative script writing?

However, before the unit was undertaken, the first Questionnaire on their perceptions and thoughts about their personal future, and that of their nation and the world, was administered. This served the purpose of introducing or broadening futures thinking in students who may not have engaged in it before to any great extent. It is common practice for a drama teacher to show the students a production in the genre being studied at the time; such was the case here. The students had previously viewed an Epic Theatre production before creating their own; this happened with Expressionist Theatre, Absurdist Theatre, and Theatre of Realism as well. Viewing a stimulus production allows students to see how the dramatic languages are used in a specific genre before they themselves create work in that genre. Forward Theatre, however, is based more on content than a specific combination of dramatic languages; therefore the students were expected to use an eclectic approach in the choice of stylistic conventions, best suited for the purposes of (a) storytelling and (b) rendering the future context accessible to the audience. Thus, for example, in one scenario a role play could be written in a realistic style for storytelling, and the new invention (technological or social) around which the story is written, could be presented in a non-realistic style. The stimulus production of *Futures Tense* had been produced in the same situation, and provided an example for the students to experience. It is included here as an example of Forward Theatre, and an example of the intervention by stimulus provided by the constructivist teacher.

3.4.1 The Futures Tools, Scenarios and Scripts

The futures tools discussed in Chapter Two were seen as useful and easily understood by the students. As part of the intervention and guidance process in constructivist teaching, these tools were demonstrated to the students who then used them in groups to create a scenario, in which they

set stories and scripts. They are integral to the futures thinking and demonstrate to the students the process of creating valid future scenarios. A similar process was used in the research unit to create a scenario for the generation of stories and scripts which formed the data for Study One.

Futures Wheels allow for the proposal of a ‘what if?’, and describing subsequent consequences based on the possibility of this actually happening. For example, a **technological invention** – what if desalination became cheap and easy to implement? Consequences from this might include the rapid urban settlement of much of the coastline of Australia, with associated infrastructure problems and environmental impact, and so on. This wheel could be implemented in 20 years, and the impacts imagined for 10-20 years afterwards. Figure 1 demonstrates an example of a simple futures wheel.

Timelines are used at the same time to track the progress of settlements, with events made up that give substance to the history of the implementation, before and afterwards. **Trends** such as increased migration to Australia are included in the progress of the timeline, leading to events such as the settlement in a remote area made up entirely of people from one developing Asian country. **Social inventions** are created for this new community based on their new needs. These inventions may be different from both their country of origin and their country of settlement. Such inventions could include new ways to cater for child care, or new education systems, and so on. **Scenarios** are detailed images based on such possibilities as these, and within the scenario, there is scope for stories to be written showing the progress and effects of the scenario. In this context, there is no overall scenario description of an entire social setting; rather, the students select an aspect related to the main premise or premises to write about. For example, the timeline may record the opening of the tenth new plant at a certain point, and the writer could make a story about the pioneers who built the settlement. Conflicts may arise as to how this should proceed, and perhaps power struggles as to who benefits from a decision, and so on. **Stories and scripts** are created in the scenario, and the students have creative freedom as to the characters and events, choosing the time in the scenario’s ‘history’ to set these stories. Group work is used in order to create the wheels, timelines and scenarios, with the teacher as facilitator, using Shapiro’s (Chapter 2, p. 20) description of project work as a description of the vehicle. Student autonomy and student responsibility are encouraged; the teacher assisting in negotiations only when necessary. An example of a futures wheel is shown below in Figure 1 for purposes of illustration. Futures wheels are of most use in brainstorming ideas, and timelines fulfil this function too, adding detail but also organising the development of the scenario’s ‘history’ in sequential steps. A timeline used in this unit is presented in Chapter 4.

3.4.2 Illustration of a Futures Wheel Based on a Technology Invention

The centre or hub of the wheel (white text) contains the ‘what if?’ First order consequences (perhaps 20 years from now) in dark grey circles with single borders surround the hub, second (in pale grey circles with double borders) and third order consequences (in white circles with dashed borders) follow on from these (30-40 years roughly). Students place possible events on a timeline (backcasting) to give the scenario a ‘history’. They create a scenario, a description of the future society with possible issues and stories with characters who interact and show some of the impacts of the scenario on individuals. In futures wheels in this drama unit the emphasis is on real-world possibilities in the near future, to encourage engagement with the topic and investigate related issues that affect ordinary people. Storyline examples from the above wheel may include: (1, based on circles A, F, and H) the first families in a remote ethnic community have discovered they have enough money to build a plant but argue as to who will get the contract – a relative or a more experienced manufacturer? (2, based on circles A and D) The company contracted for salt removal has been cutting corners, and the boss is blaming the head technician, who is secretly dating the boss’ son. (3, based on circles B, J, and M) Aboriginals in remote areas hide illegal immigrants when government officials inspect settlements, but someone has informed the authorities. These stories involve ordinary individuals, and are not extreme or apocalyptic. The wheels are set well within the lifetime of the students. With a sufficient number of consequences at each level, the scope for generating stories and scripts becomes wide enough to accommodate a range of options for students to choose for building their own scripts. The opportunity for critiquing the present and/or the future lies in the creation of an alternative society, and possible issues for critique based on the above wheel could include immigration policy, racism, environmental issues, population pressure, self-determination in large remote ethnic communities, industry standards, corruption, and so on, and how the individual may be involved and affected by these.

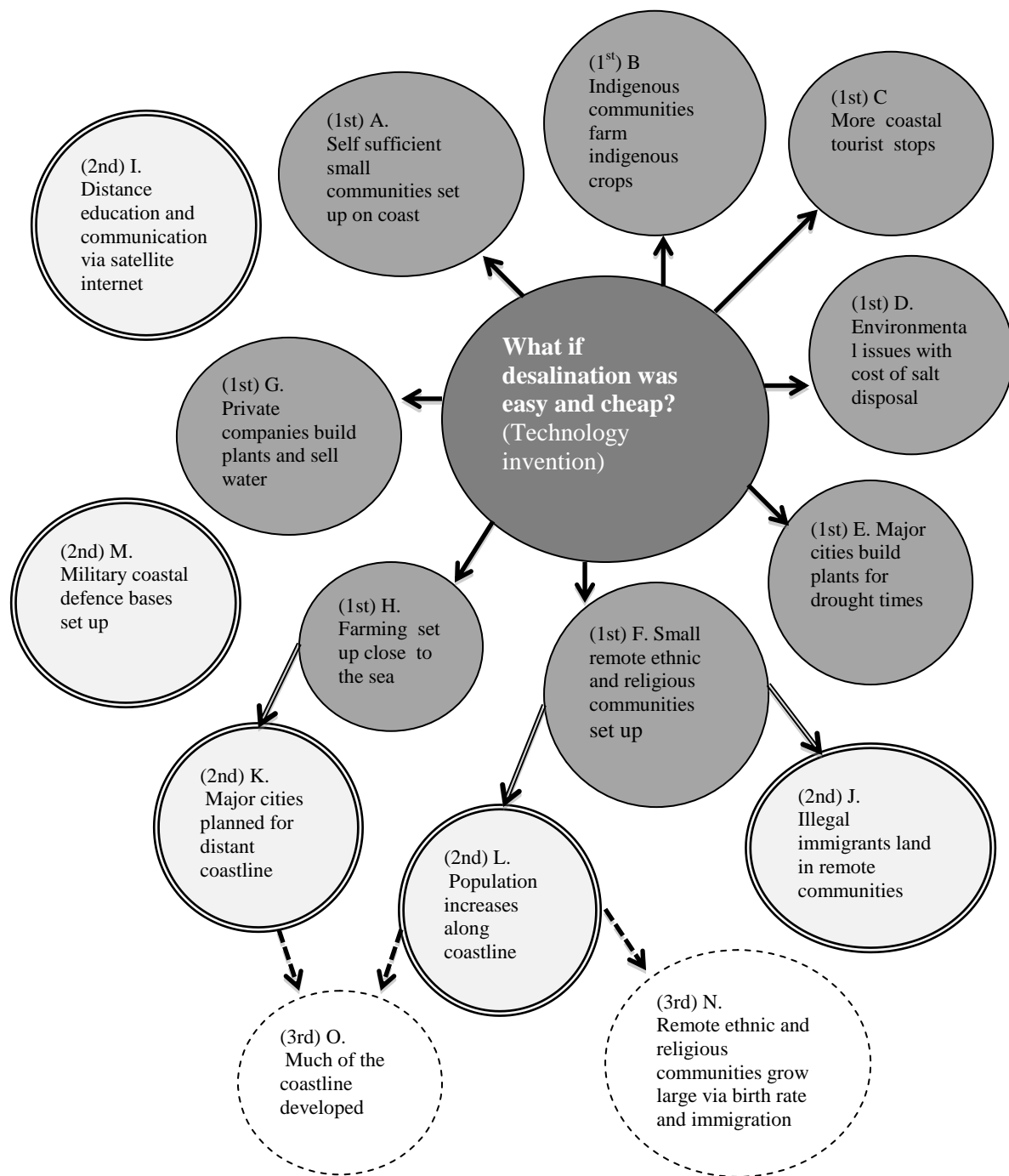


Figure 3.1 Example of futures wheel

Futures wheels and possible or likely events set in the near future form a crucial part of the core of Forward Theatre since, as has been highlighted in Chapter 2, little attention is devoted to this niche by playwrights, and in a larger dramatic arena, film makers. The two futures wheels created for this

unit are to be found in Appendix 1. They are used to generate data for Study 1 in the form of student creative script writing.

Kincheloes's (Chapter 2, p. 19) advice on maximising variables is also used, since the students are actually creating a new social context and constructing their own knowledge, rather than the teacher transmitting factual content. The students therefore, have the opportunity to build a complex understanding of social processes and in writing their drama scripts, to express this understanding. The student scripts illuminate the students' Futures context, and their synthesis of this, as well as the viewpoints of characters, though not necessarily that of the authors. The scripts may be categorised as to the levels at which they function – they may be restricted to a scenario at the litany level, leaving unexplored and unchallenged assumptions at deeper layers of human behaviour and thought, thus accepting the status quo at other levels as described by Esslin and others in Chapter 2. Other scripts explore and critique current thinking at those deeper levels, offering new ways of thinking and dealing with events. Some function uncritically, but simply by showing a version of the future at the litany level of events, they provide food for thought. A copy of three scripts studied in detail is contained in the appendix; extracts from these are examined in Chapter 4. The CLA literature in this chapter provides a basis for the analysis of an individual's words, not only in the form of drama scripts in Chapter 4, but also responses to questions in the surveys and interviews, which are used to generate data for Chapter 5. Thus data for Study 1 is generated by the student devised scripts, which are based on the wheels, timelines and scenario aspects chosen by the students. Data for study 2 arise from student critique of the unit.

3.5 Study Two

Study Two examines the commentary of the students on different aspects of the unit. It addresses Research Question 2 below, which focuses on the students' appraisal of the Forward Theatre unit. Causal layered analysis is also applied to student responses; thus it is used for examining both creative products in Study 1, and critique in Study 2.

RESEARCH QUESTION 2

What is the student appraisal of the Forward Theatre unit as a whole, with specific reference to unit delivery, Forward Theatre as a genre, the topic of global purpose, and attitudes to the future?

Kelly (2004, p. 193) applies CLA to an interview excerpt, and tracks the content as it travels through the four layers, revealing a student's responses to a unit she taught. She also applies CLA to student journal extracts in order to 'gain additional insights into the various levels of change I believed were evident in the journals' (ibid. p. 349). Kelly's application of CLA to interviews demonstrates its use in analysing the words of an individual, in this case a student. The process will

be replicated with student commentary given in questionnaires and interviews for this thesis, in order to gain insights. Kelly has used CLA in conjunction with other ways of processing data, noting that the use of CLA does not exclude the use of other understandings since, as Inayatullah (2004, p. 192) states, CLA can “feed into and be fed by other methods”. Thus as CLA was applied to the response data in this thesis, new themes emerged that would also draw out and clarify the ‘multiple, layered understandings’ of the data, similar to those described by Kelly (ibid.). In terms of individual responses to questions posed in surveys or interviews, comparison and contrast of views are not the focus; rather, the importance lies in whatever variety of commentary adds to our information on the students’ understanding of futures thinking and Forward Theatre, and their critical appraisal of the genre. This variety has been addressed in a CLA matrix that includes the themes emerging from the data. Thus the CLA matrix is used vertically for examining a variety of opinions in the student commentary data, with no particular emphasis on the origin of the commentary, and no horizontal comparison between the comments of different students.

3.5.1 The CLA Matrix for Data Analysis

Causal Layered Analysis (CLA) is the method used in the data analysis for the student responses. The questionnaires are included in Appendix 1. Each question in the questionnaires is placed as the title of a matrix that has four levels, with all the student responses to that particular question placed in the appropriate levels of the matrix. The depth of response is evident on seeing which of the layers the commentary is placed in. The placement of commentary on different levels is at times debatable, but some commentary is valid on more than one level. As a holistic analytical tool, CLA is effective for analysing qualitative data that might be confusing or inaccessible due to the variety of responses from this group of students. CLA is used for analysing data from students in the roles of both learners and critics, showing the depth of critique on the unit and Forward Theatre as well as the depth of response to the learning experiences. The matrix for CLA accommodates a spread of answer types and a numerical count where applicable. The placing of responses in different categories is often debatable. Nevertheless, the range of categories allows for the broadening of thought recommended by Inayatullah. Given the small size of the sample, numerical totals of opinion are not necessarily informative, though commonly held responses may be significant. The CLA table used in this thesis for student responses includes a thematic analysis of responses that uses the categories of students’ ideas, their perception of polarity of responses (positive and negative), their perception of relationship, and discrete qualities of feeling as described by the respondents. This last is partly dependent upon the richness of their vocabulary; a factor to be considered when dealing with the two students in the class whose first language was not English.

The table below shows how the CLA matrix is used to analyse student responses to the two questionnaires, the focus group discussions and the final interviews. Level three concerns power systems on a large scale, and also the students' perceptions of influence.

Table 3.2 *Model matrix for CLA analysis of questionnaire responses (See Appendix for completed tables)*

LEVEL	COGNITION	No.	INDIVIDUAL AND GENERIC RESPONSES
1 LITANY IDEAS/THOUGHTS	Ideas/thoughts		Observations/insights
	Positive/negative		E.g. 'This is good/bad'
	Quality		E.g. 'It's hard/sad/ fun'
	Relationship		Connections perceived
2 CAUSES	Purpose/reason		Action and motivation
3 WORLDVIEW	Influence/power		Who controls what
4 METAPHOR	Meaning, belief, identity		E.g. 'I am/you are/they are/it is <i>really</i> ...'

Table 2 clearly contrasts with Table 1 in that its entries add insight to student perceptions of learning experiences and processes in the drama unit. The levels maintain their original focus given by Inayatullah, but the categories include labels of cognition on the left, and examples and explanations on the right. Inayatullah's (2002, p. 57) advice to be less concerned with where the information fits precisely, than with expanding the depth and range of thinking, is applied here. The flexibility that he suggests has been adapted here, to varying extents.

Level 1, The Litany

At the level of litany, the view of observable reality, this commentary takes the following forms: ideas and thoughts, a polarity of emotional description from positive to negative, various qualities of feeling ascribed to the topics by the students, and their descriptions of relationships. These aspects have been placed in this category since they are the most concrete and tangible aspects that have come from an initial content analysis of the data carried out in conjunction with CLA. An item at this level is a description of a measurable or observable event, such as the student description of the possible "poverty gap increase" by 2025 in the world. The category of *ideas/thoughts*, *observations*, and *insights* contains ideas or notions that relate to the observable event category but have no significantly common characteristics. These ideas were offered in their response to the question on what they thought would happen by 2025 in Australia: "Petrol price very high; cures found for many diseases; technology more common and more advanced" and so on. Positive and

negative responses were identified as separate *polarities* at the level of litany. Along with these were other comments that were polarised, such as “writers of movies and plays should be writing about not too much doom and destruction, (they) need a touch of romance, some comedy, no being starved, the world is dying”. This category provided a concrete kind of response. Students also noted their perception of emotional *qualities* in their commentary. For example, as actors/audience for Futures Tense, among the ideas and feelings that this experience gave them were “doubt for what is yet to come” and “relief that action may occur”. These emotional qualities are observed by the students and therefore distinct from the unconscious emotive dimensions of the metaphor level mentioned by Inayatullah on p. 58. Another category that emerged was that of *relationship*. Students saw connections between people and characters in a play, as in this comment: “The audience can relate and empathise with characters which forces them to think about the issues being faced by the characters” and (it is) “easier to understand the emotions of the people living in that scenario, therefore making a bigger and lasting impact”. They also saw relationships between themselves and their society in varying strengths.

Level 2, The Causes

This level is, as Inayatullah describes, that of social causation. However the students have also described their own purposes, as well as those of government bodies. Thus the label ‘causes’ includes individual action for a purpose. An example of this is seen in this comment which saw trends as useful because “you could prepare yourself for the future; look at specific changes and change with them”. Causality is dealt with here on an individual level. On a societal level, some students saw “terrorism better handled” by 2025 in the world.

Level 3, The System Of Power

In the data, discourse and worldview manifest most clearly as student assumptions of influence or power relations, their own and that of other individuals and social institutions. This limited interpretation of the complexity of Level 3 serves as a pathway into the level, and has potential for further development from the somewhat simplistic use it appears to have here. Yet it serves as a conceptual focus for the level within the bounds of this thesis, both for individual student responses and dramatic texts. An example here is the comment from one student who discusses the power of “crazy ideas (that) can influence realistic things”, with reference to the topic of providing ideas for “saving the world”. Another suggests that “you ... can’t prevent things from happening”, making an assumption at level 3 about personal power. On a global level, one student saw “the US still holding much of the power in the world” in 2025.

Level 4, The Metaphors

This level involves symbolic dimensions. Here the category of Metaphor (belief/identity) relates to Level 4 as described by Inayatullah (myth/metaphor). It has been used as a category for student assumptions of meaning and identity – the metaphors they use to describe aspects of their world. An example of this thinking is made by a student who notes her changing awareness of the future: “In the past I thought the future would be flying cars”. On a personal level, some students worried that they could personally lead a “worthless life” or “not mean anything to anyone”.

3.5.2 Research Questions to be addressed

All four questionnaires provide data for Research Question 2, and are to be found in Appendix 1. Further to that, all the questions and answers from Questionnaires 1, 2, 3 and 4 are examined in terms of the research questions to which they apply, and therefore are not sequentially analysed, but rather categorised as they address the research question. This is laid out in Table 3 below.

Table 3.3 Organisation for addressing research questions

RESEARCH QUESTION	ROLE OF STUDENT	DATA PROVIDED BY	
1 (Play scripts)	Co-artist, change agent, co-researcher and critic	Scripts written by students	Content of scripts 12, 16, 17, 18, 21, 22 in detail
2 (Forward Theatre unit appraisal)	Co-artist, change agent, co-researcher and critic	Questionnaire 1 Questionnaire 2 Questionnaire 3 Questionnaire 4	Question 15 Questions 6, 7, 8, 9, 11 Questions 1, 2, 3, 4, 6, 7, 8, 9 Question 11

In Study 2, surveys are used to explore another aspect, a comprehensive critique of the Drama unit by the students; the survey data complementing the script data in Study 1. Chapter 4 deals with the analysis of student drama scripts, Chapter 5 examines student commentary, and Chapter 6 discusses the project as a whole.

3.5.4 Questionnaire Design for Study 2

This study is intended to investigate the unit’s potential use for other Drama teachers by contributing a picture of the students’ perceptions of their experiences; their reactions and suggestions are of primary importance for future implementation. Student numbers were too small to pursue statistically significant outcomes, but provided useful data at times. The fact that the cohort was female impacts on the research also, although gender issues were not the particular focus of the surveys or discussions.

Futures thinking has a specific focus, and this was investigated by Hicks and Holden in 1995; their research aimed to “find out what children are thinking” (p. 55) about the future. Their oldest

research group was approximately the same age as the students in this study. Hicks and Holden (ibid.) explored student thinking about the future at a “personal, local and global level”. Their second focus was that of hopes and fears for young people. Their questionnaires served as a model for an introductory questionnaire on futures thinking in this study, using the constructivist notion of working from student knowledge and interests at the start. Hicks and Holden (ibid. p. 56) interviewed small groups of children afterwards, “to examine some of their responses in greater depth”. Focus group interviews were used here too; also short individual phone interviews 18 months later with four students.

Open questions have been used in conjunction with closed ones in the expectation of complexity, sophistication, and diversity of personal responses and critique. Open questions have also been used to encourage creativity and elicit student ideas on their perceptions of future issues and needs in the expectation that some ideas might be entirely new, at least to this researcher. This notion is supported by Hicks and Holden; their rationale has been followed here. The research questions themselves are open ended, allowing for varied input that may be categorised post-survey. The themes seen in Table 2 were added as they appeared in the data, the richness due in part to the open-ended nature of the questions, which offered scope for unanticipated responses. The emerging themes offer insight into the richness and complexities of teaching, learning, and sharing the new drama experiences in a futures context. Few closed questions were asked in the surveys; they specified the focus of attention, which was subsequently widened with open questions. One difficulty noted by Gay and Airasian (2003, p. 284) with reference to open questions is the limited amount of time available for providing responses by the subjects. In this case the class had approximately 50 minutes for each Questionnaire. The Questionnaires are in Appendix 1.

Questionnaire 1

Questionnaire 1 introduced and framed ways of thinking in a futures context, and also beyond their own personal settings. Students were asked for their thoughts, hopes, and fears for themselves, Australia, and the world, thus introducing different categories of thought. The reason for a different physical arena (national rather than local, as used by Hicks and Holden) was the increased mobility of the student body at a time when travel is more common and in a country where vast distances lie between major cities. The school population also consisted of a number of boarders from distant places. Thus the concept of ‘local area’ was less relevant than one of nationality for most of them. The request to describe what they ‘thought’ would happen was to encourage an intellectual response unaffected by an emotional flavour, although some did ‘flavour’ their commentary. They were asked to pose five questions about the future. This question challenged them to extend their thinking conceptually, so the students could ‘know what they wanted to know’. These would later be shared

during the creative process with others in the class. They were then asked to explain their perceptions of their personal influence on their future, that of Australia, and that of the world. This aimed to encourage them to stretch their horizons, as well as their perceptions of personal agency. The responses to questions 2-14 in Questionnaire 1 (see Appendix 1) offer an opportunity for a researcher to create a picture of student awareness and concerns about the future, but that is beyond the scope of this thesis.

Questionnaire 2

Questionnaire 2 aimed to garner a critique of the Forward Theatre unit itself after the public performance of their own scripts. It focused firstly on how the students saw the use of futures tools. Their ideas here are of interest, but most of the content was not included in the analysis unless relevant to Research Question 2. Questionnaire 2 also asked open-ended questions intended to elicit a critique on Forward Theatre as a combination of drama and futures. Since the students could respond as they wished, answers could have a mix of layers, and the CLA matrix would accommodate this. Question 7 gathered opinions on the Forward Theatre example performance. Question 8 broadened the inquiry to a general commentary on the genre. In Question 9 (seen in detail in Chapter 5) the focus narrowed to the purposes of Drama, and Question 10 queried their opinions on the unit delivery. Question 11 allowed for any other previously unvoiced responses.

Questionnaire 3

Questionnaire 3 was an extension of Questionnaire 2, and represented an emerging opportunity at short notice to glean any further material from the students in one lesson; group discussions in front of a sound recording device were a practicable option for this short time. Some questions were repeated from a previous questionnaire, and on occasion, made up on the spot as time allowed. The content of the third questionnaire was influenced to some extent by responses to the second questionnaire. A critique of the stimulus production Futures Tense involved comments about a perceived negativity and dark nature of the production. Some students were not fully supportive of the idea that action could be taken, or even suggested, to work on the mitigation of world problems, a process in which they were involved as they wrote scripts about such action. According to Dawson (2002, p. 30), focus group discussions allow for a “wide range of responses during one meeting”, although perhaps not all would contribute, since some would be ‘nervous about speaking in front of others’. Some individuals were more dominant personalities than others, though it was difficult to ascertain the extent of this. Vaughn, Schumm and Sinagub (1996, p. 91) suggest that the moderator not be too passive or controlling in the interview. In this case, the moderator could not moderate each group process, since all the interviews took place at once. Their interaction was

uninterrupted by my presence and this allowed for group relaxation. The record of these interviews had a liveliness and spontaneity that added freshness to their responses. The responses collected were on what drama should be about, unit delivery, and any perceived negativity in the production of Futures Tense. They also discussed whether it was a waste of time to think of ways of ‘saving the world’, and how they thought people should feel about the future. This process was repeated for the smaller class, but they dealt quickly with the same questions, and more were improvised. The students were asked to discuss how positive or negative the content of movies about the future appeared to them.

Questionnaire 4

Four students were available for questioning 18 months later, and were given the questions by phone or in person to see if any significant influence could be attributed to the unit delivery. Questions 1-10 were a repeat of Questionnaire 1, and the final question asked whether the unit had influenced their thinking about the future or not, and if so, in what way. They were invited to add any other commentary to their responses. The four questionnaires together provided stimulus for generating data for the application of causal layered analysis.

In summary, this chapter has provided a rationale and context for the two studies in this thesis; an investigation into student creative script writing, addressing the question of their engagement with futures scenarios; and an examination of their appraisal of the Drama unit as a whole. The process of data generation for script writing using futures tools is discussed, and the rationale for questionnaire design has been explained. The major tool for examination is causal layered analysis, described and applied to one drama script by way of illustration, and used in a matrix for the placement of student critical responses. Chapter 4 addresses Research Question 1, which applies CLA to student drama scripts, investigating student engagement with a future scenario.

Chapter 4

Study I – Analysis of Drama Scripts

“I ask of a play, first, the dramatic question, the carpenter-builder’s question – what is its ultimate force? How can that force be released? Second, the human question – what is its ultimate relevance to the survival of the human race?”

Arthur Miller (1994, p. 182)

In this chapter a brief description of the Forward Theatre stimulus production is given; this includes the five futures wheels, or premises, and selected scenes that illustrate the scenario. Three scripts created by the students in this Forward Theatre unit are examined. The world theatre example analysed in Chapter 3 shows that not only is it possible to expose issues portrayed in the play, but that characters in conflict may have their ways of thinking contrasted at each level as these are placed side by side at all four levels of the CLA matrix. Extracts from three student scripts have also been placed on a table to demonstrate contrasting ways of thinking, at all four levels of the CLA matrix. Thus engagement with the futures context will be evident at various depths, and the matrix assists in responding to the research question 1, shown below.

4.1 Research Question 1

CLA is a major indicator used here to explore the depth of student engagement with futures issues, although other aspects of their written work that demonstrate the quality of engagement are also described.

RESEARCH QUESTION 1

How do students as artists engage with the future scenarios in their creative script writing?

4.2. Stimulus Production Futures Tense

The students had experience with script writing at various points in their Drama studies over the years, so were familiar with writing stage action as text and formatting it so that it would be ready for performance. In this instance they had the advantage of seeing a live production within the genre studied, before embarking on their own writing. An example as stimulus for the students was in the form of a production based on student work from the previous Forward Theatre unit, performed by nine of the current cohort members. The play, called “Futures Tense”, had been written for a different future social context. The unit began following the viewing of the production, when the students were introduced to futures concepts and tools. The premises of the play, as well as highlights from the performance, are included here to orient the reader to the curricular context and illustrate the transition from “what if” to storyline.

The five futures wheels (premises; “what ifs”) used as a basis for the “Futures Tense” scenario were:

- aquaculture in every major city to provide fish based protein for the population
- the insertion of nano-computers the size of a grain of rice behind the ear of every person, with permanent wireless connection to a database for surveillance and communication purposes
- the mending of the ozone layer after a radiation disaster
- an obesity epidemic leading to the formation of an exercise police force
- mobile religious services held, walking down a main street, allowing for impromptu contribution by participants.

Some of the scenes from “Futures Tense”, the play based on the above premises included:

- A religious service which introduced scenes and was used as a narration device to link the different stories.
- In one scene, students cheating in an exam were the first to use the new nanochip receivers and transmitters implanted behind their ear to download information wirelessly.
- In another, a revolutionary group vowed to destroy shipments of nanochips in the name of freedom from surveillance.
- Industrial espionage was the topic of the third scene, committed via hacking into the database and altering a worker’s personal files, adding a fictitious criminal record.
- In one state, women held all the political power and men were no longer allowed to work for pay. One woman took full advantage of a long-standing male employee, her lover, and a young man eager for the good life.
- The religious service was also used as an epilogue, summing up and celebrating the achievements of the contributors to the historical progress of the scenario, praying for those who lost their lives in the radiation disaster, and the men who lost their jobs to women workers.

These scenes brought the scenario to life for the audience, and demonstrated their effects on individual characters. The students viewed this performance of a scenario based on several premises, with different scenes based on them, written in the previous unit and performed for the current student cohort as an example of Forward Theatre. However it was decided that the number of premises was too generous for the limited class time, and had the potential for the creation of a fragmented scenario, so this time, in the unit under examination each class chose only one premise on which to build their scenario.

4.3 CLA Applied to Student Scripts

4.3.1 Scenario and Script Creation in the Unit Examined

Group input was used to gather and describe the trends researched, and the source materials for the scenario. The students created a Futures Wheel 20 years from now (seen in Appendix 3) based on a believable 'What if?' in the centre, as demonstrated in Chapter 3. They chose which of these consequences together revealed a pattern or picture of the society or community, and made a statement describing the aspects under suitable headings. From these, the group built a big picture

scenario or description of the society or community in as much detail as possible. They outlined direct and plausible causes of the scenario, adding detail. This is called backcasting (as opposed to forecasting). This is a basis for building a continuum or timeline, an outline of the development of the scenario, moving ten years or so ahead in time after the wheels have been implemented. Individuals chose a point on the scenario's development continuum (timeline) that interested them, and devised role/s, jobs, lifestyles, and relationships for themselves as actors. They built a personal scenario or story based on the role, adding in relationships and difficulties relevant to the role, based on issues arising from the scenario/story. Scripts were written by the individual from issues and stories developed. This was the Forming (creating) task. The Student Devised Presenting (performance) task was a group performance using one script or a blend of scripts from the Forming task.

The scenario creation process is of central importance in creating scripts in the Forward Theatre genre, and is described in detail here. The storyline for the stimulus production was based on five premises (wheels), seen on the previous page; this time the number of premises was reduced to one for each class (“what if worldwide life expectancy was 65 years for both sexes?” and “what if worldwide every child has an education to 15 years?”), although in choosing their approach to a global issue, complexity was soon evident. The basic instruction for scenario creation was that the students must set a goal in a global context and envision ways of dealing with a global issue. They researched global health and education situations and trends, and drew on these to suggest issues that required attention. The scenario was to be a positive step in dealing with the problems. The class of 20 students decided that worldwide life expectancy for men and women would be 65 years, and concluded that this needed access to clean drinking water as a basic requirement. The reader has access to an example of a futures wheel in Chapter 3 (p. 45); in this chapter a futures timeline created by one class is presented on the following page, created concurrently with the wheel based on global life expectancy. This was given to each student as an aid to creating stories and scripts.

Table 4.1 Scenario timeline for larger class

WORLDWIDE LIFE EXPECTANCY FOR BOTH SEXES IS 65 YEARS NOW	
ADD MORE CONCRETE DETAIL TO EITHER SIDE OF THIS TIMELINE, CONTINUING THE MAIN STORY OF WATER POLITICS – THIS WILL ENRICH THE SCENARIO FOR SOME PERSONAL STORIES TO BASE SCRIPTS ON	EXTEND SOME OTHER STORIES HERE AS WELL, WHOSE DETAILS WILL FIT WITH THE WATER STORY, AND YOU WILL HAVE MORE INFORMATION TO WIDEN YOUR SCENARIO FOR SCRIPTS WITH MORE DEPTH
	YEAR 30
Rain rich countries raise standard of living through selling water and better farming practices for local food	YEAR 29
	YEAR 28
Water restrictions same throughout developed and developing countries – developed countries complain about the drop in living standards – developing countries celebrate the rise in living standards	YEAR 27
	YEAR 26 AIDS education compulsory at younger age globally
IWJ passes law that each village in rain rich countries can sell water and keep the profits	YEAR 25
	YEAR 24 Water war ends? IWJ given power by all countries in the world for Water Sheriffs to fine offenders – fines go to global health education funds?
Water Zep bankrupt; smaller companies buy zeppelins; small traders in developing countries buy zeppelins.	YEAR 23
	YEAR 22 International Water Judiciary established (IWJ)
WaterZep Inc. accused of selling grade 2 water as grade 1	YEAR 21 Global hunger eradicated through local self-sustaining farming in developing countries People in developing countries work on local farms rather than for global companies that grow coffee and other cash crops
Cause of death not food but dysentery from sub-grade water.	YEAR 20 Water war between....?
200 people die of food poisoning at wedding.	YEAR 19 Local communities setting up sustainable small-scale farming for local use
	YEAR 18 Community centres established
	YEAR 17 Potable water for all global people, no more water borne illnesses
Water Zeppelins (helium airships) used by water transport companies	YEAR 16
	YEARS 12 – 15
Foreign debt cancelled	YEAR 11 World Water Bank set up in developing countries, sewage recycled for water and fuel in local communities
	YEARS 9 – 10
	YEAR 8 World Water Bank sets up desalination plants in developed countries
Ethics added to course on water grading and aquaology	YEAR 7 Watering during the day illegal
All houses in developed countries must have rainwater tanks 1.Potable, 2.Bathing, 3.Bore, 4.Irrigation (4 water grades) Aquaologist new degree at UQ, Water grader new TAFE course	YEAR 6 World Water Bank starts in Australia to distribute water from floods to dry areas, set restrictions, grades water, all houses recycle all water bearing waste products including sewage
	YEARS 4 – 5
	YEAR 3 Tax money will first go to original country, then others
	YEAR 2 Life expectancy tax in all countries for wages over..
	YEAR 1

In the table above (the timeline for the larger class), some years were not given events; these have been amalgamated for reasons of space. In the futures wheel (seen in Appendix 1), the students decided that water was becoming increasingly valuable, and placed events on the timeline above to show this. Previously developing nations in tropical areas with a high rainfall, now found themselves rain-rich. The water was collected, cleaned, and graded for different purposes, potable water being the most valuable. The clean water was available to the seller and the excess sold and transported by airship (WaterZep, Inc.) to rain-poor countries. A major event in the scenario was the selling of substandard water as potable water. The water graders pocketed the price difference, but the water gave a number of guests at a wedding food poisoning. An investigation found and punished the culprits. This issue gave inspiration to a number of students in the larger class, and some then developed the storyline into scripts. Others created different plots such as the first negotiations between a rain rich village and the aquaologists who organised the water purification and transport infrastructure, or a feud over water distribution and profits in a family owned company. The basic innovation was the ability to transport water cheaply over long distances from rain-rich countries to drier ones via airships. In this case, each student chose whether to use a person's experiences related to the wedding story as a basis for her script or to make up another story on water selling via airship. Not all events on the timeline were used by the students. The class of 5 students decided that worldwide every child would be educated to the age of 15 years. They designed HELP (Health, Education and Lifeskills Program) centres, one for every 10,000 people in developing nations. They envisaged a number of issues involved with that, such as a negative reaction to education by some parents and children, and female access to equality in education causing resentment among males. The futures wheel and timeline for this class may be found in Appendix 3.

The detail in scenario building is necessary to create a rich, fertile basis of story ideas for students to use in writing scenes. Placing individual characters with human foibles in the scenario, and using the timeline with concrete events in the scenario's "history" adds to the basis and provides grounding for their stories. The students are thus not expected to create in a vacuum but their own well developed future context, and are given the opportunity to demonstrate their scriptwriting skills, and have their characters and stories engage with the scenario at all of the CLA levels. This engagement is examined as it occurs in three student scripts, each of which approaches the scenario differently.

4.4 CLA Applied to Scripts Written by Students

Script 11 ("Defrica"), chosen because it consciously deals with all levels of CLA, and overtly with level 4, the level of metaphor, belief and identity, is presented in extract here. *Defrica* is an

imaginary land made up by one student to illustrate her interpretation of the scenario events (the growth in affluence of a rain-rich country), with a rich cultural background that is strongly contrasted with the modern corporate mentality which provides new power structures at the paradigm/worldview level. Children are taught in school that the fact that the country receives “the highest levels of rainfall per year ... has nothing to do with the old ways of ‘calling rain’ ... To worship the old lords is forbidden. If caught practising these arts you will be arrested” (Script 11, p. 1). The teacher Cheta has discovered that her father is still practising the rituals, and she forbids him to continue this. The extract deals with her confrontation with her father, Yumat.

Extract from Script 11 Scene 3, p. 2:

[Lights up. Yumat sits upstage right. Cheta strides in from left stage centre.]

Cheta Father you know you cannot do this any more!

Yumat *(Calm)* What are you talking about?

Cheta My boss approached me today. She insinuated that perhaps I should be watching my father more. That perhaps he is too caught in the old ways. Father, tell me, why would she be saying this?

[Silence]

Yumat *(Looks at Cheta)* I was at the park; there was an evil spirit. I would have left it; you can sense bad spirits everywhere. But some children came. I thought it would be best to be on the safe side. So I warded it.

Cheta You had your beads, didn't you?

Yumat Well, the warding doesn't work if you do not use beads.

Cheta Father! You could have been arrested! You know the old ways are forbidden! There is no such thing as a bad spirit. Can't you understand that? We aren't savages any more father. Defrica is striving to be a ... respected nation. We can't do that when people like you pretend like the rain dance really works!

Yumat *(Disappointed tone.)* You really don't believe then? *(Under his breath.)* No nation can survive without beliefs. They are what make us human.

Cheta *(Avoiding the subject)* What were you doing in the park anyway?

Yumat Well, what are you meant to do when you're retired? You're useless.

Cheta *(Tired tone.)* You are not.

Yumat Times are different now, they're softer. We've got women out in the workforce, children growing up thinking there is no god, young men pretending they know how to do business! Our lives used to be full! Our rain was a gift from above! Now we are using it to rip other countries off, and send them into the poverty we've just left.

Cheta Oh, we're not returning to this subject are we? There is nothing wrong with women working, father; even mother supported me when I got employed. And I did not choose to bring Rab up with no god – the law did. You have got to come to terms with this.

Yumat Why? So I can sit here and waste away with nothing to do? Older people are not respected in society any more. We're a burden.

Cheta Now you are just being ridiculous. Father, pull yourself together. The world is changing and you must change with it. I don't want you talking to Rab if you are going to continue following the old ways.

Yumat *(Stands)* What? You know Rab is different, he is special. I have never seen anyone so adept at his age in the old ways.

Cheta You heard me father, and I'm being serious. I don't want you influencing him any more. *(Walks out)*

Yumat Cheta! You can't do this to me!

Extract from Script 11 Scene 4, p. 4:

[Lights are up on stage right. Yumat sits crossed legged, carving a piece of wood. His trousers are rolled to reveal blue, red, and brown strips of material tied around his mid-calf. His shirt is unbuttoned to reveal his chest, where you can see the beads of his necklaces clicking together as he carves. Child runs in from downstage left.]

Rab Grandfather! *(Jumps into his lap)*

Yumat Hoo! *(Being knocked by the blow)* Watch out!

Rab *(Picking up the carved piece of wood.)* What are you doing?

Yumat Making a little friend for you. His name is Adain. You can keep him.

Rab *(Grins looking at the carving and then at his grandfather.)* What does he do?

Yumat *(Hesitates for a moment)* He can do many things. *(Lifts Rab off his lap to stand in front of him.)* See these bands? *(Gestures to the strips around his leg.)* Adain has some as well. The red one is for fire, the brown one is for earth, and the blue one *(pause)* is for water.

Rab *(In awe)* Water? I like water. Blue is my favourite colour.

Yumat *(Smiling to himself)* Is it now? Well, you are very lucky because the blue strip is very powerful, and Adain uses it often.

Rab *(Whispers)* What for?

(Pause)

Yumat *(Looks around as though hesitating then decides.)* I'll show you. You are going to need these. *(He takes off one of the strands of beads and puts it around Rab's neck, and removes the blue strip from his calf and gives it to Rab.)*

(Cheta walks on and sees what her father is doing.)

Cheta *(Distressed)* No Father!

[She goes to run in and intervene but is stopped by an invisible wall. Rab and Yumat continue as though nothing has happened. They do not hear anything. A drum starts to beat slowly. Cheta gets more hysterical as she begins to realise she can do nothing. She circles the area she cannot get into, as they start the ritual. Yumat stamps one foot three times, and waits for Rab to copy.

The drum speeds and together they run upstage centre and hiss 'Kassar.' Cheta seems to be slowly pushed off stage by an invisible force. Yumat and Rab continue the ritual, running centre stage left, centre stage right and finally down stage centre with the final hiss of 'Kassar!' Cheta is pushed completely off stage. Drums get louder as they wait together; the beat is faster and has a traditional rhythm. Suddenly the drums stop. In the silence the sound of drizzle begins, Yumat laughs loudly and looks up and raises his arms. Rab looks up in amazement and then at his grandfather.]

Rab What did we do?

Yumat *(Squatting down next to him.)* You made it rain lad. The old ways are alive.

(The End)

At level 4 (belief and myth), there is immense power that is played out in the action that occurs at the first level of events and results, the litany. The grandfather neatly links these levels with the statement "You made it rain lad. The old ways are alive". Thus on stage the writer has not only accepted the power of thinking and belief at level 4, but given it *literal* power in that the beliefs were actually invoked to cause a change in the weather, validating the grandfather's "old ways". The writer also explores the issue of aging and retirement, contrasting the activities and contribution available to older people in her version of tribal life with those in a township. Extracts from the script are seen in the table below. Highlights of the dialogue from each of the two main protagonists in the scene are placed side by side and contrasted at the four levels of the matrix, demonstrating their contrasting interpretation of events, causes, discourse and myth between the tribal context and the modern corporate mentality.

Table 4.2 Causal Layered Analysis applied to dialogue from ‘Defrica’ (Script 11)

CLA LEVEL	CHETA	YUMAT
1 LITANY	OBSERVATIONS, REACTIONS TO CAUSES	
Event, response, interaction	You had your beads, didn’t you?	The warding (of spirits) doesn’t work if you do not use beads.
2 CAUSE	ACTION, CHANGE,	
Change, implement	We no longer live in tribes, but we live in towns. The world is changing and you must change with it.	What are you meant to do when you’re retired? Older people are not respected in society any more. Our lives used to be full.
3 WORLDVIEW	CONTRAST OF WORLDVIEWS	
Power structures, discourse	I did not choose to bring up Rab with no god – the law did.	Why? So I can sit here and waste away with nothing to do.
4 METAPHOR	CONTRAST OF DEFINITIONS	
Symbol, belief, myth, identity	There is no such thing as a bad spirit. People like you pretend the rain dance really works.	I was in the park; there was an evil spirit. Some children came ... so I warded it. No nation can survive without beliefs – they are what make us human.

Here it can be seen that the student engagement with the future scenario Script 11 has occurred at all four levels of the matrix in this script. The characters overtly challenge one another’s assumptions at the level of worldview and metaphor, thereby offering clear critiques for the audience to ponder and debate. This script was chosen as an example of strong overt linkage between the levels such that level 4 becomes almost concrete, with immediate physical effects. The tragedy here is the lack of compromise between the beliefs of the two protagonists at this level, although after Cheta witnesses the resulting rain from the invocation of her father’s beliefs, she has the opportunity to see them differently. However some of the scripts do not portray or critically evaluate the new social context at great depth – they take a basic human situation and transpose it to the new setting without engaging with the context at the deeper layers of CLA. Thus one of these scripts could in fact be set anywhere and at any time; only the topic is new and could be interchanged with other topics, current or new. This is not to say that the familiarity of the storyline would not be a successful entertainment, and interesting in its own right. Rather, in these scripts the new storyline is presented to the audience largely unquestioned and unchallenged as to its implications for wider society at any levels other than the first two layers of action and result (levels 2 and 1) of the CLA matrix.

Script 15 (“Honesty”) is chosen as an example representative of these class scripts, in that the scenario is portrayed at the active levels 1 and 2, assuming that little future contextual change has developed apart from a medical breakthrough. This story contrasts the goals of two characters in a domestic arrangement again based on the scenario, but using a separate technological development. The male partner wishes to take an immune system vaccine to a third world country rather than

offering it to the highest Western bidder. The woman does not want to leave her country and her job. Though this appears to allow for criticism of the status quo, the dialogue does not deal in great depth with the issue of who should get the cure first and who should make money from it. It focuses mainly on the couple's personal relationship, thereby retreating into familiar territory for the students; that of a soap opera.

Extract from Script 15 Scene 1, p. 1

[Set in an apartment]

Clayton *(Stops pacing)* Well it's finished

Anne Yeah?

Clayton *(Takes seat opposite Anna at the table)* Using new technology, I've created a water-based vaccine that boosts and strengthens the immune system.

Anna That's great!

Clayton How it works is it takes the negative energy from disease and uses this energy to strengthen the immune system. So not only does it kill off any current bacteria-based disease, it lengthens a person's life expectancy to at least 65 years.

Anne Clayton, that's amazing, but we already live in a country where the life expectancy is 65 years.

Clayton That's what I have to tell you. I want to move to a developing country and use the vaccine there first.

Clayton As you said – developed countries don't need this yet. If I use the vaccine in a country that does, I can make a difference there, and then upon coming back, the vaccine will be better received and internationally acknowledged.

Anne You don't want to establish yourself here first?

Clayton *(Stands, walks DL)* No. I want to pioneer this elsewhere.

Anne *(Remains sitting)* Where?

Clayton I don't know yet. All I know is that this is right. *(Turns to face Anne)* So what do you think?

Anne *(Numbly, avoiding eye contact, looking into hands.)* It's incredible. I had no idea you – what about us?

Extract from Script 15 Scene 7, p. 5

Clayton Let's just sort this out now.

Anne Yes, I want to.

Clayton The issue really isn't the vaccine is it?

Anne No

Clayton It's about me going and you staying.

Anne Yes

Clayton What do you want?

Anne Honestly, I want you to stay here with me. I want to stay together.

Clayton *(Weakly)* Anne, we can stay together if I go! I honestly believe that.

Anne It doesn't work like that. You know as well as I do, if you go, we're finished.

Clayton Well, if you're not even willing to try...

Anne Try? Clayton, I've stood by you through everything, and I can't now. I can't leave my life behind. I need to stay. Who are you doing this for? Yourself? Please understand why I want us to stay together. I don't think I can live without you.

Clayton Of course I understand. But come on! This is life altering.

Anne So this is the end of our relationship?

[Silence]

Clayton Anne, honestly, I don't think I need this relationship like you do.

Anne *(Teeth clenched, fighting back tears)* So go. Leave

Clayton You'll forget me Anne. You will. *(Pause)* Know that we ended this in total honesty. Soon you'll understand. You won't care about never seeing me again. And I you.

[Clayton looks away, exits UL. Silence.]

Anne Soon you'll understand what a lie that was.

(Song – “And there's tears on the pillow, Darlin' where we slept, and you took my heart when you left.” by Bruce Springsteen- City of Ruins)

(The End)

The parting of the ways is largely a result of a discussion about who should give up their career dreams, and neither party wishes to do so. As Clayton says, “the issue isn’t really the vaccine, is it? It’s about me going and you staying,” (Script 15, p. 5) and she agrees. Gender equality in Australian society is not at a stage where this would be a great surprise to most audiences. The familiarity of the non-critical storyline may offer audiences comfort in the notion that the future seems not so different, after all, and not particularly frightening or worrisome. This is supported by student responses that call for topics relevant to their lives.

Table 4.3 *Causal Layered Analysis applied to dialogue from ‘Honesty’ (Script 15)*

CLA LEVEL	CLAYTON	ANNE
1 LITANY	OBSERVATIONS, REACTIONS TO CAUSES	
Event, response, interaction	I want to move to a developing country	I need to stay
2 CAUSE	ACTION, CHANGE,	
Change, implement	I can make a difference there	I want you to stay here with me
3 WORLDVIEW	CONTRAST OF WORLDVIEWS	
Power structures, discourse	I don’t think I need this relationship like you do	I don’t think I can live without you
4 METAPHOR	CONTRAST OF DEFINITIONS	
Symbol, belief, myth, identity	Soon you’ll understand. You won’t care about never seeing me again. And I you.	Soon you’ll understand what a lie that was.

Clayton’s decision to move is the precipitating action at level 2, and Anne’s position at this level is to ignore the social issue and keep the argument personal. At the third level of power structure and discourse, Clayton denigrates the *importance* of the relationship to him, allowing him to leave her, and Anne elevates it to a matter of life and death for her, using her emotional state to pressure Clayton into capitulating. At the level of metaphor, Clayton continues to diminish the *meaning* of the relationship, and Anne declares his interpretation to be “a lie”. The arena is a personal one, and the author does not engage with the future context at the worldview or metaphor levels. The play could have been set in the present without changing the dialogue. A number of scripts follow this format, that of a storyline which does not set up a situation for social critique with conflicting characters giving the audience enough information and argument on an issue for them to take sides and debate. Instead they offer action and personal relationship issues to engage the audience. Thus the future is portrayed as ordinary, merely a different setting that has not happened yet, and the storylines are classic, familiar and comfortable, and no great challenge to viewers at deeper layers in the CLA matrix. The implications of this ‘ordinary’ future will be discussed in Chapter 6.

Script 20 (untitled) is chosen because of its different approach at level 4; the development of the main character's guiding metaphor, consciously by the writer; arguably not so consciously by the character at first. It is also different from the previous two examples in that the student developed her own tangent to the scenario: this scene is based on her own premise that war has been abandoned as a way of dealing with international problems since the revalue of water has made many Third World countries rich, and the International Water Judiciary is a global controlling entity. This ideal situation has, however, been compromised by the stubborn insistence of lone militants to remain armed and suspicious, each carrying a missile in a backpack, ready to deploy at a moment's notice. This script is a highly sophisticated and subtle portrayal of each character's actions, motivations and beliefs, and changes are wrought at level 4 for one of them as a result of the interaction between them.

Extract from Script 20 Scene 1, p. 1

(John has a small, sophisticated looking missile on back. Saunders has a dilapidated missile on his back.)

Saunders *(Not really listening)* What's that? Yeah I reckon. To be honest, it's probably just easier to deploy the damn thing and *(Sarcastically)* 'save the freaking forests'.

John Deploy?

Saunders Yeah. *(Indicates to button)* Hit this thing.

John *(Surprised)* You don't mean deploy –

Saunders *(Continuing)* Though I don't know why I should release it now and save the trees my wages already protect, what with those bloody taxes...

John *(Nervously)* You said, 'deploy' before ... when did you mean to do that –

Saunders *(Steamrolling him)* You'd think that the safety of their own bloody citizens – their voters for Christ's sake – would take priority over some goddamn Third world hole's need for our precious water. I mean what you said – those *(distastefully)* Centres. What the hell? That's why I have to do this John, you'd understand.

John *(During this time, John anxiously grabs hold of his deploy button.) (Trying to be confident)* Surely deploying it in a field somewhere is against government regulations?

Saunders Who said anything about a field?

John Well a desert maybe, I just assumed –

Saunders You should never assume John, it makes an 'ass' out of 'u' and 'me' ! *(Laughs heartily, John smiles weakly)* I mean to get rid of it now, and you know, it's so freakin' old it'd probably explode anyway.

John *(John grips deploy button tightly, he is unable to fire)*

What, right now?

Saunders Right now? Yah, why not, better time than any. I'm man enough *(Makes to deploy missile)*

John *(Panics)* No!! Please don't kill me!

(Silence as John cowers)

Saunders Well ... if you say so. *(Can't keep a straight face any longer, starts laughing)* Oh you should have seen the look on your face, it was priceless –

John *(Still clutching deploy button)* What?

Saunders You didn't think I'd do that to ya would you?

John *(Makes to say 'yes' then changes his mind)* That wasn't funny!

Saunders *(Laughing)* You might need a new pair of pants now! *(Jokingly)* It'd be too dear to try and buy the *(sarcastically)* precious water to save them.

(John still holds his deploy button firmly, glaring at Saunders)

Saunders Aw lighten up, it was only a joke. Like I'd risk all that court shit just for killing you.

John *(Muttering)* Well it wouldn't be the first time...

Saunders What? *(John turns away)* Listen mate, I told you before. *(Firmly)* He was a threat – I felt nervous for me life with 'im around, and when he made to deploy his missile at me, like those foreign terrorists they reckon are our new watery bedfellows -

John *(To himself)* But he was reaching for his wallet...

Saunders *(Continuing)* ... I knew I had to act or I'd be dead. Dead! Is it too unreasonable to ask that a man be able to properly defend himself?

John *(Watching Saunders suspiciously)* The government thinks so.

Saunders	<i>(Grabs deploy button, storms up to John, who leaps away quickly)</i> Oi! Whose side you on? Thought you were one of us!
John	No! I didn't mean that but <i>(pause, as he thinks)</i> ... well, the war's ended now, you know? And it ended without weapons at all, with the Convention rules intact! <i>(Pause as he thinks again)</i> With water trade better than ever! The government say that there are no threats and ... I think that now ... I believe them! I mean they stopped spending money on defence for a reason –

Extract from Script 20 Scene 1, p. 5	
Saunders	<i>(Realising his defeat, angrily)</i> Look, OK fine – if you want out, fine, but remember your children –
John	<i>(Interrupting)</i> How am I protecting them by doing this tonight then Saunders? Answer me that then! Walking alone?
Saunders	You're protecting yourself! And whose income do they survive on?
John	Most of it goes to maintaining this damn thing!!!
<i>(John shrugs passionately, and the missile falls off onto the ground. Both men jump back quickly.)</i>	
Saunders	So you want out? You wanna leave us? Your mates? Leave me? Go brown-nose your way to the tropics like the Commies in Parliament?
	<i>(Pause)</i>
John	Yes.
<i>(Long pause. Both men are staring at the missile on the ground, Saunders more than John.)</i>	
Saunders	Um ... you don't want that, do you? Seems a shame –
John	<i>(Harshly)</i> You'd have to sell yours first.
Saunders	Oh Yeah. <i>(Pause)</i> Well there'll be some first year science students out there; <i>(Fixated on missile)</i> they'd take anything ... <i>(Pause)</i> Well um...
John	I'd better go.

Table 4.4 Causal Layered Analysis applied to dialogue from Script 20

CLA LEVEL	SAUNDERS	JOHN
1 LITANY	OBSERVATIONS, REACTIONS TO CAUSES	
Event, response, interaction	Um ... you don't want that, do you? Seems a shame –	<i>(John shrugs passionately, and the missile falls off onto the ground. Both men jump back quickly.)</i>
2 CAUSE	ACTION, CHANGE,	
Change, implement	if you want out, fine, but remember your children	How am I protecting them by doing this tonight then Saunders?
3 WORLDVIEW	CONTRAST OF WORLDVIEWS	
Power structures, discourse	Is it too unreasonable to ask that a man be able to properly defend himself?	<i>(Watching Saunders suspiciously)</i> The government thinks so.
4 METAPHOR	CONTRAST OF DEFINITIONS	
Symbol, belief, myth, identity	Whose side are you on? Thought you were one of us!	The government say that there are no threats and ... I think that now ... I believe them! I mean they stopped spending money on defence for a reason –

In the extracts from Script 20, the dialogue moves up and down the layers as the scene progresses, and the protagonists size up each other and their respective worldviews and belief systems.

Throughout the script, John becomes increasingly disenchanted with his own militant leanings, and realises that he does not believe in armed self defence any more as a 'lone hero'. He aligns his worldview with that of the government. In the end he decides at level 2, to reject the militant metaphor and discard his new weapon. His actions at level 1 demonstrate this decision. Saunders, however, maintains the metaphor and the anti-government worldview, choosing to defend

‘children’, and at level 1, reacts to John’s discard with eagerness to upgrade his own weapon. The student offers to the audience two contrasting kinds of engagement with the scenario on the part of John and Saunders at all levels of CLA.

The three scripts function differently at the deeper levels of the CLA matrix; in “Defrica”, the theatricality of the final scene highlights the tussle over which guiding metaphor will be available for Rab, the child, as well as the flow of influence between the levels when the grandfather’s mythic forces cause a physical weather event to occur, and prevent the mother from interfering. In “Honesty”, there is little contrast between interpretations at the deeper levels in the futures social context, although in the personal realms, a contrast exists. In Script 20, one character’s unchanging metaphor and enactment of his beliefs based on the metaphor, drives the other to reconsider his own guiding metaphor, and ultimately modify it, thereby modifying his actions at the upper levels. These represent three ways the thinking is represented at the deeper levels in the student work; other variations are possible also.

Thus Research Question 1 is addressed by the discovery that student work has engaged with the future scenarios at varying depths of thought, according to the individual’s efforts in creative script writing. Some students have critically engaged with the scenarios at all four levels of the matrix, and this depth of engagement is rendered obvious, emphasising the usefulness of CLA as a device for drama text analysis.

However, CLA addresses part of the question only. It does not reveal the quality of engagement with the future scenario, but creates a space for the analyst to examine critical thinking at various depths in a script. It does not show the skill, sensitivity or insight of the writer, and these aspects affect the engagement with the scenario, for both writer and audience. The play “Defrica” shows the conscious use of four levels of thinking, making a critique of the scenario at levels 3 and 4, the more political levels, and using the thinking at these levels as motivation for the events at the active levels 1 and 2. This linkage requires insight and clarity of expression. The student also shows evidence of skill in characterisation and storytelling that elevates the script quality, making it engaging, interesting, and easy to follow for an audience. Her control of language demonstrates a simplicity and energy that moves the plot along quickly and economically to the powerful climax, and her stage directions describe an exciting and visually evocative final scene that builds dramatic tension to a climax that shatters the mother. The denouement is gentle and life-affirming for the child and grandfather, making the writer’s point clearly and strongly through contrast and appealing characters. This script shows scenario engagement by a writer with sensitive awareness of its implications for three very different yet sympathetic individuals, without resorting to propaganda.

The play “Honesty” centres its action on the relationship between two scientists and their decision to stay together or live in different countries. This play differs from “Defrica” in that the writer does not critique the scenario at levels 3 and 4, but accepts its premise and restricts any critique to the personal relationship that is about to dissolve, as discussed above. In terms of quality, there is little breadth of scope in any dealings with the scenario and its effects on any individual, apart from a career change for one partner, and a brief reference to the benefits of the invention if it is implemented in a developing country as opposed to a Western business environment. The quality of writing shows some insight and clarity of expression, albeit with thinly drawn characters and trite dialogue. Despite Clayton’s invitation to accompany him, and Anne’s overblown protestations of being unable to “live without” him, she decides to stay at home. The motivation is somewhat muddled on Anne’s part, as her reasons for wanting to stay are not provided. Logically there should be a strong motivation given to the audience for her unwillingness to accompany him, in order to create more tension in the storyline. The quality of engagement with the scenario is limited to using it as a premise for a relationship storyline that is currently contextually appropriate for the students, in the style of a soap opera. Thus the engagement with the scenario is more simplistic and superficial than in the previous script, politically as can be seen on the CLA matrix, and in terms of individual character development and general writing ability as has been argued here.

The third play, Script 20 shows engagement with its own scenario developed from the whole class one. In terms of quality of writing, the characters are detailed, believable individuals. The student contrasts the militant bigot Saunders with the more thoughtful John, who develops in maturity during the scene. After considering Saunder’s murderous history his doubts increase about the wisdom of carrying a personal missile. Saunders is a richly drawn character, given substance by his puerile and dangerous jokes and his thinly hidden lust for John’s discarded weapon. The dialogue is economical and well suited to the characters who are clearly contrasted through use of language, action and attitude, showing a sophistication on the part of the writer, who evokes an attractive scenario and in the same scene demonstrates that even if political change has been positive and momentous, human aggression still exists, and the human condition is unchanged. Thus the impact of her scenario on one individual is ineffectual since he rejects the scenario and his behaviour is not altered; and life changing for the other, who comes to an understanding after doubts and second thoughts. John’s personal growth provides interest and evokes empathy with the audience. The writer has both characters engaging with the scenario, whether accepting or rejecting its new premises. As with “Defrica”, this play shows conscious use of the four levels of thinking in CLA, linking the deeper political layers as motivation with events at the upper two layers of action, and offering a contrast of viewpoints on the horizontal axis. This student and the author of “Defrica”

have brought their scenarios to life vividly and thoughtfully for an audience. The author of “Honesty” provided a scene that offers familiarity for an audience, while paying lip service to the scenario. Thinking at all levels of CLA occurs with all real individuals; the writer’s skill in creating thoughts and dialogue for fictional individuals lies in firstly making it psychologically consistent and believable, especially at those deeper levels, and secondly, using dialogue to explore the implications of stage action for the individual and the social context at all levels. In her writing, the writer may personally engage with the scenario at all CLA levels, but it may also be unclear as to which character’s viewpoint she espouses, although it is likely that her opinions mesh with those of the more attractive characters in her play. A major function of drama is to present multiple contrasting characters to create interest.

Thus dramatic text analysis and CLA have both been used to address the question of engagement with the futures scenario, one to examine the quality of engagement, and the other to expose depth of thinking. The students have engaged with the scenario according to their abilities in writing and have created their characters to be affected to a greater or lesser extent by the scenario. These have maintained normal human behavioural traits as they interact with each other in a new social context. The students have themselves engaged as writers with the scenario at various depths, some at all levels, questioning definitions of reality (level 4) and discourse (level 3), and some at the more active levels of cause (level 2) and result (level 1).

The full text of the three plays analysed in this chapter appear in Appendix 2. Having applied CLA to the students’ work in this chapter, examining the words of their fictional characters in artistic works, the next stage is to use CLA to examine the students’ own words in terms of their commentary on the drama unit. CLA is a major organiser of the data in Chapter 5.

Chapter 5

Study II – Analysis of Questionnaire Responses

‘Informed, analytical, culturally sophisticated, and interrogatory-minded children can and should be assumed to be responsible and fully able to share in the development of the affairs of humankind’

(Heathcote in Berry, 2000, p. xvi)

5.1 Research Question 2

In this chapter student commentary relating to Forward Theatre and unit implementation are examined. The analytical tools are thematic analysis and causal layered analysis applied to the responses to each question in table format, as shown in Chapter 3. Research Question 2 shown below has been addressed by examining responses in four categories pertaining to the following: unit delivery, Forward Theatre as a genre, the topic of global purposes in the drama unit, and students’ advice on attitudes to the future. The matrices presented here form a focus of student responses, and supplementary material from other matrices is added in the discussion, according to Table 3.3 in Chapter 3 (p. 72). CLA is used here to analyse the responses of the students themselves, in contrast to Chapter 4, in which CLA was used to analyse the words and actions of shaped fictional characters in artistic dramatic works.

RESEARCH QUESTION 2

What is the student response to the Forward Theatre unit as a whole, with specific reference to unit delivery, Forward Theatre as a genre, the topic of global purpose, and attitudes to the future?

Responses to Questionnaire 2 were quantifiable since they were written down by students.

Responses from the Questionnaire 3 focus groups were verbal: thus it is unknown how many students subscribed to any particular notion. However, for Questionnaire 3, Question 4, each focus group developed a different approach and their group responses were kept in separate tables.

In this chapter the student response data has revealed a range of themes, and the matrix has been combined with content analysis to accommodate these without diminishing its purpose in revealing depth of thought. The three thematic categories added to level 1 for this chapter are described in Chapter 3, and allow for further description of details in responses here. CLA is used to reveal depth of thought for any particular comment or group of comments as shown in Table 3 in Chapter 3. Part of the literature review in Chapter 2 outlines theory behind drama practice; linking notions from there to student commentary here is intended to validate the relevance of both to the current teaching module. Therefore, if commentary here relates to or exemplifies theory in Chapter Two, this is noted and described. My placement of any item of data on the matrix is a matter of

considered judgment, but the existence of the opportunity for debate points to the usefulness of the matrix, since space is clearly available at each level, from the obvious and observable to the level of belief and identity. Some commentary may also be placed on more than one level. Since the students were encouraged to write as much as they wanted on several lines for each question, there was space to express and explain their ideas in detail. Some of the questions were open, asking them ‘how they would feel’ about topics, and ‘what ideas the experience had given them’, giving the students freedom to decide on their responses. They could respond at any or all of the levels of CLA. The value of CLA as an analytical tool here allows for the sorting of responses into different depths of thought, whether consciously or unconsciously expressed, and assists in discovering those ideas that have potential. Commentary at the deeper levels could reveal new ideas or insights about the nature and purpose of drama and futures studies topics, adding richness to the data or suggesting further explorations. The emphasis that Stake (1995, p. 47) places on “observables, including the observations by informants” is used in the case study, to provide a variety of responses that create an “opportunity to learn” that is “of primary importance” (ibid. p. 6) for this researcher.

5.2 Student Responses

5.2.1 Critique on Teaching the Unit (Responses to Questionnaire 2, Question 10)

Data for this part of the Research Question were compiled largely from Table 8 below, and due to the open ended nature of the questions, from other comments freely offered during the survey and interview process. Thus most critique discussed here may be seen in Table 8, and the rest is available in the Appendix 6 in other tables. The students had become familiar with the use of specific tools and processes in the blended fields of Futures Studies and Drama. They had examined and used the study of trends to provide an impetus for creating scenarios, and had used timelines to make specific and detailed steps towards a new scenario in which their scripts were set. They could see the potential use for these tools in the wider community as well. The students were asked what their recommendations were for teaching the Forward Theatre unit next time. The following comments on Table 8 express aspects of the theory discussed in Chapter 2.

Entertainment was seen as a key ingredient for a learning situation, since “if you laugh you’re more likely to absorb it”, a piece of advice echoing that of Franca Rame in Chapter 2 (p. 43). There could, however, have been “more fun activities” for understanding issues and Forward Theatre itself, and to encourage participation. Forward Theatre was also described as an “effective way of capturing a futuristic scenario”, although a difficulty noted by one student was that the “scripts had to explain the situation too much” in the exposition (setting the scene and the new context for the audience to understand). Relationships were important to these girls, since “Forward Theatre is interesting if it is a relevant topic, one the audience can relate to and become engaged with”. The advice for the

classroom was that “when choosing a theme perhaps get something we are able to relate to”. The students critiqued classroom organisation and the balance of learning experiences. Some mentioned the usefulness of group work in which they could “make the scenario, with creative licence to work alone” on their scripts, exemplifying the methodology Shapiro described for the constructivist classroom in Chapter 2 (p. 20). Time was an issue for a few who wanted to “get it all in (issues, timeline, scenario)”, and several students preferred to spend “more time brainstorming than researching, as the ‘theory wasn’t hard to grasp”.

Table 5.1 *Questionnaire responses on the teaching and learning unit*

QUESTIONNAIRE 2 QUESTION 10 – ‘What are your recommendations for teaching the Forward Theatre unit next time?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 students, some made more than 1 comment, some no comment)
1 LITANY IDEAS/THOUGHTS	6	More class time for brainstorming than book research – theory wasn’t hard to grasp
	1	More time working on the timeline
	1	The big group was good because we moulded all our scripts and worked together
	4	More examples of ‘Forward Theatre’ plays and performances
	1	More ‘one on one’ advice
	1	Don’t bring in concepts totally foreign, take a relatively new concept and extend it (i.e. IVF)
	1	Approach in a more logical manner – examine current trends and use more truth and facts in the creation of the scenario so as to avoid discrepancies in the timeline
Positive/Negative (Polarity)	1	Lighten it up, the future’s not all bad
Quality		
Relationship	1	Do something that is relevant to today’s changing society
2 CAUSES PURPOSE	1	More fun activities to give us a better understanding of ‘Forward Theatre’ and issues growing in society. If it’s fun then people will participate more.
3 INFLUENCE/POWER	1	Take a realistic approach, not the ‘we can do anything’ line, because with governments as they are to believe that such change can happen overnight is ludicrous
4 METAPHOR		

The teaching resources (information posters used for different futures concepts) were a point of contention in one focus group discussion, being seen as helpful and accessible by one girl, although another had little use for them. Some students saw the use of scenarios in action on stage “for those of us who are visual learners” as a way to discuss the future. It was also suggested that “more examples of ‘Forward Theatre’ plays and performances” be made available for the students to view. Most of the commentary lies at the first two active layers, with political agency as an issue for one student, who suggested at level 3 a more “realistic approach” rather than what she saw as impractical idealism. Exposition, entertainment, relationships, and political agency as topics will be further discussed in Chapter 6.

In general, the suggestions for improvement were not sweeping, with students suggesting small practical changes in delivery, and little or no thought at level 4; this was not expected or requested. At CLA level 1, students requested more of some activities towards creating the scenario; some complained of the lack of familiar material, some were happy with the group creation of the scenario. Also at this level, one student requested a more optimistic approach. One student at least found the theory accessible. At the causal level 2, a suggestion was to put more fun into the activities in order to encourage greater participation. The comment at level 3 suggested that governments were not capable of quick change, and that a naive approach was not useful. Thus CLA can reveal different depths of thought in practical critique of processes in the classroom, in much the same way Kelly used it as described in Chapter 3 (p. 71). The unit on the whole was seen by the students as workable and accessible; most saw the value of the unit in using drama for exploring future issues. The cohort had in fact been using drama for exploring *current* issues in previous units during the course. Thus the student response in terms of unit delivery was positive and encouraging.

5.2.2 Critique on Forward Theatre as Genre (Questionnaire 2, Question 9)

This question deals with issue of Forward Theatre as a genre (theatre of the near future/scenarios on stage), asking why drama is, or is not a good way to present futures issues. The commentary in this section is drawn from all the questionnaires and categorised according to the topic of critique; Table 9 is representative of the group of questions, and as with the previous section, responses came from various questions in the surveys and interviews. Comments that appear on Table 9 below, are mostly not quoted in full in the discussion, but summarised. Again the commentary here is linked to theory if it is illustrative of the notions examined in Chapter 2, or if it reinforces the theory.

The creative visualisation aspect of scenarios on stage was an attraction for this student, “because in drama you can create your own world and show the idea to the audience by acting it out”, and as

another girl pointed out, it “might be outrageous but still showing possibilities”. The students are thus using languages that allow them to “conceptualise, represent and interpret the social world”, as Nicholson describes in Chapter 2 (p. 24). Drama was seen as enactment of “‘real’ situations” in which the audience can “picture themselves” in “possible future experiences”. These notions echo the description of the concrete nature of drama mentioned by Esslin, Boal and others in Chapter 2. Klaic describes the future setting on a three dimensional stage as a necessarily “functioning world” in Chapter 2 (p. 46), supporting the concept of solidity. The value of seeing scenarios personally on stage was noted as a positive feature, giving an “awareness for audience of future issues first hand” as “we remember things easier and take them on board”. This “helps (an) audience to visualise” the scenarios. Some students thought it would be entertaining and preferable to reading about the topic. These comments support the description of Esslin’s in Chapter 2 (p. 23), where he described the immediacy and engagement of a performance in front of the audience, who watch as it “happens”. The entertainment value of drama presenting future issues was mentioned by many of the girls for its own sake: “the audience can enjoy it”, and partly due to the novelty factor – “it’s new (and) different (not today or yesterday)”. This comment exemplifies Seger’s description in Chapter 2 (p. 30) of “artists, [who] have always tended to be ahead of the times” and who “understand currents and trends in the beginning stages, and they find a voice and an expression for movements that might be locked in the subconscious of the rest of the population”. Others mentioned two aspects together: it would be “entertaining while educating”; and “people listen as opposed to the government saying this is what could happen”.

Table 5.2 *Questionnaire responses on futures issues on stage*

QUESTIONNAIRE 2 QUESTION 9 – ‘Why is/isn’t (circle your choice) drama a good way to present the probable/possible issues of the future?’

LEVEL	No	INDIVIDUAL AND GENERIC COMMENTARY (25 students, some made more than 1 comment, some no comment)
1 LITANY IDEAS/THOUGHTS	8	Yes, entertainment value (6) I would much rather see a performance than read a book (1) because it’s unrealistic (1)
	4	Yes, educational value
	3	Yes, informative
	2	Yes, interesting
	2	Yes, depicting scenarios that might become because of our actions
	2	Yes, it’s new(1) different (not today or yesterday) (2)
	2	Yes, people start to think more
	3	Yes, allows creativity
	1	Yes, we remember things easier and take them on board
	1	Yes, if they do not like what we are heading for, they should do something about it
1 (Polarity) Positive/Negative	1	Yes, It dresses it up a bit, but none of it was really backed up with sufficient facts to verify the stories or actually make people want to change
Quality	1	Yes, it is a good way to present possible issues in the future – for those who wish to know – because it plays with your emotions
Relationship	3	Yes, characters evoke empathy (1) drama is a good choice because it really creates ‘real’ situations – in which ordinary people like the audience can picture themselves (1) to enact real life situations of possible future experiences (1)
2 CAUSES PURPOSE	4	Yes because in drama you can create your own world and show the idea to the audience by acting it out (1) It’s sort of like making a mean joke about someone else’s faults but actually meaning it – you raise ideas but say that you’re just experimenting (1) More people are willing to watch the problems in the form of drama because it is an interesting way of presenting the problems (1) It enables you to create and visualise feelings and thoughts and perform them (1)
3 WORLDVIEW INFLUENCE/POWER	1	It can manipulate the audience to see the scenario in a particular way
4 METAPHOR	2	No, some people think because it’s drama, it isn’t serious, and such issues could never occur (1) No, we are actors, I didn’t feel it was our place to predict the future (1)

One value that the students saw in enacting future scenarios with their associated issues on stage is a perennial feature of drama of any kind: the effect the storyline and situations have on the individual, as this student pointed out: “drama expresses what can happen to families and real life situations, not on a world scale, a personal scale”. Another agreed: “yeah the head person at the weather bureau talks about cyclones increasing with globalism – they don’t show how it affects the individual”. Miller asks the same question of what innovations “will do to human beings” in Chapter 2 (p. 28). Engagement was another aspect that held value in the students’ opinions: “the audience can relate and empathise with characters, which forces them to think about the issues being faced by the characters”. It was seen as “easier to understand the emotions of the people living in that scenario, therefore making a bigger and lasting impact”. As one student summed up, “characters evoke empathy”, and were seen as “connecting” with an audience. This was seen as important since “it plays with your emotions”. The emotive response includes “empathy and sympathy”, according to Esslin in Chapter 2 (p. 31).

Others mentioned that Forward Theatre could present “consequences of trends” as they could “show what is possible if things don’t change now”, as a “warning”. But this would need to be “researched well enough”. The political purpose is articulated by a girl who stated that it “makes (the) audience think how they can stop problems”, and another added: “if they do not like what we are heading for”. The blend of empathy and education is highlighted by this girl: “hopefully it will bring about a greater awareness that all is not well, and will not ever be well until we all as individuals sit up and actually care”. O’Brien in Chapter 2 (p. 29) describes the use of drama to “provoke change”. Students saw the potential power of theatre, saying that “it can manipulate the audience to see the scenario in a particular way”. With reference to films about future issues, one girl noted: “it’s bad if we have to watch a movie to be worried about the future”. Slaughter refers to this phenomenon on p. 39 of Chapter 2: “the future becomes fearful ... because it has been represented in ways which are disruptive and incoherent”. This orientation need not be negative, according to another girl: “theatre can have a great effect on society; if it’s a positive image it can positively influence”.

Students were asked for their thoughts and feelings about their involvement with the Forward Theatre stimulus production of the play *Futures Tense*, as either actors or audience members. One common theme that emerged from these questions was that of negativity perceived in the production itself. There were basically three kinds of response about the optimism or pessimism in the Forward Theatre production they had performed in or seen. The first was that of perceived negativity in the play, a quality to be avoided if possible. This was expressed in one statement: “if

the future was approached in a more positive light it may be more entertaining”. The second kind of response noted the actual value of negativity in that it the “negative side is actually good for people to understand what is a negative side and try to avoid them in the future so we can make a change”. This statement echoes Klaic in Chapter 2 (p. 40), who discusses a denial of negativity leading to the possibility of imagining the future in a “fresh and original manner, beyond the dystopian possibilities sketched out in the play”. The third approach focused on a balanced view taken by these students, who suggested that “we could show the positive and negative solutions” or “you can do one issue and show situations from different people’s perspective”. Furthermore, noted this student, “no matter how high our standard of living is, there will always be issues”.

A dramatist’s point of view was adopted by one girl: “you can’t have a play with pure happiness – you need tension”. This girl reminded the group that “if it’s positive there’s no tension, no entertainment”. She referred to dramatic tension, the driving force behind stage action, and the momentum that makes the audience “want to know what happens next”. Another said “complications create drama, you need to show a negative light to make it interesting”. This highlights the value of contrast in drama in its simplest terms, and the resultant interest in seeing which aspect will gain ascendancy. These views not only support a balanced view, but illustrate Esslin’s advice in Chapter 2 (p. 28), that more than one viewpoint is heard. His dictum is supported by this girl’s comment; “you can do one issue and show situations from different people’s perspective”. Another agreed on an advantage of Forward Theatre: it could “show all different views about the future”. The multifaceted nature of drama could be exploited, as it could be used to point out that: “always results from development and change are positive and negative”, as “there’s always two sides, good and bad”. Another student found it “interesting to see interpretations – you can see it two ways – I wouldn’t take it to heart”, and Klaic describes the choice made between two ways of seeing in Chapter 2 (p. 38), as utopian or dystopian dependent on the observer’s point of view.

The stage may emulate real life, but it is still only a representation. The distance from real life allows for a certain critical freedom, as explained by these students: “it’s sort of like making a mean joke about someone else’s faults but actually meaning it – you raise ideas but say that you’re just experimenting”. The venue for sharing new ideas is safer “because it’s unrealistic”. The student encapsulates drama’s “real but not real”, concrete and imaginary nature. The discussion on comic distance is articulated in Chapter 2 (p. 43) by Mast, who sees detachment as allowing the “intellect to roam over comedy’s events and characters”. Definitions of drama and its purposes were discussed by a few students. One student suggested that drama was not a good way to present futures issues as “some people think because it’s drama, it isn’t serious, and such issues could never

occur”. Another chose this description to define the art of performance: “we are actors, I didn’t feel it was our place to predict the future”. Thus the first student saw audiences (but not necessarily herself) as trivialising the nature and function of drama, and the other assumed that since she and the other students were actors, they should not predict, since agency was not seen as part of the actor’s identity. Another agreed: firmly stating that “drama is not the place to do predictions”. Her statement is at odds with Rayson, who sees the theatre as an agent for social change in Chapter 2, (p. 30). This girl noted in response to the production of *Futures Tense* that “theatre is constantly evolving”, accepting that drama can adapt its nature for new purposes.

One student mentioned the rare opportunity to view Forward Theatre: “They’re not going to see it anywhere else, pay attention to it anywhere else”. Another saw it as a personal benefit for the student artist – “a great opportunity to create your own future”, and this movement forward in space and time, as Boal has stated in Chapter 2 (p. 45), “is, in itself, therapeutic, since all therapy, before proposing the exercise of a choice, must consist of an inventory of possible alternatives”. Another was positive about the possibilities: “People get the chance to experience our views and we get the opportunity to make a difference which is nice”. The conversational metaphor used by Burke in Chapter 2 (p. 54) is particularly apt here, as he mentions scenarios encouraging “deeper more effective conversations about worlds we wish to create”.

Thus entertainment and informative/educational purposes were seen by the students as compatible, and further to this, entertainment could enhance these purposes. These observations illustrate the notion of a complex interactive zone of proximal development as described by Del Rio and Alvarez in their discussion of the “distributed mind” on p. 15 of Chapter 2, in which individuals and groups undergo development through interaction.

The Forward Theatre genre functions at all levels of CLA, as can be seen in Table 9. Much of the genre commentary may arguably be placed at the upper active layers – the layers of action and results, attesting to the concrete nature of dramatic communication. Student commentary involves words that describe their activities such as “create”, “connect”, “present”, “experiment”, “make them think”, “warning”, “educate”, “motivate”, “manipulate”, and “get across”. These are most suited to level 2, since they are intended to cause a result. Level 1 involves their descriptions of the perceived results of their activities among audiences, such as “remember”, “visualise”, “awareness”, “enjoy”, “experience”, “consequence”, and “empathise”. The language at level 3 describes any perceived power over an audience, such as, “influence” and “make a difference”. These influences belong in a larger arena and over a longer time frame expected than that of one performance and the post-show discussion. However the terms “education” and “motivation” could

arguably be included in both levels 2 and 3 depending on the scope of results and influence. At level 4, students define drama and its purposes, as in “theatre is evolving”; “we are actors, it is not our place to predict”, and: “some people think because it’s drama, it isn’t serious”.

In summary, the features the students thought were useful included the rare opportunity for first-hand access to the scenarios through enactment in front of audiences, the encouragement of empathy with affected individual characters via their reactions to the scenario, and the mix of entertainment with critical freedom and education, including information on the consequences of present action. The issue of optimism or pessimism in a Forward Theatre production was considered from various angles as well as the need for dramatic tension, resulting in a balanced mix of viewpoints. Most of the responses support the usefulness of the genre; critical awareness and advice were offered with the intent to maintain its attraction and relevance to students and audiences. Those who did not support the genre gave reasons based on their perception of the nature and purpose of drama, as well as the methodology in the teaching unit. Drama, it appears, is not a tool for change, according to these girls. In Esslin’s terms, discussed in Chapter 2 (p. 29), their assumption was that the function of drama is to reassert rather than undermine the status quo. In general, however, the genre was seen as viable for presenting scenarios set in the near future on stage for audiences’ thought-provoking enjoyment.

5.2.3 Critique on Global Purpose as Topic for this Unit (Questionnaire 3, Question 4)

In this particular drama unit, I outlined the instructions for the students in scenario creation, in that the students must set a goal in a global context and envision ways of dealing with a global issue based on their research. The scenario was to be a positive step in dealing with the issue. In the third questionnaire, delivered verbally as a focus group interview, Question 4 asked the students what they thought of the notion that they might come up with ‘ideas for saving the world’, which was the focus of the scenario building in the unit. In discussion there was a range of responses, most of which gave reasons for encouraging an attempt at this extravagant notion. Since the responses were made in conversation, they tend to be wordier than those in the other questionnaires, and more casual. This question was the only one to provide material on the topic, and the results for each focus group are presented on four matrices, dealt with separately because each group developed a different approach.

The simplest statement to encapsulate the dissemination of ideas as a purpose of Forward Theatre was offered by one student “these scripts/plays produce thoughts – start people thinking about what things might happen”. This illustrates Taylor’s description in Chapter 2 of “the power of the art form ... that ... unsettles and disturbs, raises and confronts consciousness” (p. 29). One student

6poke of the momentum that might develop once the ideas are shared: “It gives ideas that could happen and provokes more and more and then you can imagine things but it provokes realistic things that could actually happen”. Another compared the process with a real event: “To some extent it does give you an idea of what you could do to fix things like cancer, the AIDS epidemic, gives you an idea that you can help; 20 years ago people thought about the polio epidemic...”. Another real event is mentioned by this girl: “Interesting because we heard on the news about cancelling world debt, so it’s possible because governments are clearly thinking about it”. The historical example discussed in Chapter 2 is the writings of Ibsen, whose play “A Doll’s House” was instrumental in provoking thought about feminist issues (p. 27). However, not all students felt the same way. One girl stated: “A play doesn’t solve anything. By showing world issues it can make the audience think about it, there’s no way they’re going to do anything about it. They’ll forget about it half an hour later”. Another gave a concrete response to the group: “We made up fancy solutions which had no impact on reality”. Esslin in Chapter 2 (p. 30) agrees with regard to the “futility of expecting short-term results from political theatre”.

This student spoke about new ideas appearing to be odd until they are assimilated: “Crazy ideas do help – someone thought ‘I want a quicker way of getting around’ so they worked towards it. Crazy ideas can influence realistic things”. Certainly Dator agrees in Chapter 2 (p. 44): “any useful idea about the future should appear to be ridiculous”. An optimistic view is shared here: “When we’re told there’s nothing we can do about it, surrounded with media about all these problems, to finally look at a solution – it’s a good idea even if they are imaginary”. Optimism seemed to be the only option to another student. “Of course it’s a good idea. You can’t save everything; some stuff’s always going to be bad. If you think you can save the world then you’ve always got the optimism that the world can be saved but if you think ah what can I do I’m only one person then what are you going to do? Absolutely nothing. Hope is a good thing. If everyone grouped together ...”. Milojevic in Chapter 2 (p. 36) argues for the notion of “eutopia”, a better place, even if not perfect (utopian), and the students’ optimism here illustrates this.

This student experienced a sense of freedom: “we live in a world of no no no, it’s very liberating to be yes yes yes”. She echoes the freedom of postmodernism here as described by Milojevic in Chapter 2, who describes “equally valid discourses about the future, as simultaneously real, imaginary, desired and feared” (p. 42). Another could see the practical use in planning: “It’s a strategic outlook – look at what you can do”. Added to that was the similarly practical yet positive comment that “things happen, you work towards them but you can’t predict the exact future”. These activities occur in Shapiro’s constructivist classroom described in Chapter 2 (p. 20), where

“students must analyse issues and ideas, create and search out alternative solutions, then synthesise plans to take action and evaluate outcomes”.

The nature and function of drama was commented on by this student, who responded at the level of metaphor: “It’s not the way to solve world problems. But it is a way to spread awareness. But it’s entertainment, let’s keep it light. If they want to learn about world issues watch the news”. Her mention of “awareness” hints at the possibility of its use in other dimensions, perhaps those of Curry’s “new social meanings” mentioned at the end of Chapter 2 (p. 53).

Responses to the question on global issues revealed thinking at four levels of CLA. The responses are described here with the litany layer of results placed first, followed by the causal layer. On level 1, the effects included producing “thoughts – start people thinking about what things might happen”, and getting “people’s minds thinking in a certain direction”, even though “there’s no way they’re going to do anything about it”. However, one student thought this was “interesting because we heard on the news about cancelling world debt so it’s possible because governments are clearly thinking about it”. Positive effects on the students themselves included optimism: “it’s quite a good experience to think positive for a while”. Thoughts at the causal level 2 included looking at solutions, “a good idea even if they are imaginary”, exploring different things, using a “strategic outlook – look at what you can do”, even imagining a “cure for everything”, although this was seen as ridiculous. Long term causes are described here: “It gives ideas that could happen and provokes more and more and then you can imagine things but it provokes realistic things that could actually happen”. At level 3, students saw possibilities, in that “crazy ideas can influence realistic things”, although some felt that “you can’t predict and can’t prevent things from happening”, and “we didn’t solve anything”, emphasising an individual lack of power. However, change was seen as possible, since “things happen, you work towards them but you can’t predict the exact future”. At level 4, the distancing effect of unreality is described here: “it’s just drama – people wouldn’t listen. If the head of the board of weather said something will occur... people would say this isn’t going to occur, it’s just drama”. The nature of drama practice is defined by this student: “we are drama students, we did sign up for drama to act, not to be solving world issues”. However, drama is seen as having potential: although young, the students will grow: “we’re 17, start small”. This student’s world has changed, even if only for a short while: “no harm trying, thought provoking experience”. In the tables below, transcripts on this topic from the groups are shown.

Table 5.3 *Questionnaire responses on global purpose as a unit topic*

QUESTIONNAIRE 3 QUESTION 4 – ‘Is it a waste of time to think you might come up with ideas for saving the world or is it a good idea?’

LEVEL	FOCUS GROUP 1 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	We tried to solve a problem but we didn't solve it logically – we made a new company – that's not solving it, it's making another thing.
	We didn't consider money, finance
	A play doesn't solve anything. By showing world issues it can make the audience think about it, there's no way they're going to do anything about it. They'll forget about it half an hour later. It's not the way to solve world problems. But it is a way to spread awareness. But it's entertainment, let's keep it light. If they want to learn about world issues watch the news.
	The most impact you get is from things that interest you – are you going to remember a stupid little Grade 12 drama or are you going to remember ‘Back to the Future’, which was funny?
	We didn't look at trends and extrapolate. We made up fancy solutions which had no impact on reality.
Positive/Negative (Polarity)	I saw the assignment of predicting how we're going wrong
Quality	
Relationship	
2 CAUSES PURPOSE	We have a disease, well here's a cure for everything. That's what drama students say and that's what makes it crap.
3 WORLDVIEW INFLUENCE/POWER	We didn't solve anything.
4 METAPHOR	We are drama students, we did sign up for drama to act, not to be solving world issues. We're 17, start small
LEVEL	FOCUS GROUP 2 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	It gives ideas that could happen and provokes more and more and then you can imagine things but it provokes realistic things that could actually happen
	This could happen, what can we do to lessen it, people can work towards it but can't predict it. Saying that women will rule the world, that's predicting, saying that we might be able to cure AIDS, you're working towards it
	Crazy ideas do help – someone thought ‘I want a quicker way of getting around’ so they worked towards it
Positive/Negative (Polarity)	They would have been thinking about the cervical cancer cure when it first came out, so it does help to think about working towards a future but you just can't predict it
Quality	
Relationship	
2 CAUSES PURPOSE	It's a strategic outlook – look at what you can do. To some extent it does give you an idea of what you could do to fix things like cancer, the AIDS epidemic, gives you an idea that you can help; 20 years ago people thought about the polio epidemic
3 WORLDVIEW INFLUENCE/POWER	Crazy ideas can influence realistic things
	It's ok to imagine what the future might look like but you can't predict and can't prevent things from happening
	Things happen, you work towards them but you can't predict the exact future
4 METAPHOR	

Table 5.3 (continued)

LEVEL	FOCUS GROUP 3 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	These scripts/plays produce thoughts – start people thinking about what things might happen
	Explore different things
	When we're told there's nothing we can do about it, surrounded with media about all these problems, to finally look at a solution – it's a good idea even if they are imaginary
	Yeah the head person at the weather bureau talks about cyclones increasing with globalism they don't show how it affects the individual
	Drama expresses what can happen to families and real life situations, not on a world scale, a personal scale
Positive/Negative (Polarity)	It's quite a good experience to think positive for a while
Quality	
Relationship	
2 CAUSES PURPOSE	It's good get people's minds thinking in a certain direction
3 WORLDVIEW INFLUENCE/POWER	
4 METAPHOR	No harm trying, thought provoking experience – we live in a world of no no no, very liberating to be yes yes yes
	It's just drama – people wouldn't listen. If the head of the board of weather said something will occur... people would say this isn't going to occur, it's just drama
LEVEL	FOCUS GROUP 4 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	Interesting because we heard on the news about cancelling world debt so it's possible because governments clearly thinking about it
	However if everything's cured and people live forever, people keep reproducing and all the resources on the earth will be depleted and there will be a boom and bust situation. Also after you hit 60 it's a downward curve.
Positive/Negative (Polarity)	Of course it's a good idea. You can't save everything, some stuff's always going to be bad. If you think you can save the world then you've always got the optimism that the world can be saved but if you think ah what can I do I'm only one person then what are you going to do? Absolutely nothing. Hope is a good thing. If everyone grouped together.....
Quality	
Relationship	
2 CAUSES PURPOSE	
3 WORLDVIEW INFLUENCE/POWER	
4 METAPHOR	

Group 1 mostly took a negative viewpoint towards the ideal of imagining that a world issue had been ameliorated to some extent, and took issue with the perceived impractical nature of the scenario premise. However, the capacity for raising awareness was described, although this was constrained by the insistence that the performance should be “entertaining”. Group 2 saw the potential of Forward Theatre in that it could provoke action and act as strategic thinking, allowing a place for “crazy ideas”. Group 3 described the thought provoking nature of their plays, citing the benefits of optimistic thinking while acceding to the distancing effect, since “it’s just drama”. Group 4 linked the premise of global health to the current issue of cancelling world debt, agreeing to the possibility of the scenario occurring, and affirming the role of hope in dealing with world issues. The group tendency to take on a specific attitude to the question may have been affected by strong personalities in each group and others who did not disagree with them in public; and the dynamics of a conversation that develops a certain flavour over time, fed by some and not others, creating an unequal level of input.

Overall, the students showed a qualified support for the articulation of a large global purpose, admitting to its impracticality, yet allowing for theatre to have a thought provoking capacity, even a strategic planning potential, and certainly beneficial effects in terms of hope and the possibilities for future action, despite its dealing with nothing more tangible than ideas.

5.2.4 Student Advice on Attitudes to the Future (Questionnaire 3, Question 5)

The focus group recommendations seen in Table 11 below could be placed along a continuum ranging from the joyous “my future is perfect” to the value of fear as a spur to improvement, avoiding an unwanted future. However, a ‘dark attitude’ was not seen as necessarily healthy, either. Towards the centre of the continuum, a relaxed, unworried, laissez faire outlook was recommended; also a judicious mix of caution and fun. A strong recommendation was made to produce plays that are not negative or dark, although any warning capacity they feature on future problems was also seen as useful to encourage preventative measures. Most responses were at the active CLA levels 1 and 2, although at the level of power, personal influence was seen as weak at best. No responses at level 4 were recorded, but the question did not request definitions or beliefs specifically. The link between this question and the plays they had written and performed was clearly made.

Table 5.4 *Questionnaire responses on student recommendations of attitudes to the future*

QUESTIONNAIRE 3 QUESTION 5 – ‘Do you think people should fear the future or look forward to it? What attitude do you think people should have towards the future?’

LEVEL	FOCUS GROUP COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	Take each day as it comes, not that much is going to change
	I don't think they should be worried about it they lose all quality of life worrying about things that are not going to happen
	Not fear it
	It can go either way
	I can see how very many young people have anxiety about what's going to happen in the future with the environment, with everything
	If you're constantly thinking about bad stuff then of course you don't want to live (suicide rates would be higher).
Positive/Negative (Polarity)	I look forward to the future but the scenario we create is not what I want
	My future is perfect
	You've got to have an optimistic outlook on life, I mean there's always going to be something bad – if you live in Cambodia your life's going to be pretty bad – if you live in a place like that things can't get much worse.
	Look forward to it, positive but we're not helping with our negative plays
	I don't think our plays are healthy, we took a dark attitude
	Definitely positive, otherwise we're screwed if we take the kind of attitude we have in this unit of study
Quality	Live in the now, I fear the future. Take one day at a time. If people are aware about the future like most/some of the aspects are negative so they wouldn't look forward to it if they knew.
	People should fear it because if people weren't scared of global warming they wouldn't do anything about it
	Personally I fear the future so I think people should fear the future because I am very concerned about the directions we are going now
	Your attitude should just go with the flow and deal with the problems
	Need to be cautious of what we do, but look forward to it and have a bit of fun
Relationship	
2 CAUSES PURPOSE	
3 WORLDVIEW INFLUENCE/POWER	Some fear the future, some look forward, it's up to them, we can't choose for them
	The future is going to come whether you like it or not so I say just bring it on, take each day as it comes
4 METAPHOR	

On the whole, students regarded the unit favourably, supporting the study of Forward Theatre as a genre. They made suggestions for improvement in unit delivery and critiqued the genre and its purposes, most agreeing to its function as a cultural tool for change rather than for maintenance of current conditions. The students critiqued the topic choice for this unit, noting that it was over-ambitious, but at the same time it had some potential as a method of raising awareness of the issues. Their advice on attitudes to the future varied from positive to negative, although the negative side was seen as useful for seeing and dealing with problems. The analytical tool has been extensively used, revealing student thinking at the four levels, allowing the depth of thought to be clearly revealed.

In terms of the research question the student appraisal has shown a considerable range of thoughtful responses. Student commentary has been shown to agree with drama and futures theorists, and in other cases illustrate a number of theoretical notions discussed in the Literature Review, especially with regard to the power of theatre to influence “attitude” as described by the students, and the power to “provoke thought”. Of particular interest are the comments that value negativity as well as a positive outlook, seeing both as useful in approaching the future with a balanced outlook. The students appraised the unit, the genre and the topic carefully and seriously, and their recommendations for an attitude towards the future are similarly varied and thoughtful.

5.2.5 Personal reflections on Student Responses

The student responses gave me the impression that the question of their personal influence over their surroundings was not something they had confidence in handling, with little scope or experience of power in the larger arenas. For some it seemed that agency was almost inappropriate, as one girl noted that actors were supposed to act, not engage with predictive issues. This led me to the notion of a teaching opportunity; each student could be encouraged to track her ‘pathways of influence’ over her surroundings, noting the actions she had actually taken with family, friends, school, and further afield. This would give students the language of agency, and the knowledge that at least some of their actions had results, engendering a sense of confidence and personal power, however limited. Voting would naturally be included in this pathway, and charitable donations and fundraising efforts would probably also be included, so it would be a rare pathway that showed no evidence of personal influence, or awareness of the effects of the student’s influence. One student showed awareness of this potential in her use of the proverb “one grain of rice tips the scale – maybe me?” (p. 161).

With reference to the stimulus production of the student-devised play “Futures Tense”, my intention was to provide a number of innovations, presented in scenes that demonstrated some of their effects

and the management of these effects by the characters in the scenes. I saw most of the innovations as positive or at least debatable by audiences. Aquaculture was viable, nanocomputers were useable, the ozone layer was mended, and women held immense political power in one state. The storylines contained threats to individuals, but were manageable. I assumed that these innovations would be seen as a positive, or at least balanced vision of a possible future. However, some students criticised the ‘doom and gloom’ (p. 169) in the performance of a ‘decrepit wasteland’ (p. 172), and a few found it depressing and painful, pessimistic and negative. What went wrong?

I studied their responses, and then looked at my own input into the production. I came to the conclusion that I was to blame for the presentation of these futures in a less than cheerful light. I designed the set, chose the music, and directed the production. The designs were based on the notion of being ‘futuristic’, and I based them on some unexamined assumptions of my own. To look futuristic, of course, the set *must* appear mechanical, industrial, technical, dark grey, geometric, abstract, with odd looking attachments and mysterious lights and functions. The music had to be ‘futuristic’ also. I asked a friend to put together some synthesiser sounds, varied for the different scenes. One soundtrack had an ominous rumble, punctuated with mechanical rhythms. Another used light bell-like sounds at odd intervals. I thought that this would suggest ‘the future’ to an audience.

I had, in fact, fallen prey to the very influences I was attempting to work against. The production values had reinforced the negative imagery that I had criticised in popular culture. The students rightly condemned the unnecessarily gloomy feel of the show, one student advising me to ‘lighten up’, because the future is not ‘all bad’ (p. 171). More chastening still was the warning this girl gave in recommending a positive attitude to the future: ‘we’re screwed if we take the kind of attitude we have in this unit of study’ (p. 162). Further student interest in Forward Theatre would be increased if it included ‘aspects of happiness’ because it is ‘so easy to be dark about the future’ (p. 169). This was indeed my experience in the production of ‘Futures Tense’; in fact it was so easy to be dark that I did not notice my own unintended ‘darkness’ at the time, a product perhaps of my own exposure to images of the future.

Chapter 6

Conclusion

‘The play made me think a lot more about the future, both mine and the world’s.’

High School Drama student (response to questionnaire 1, q. 15)

The purpose of this thesis was to investigate ways of engaging with the future through theatre in an educational setting, in an era of rapid change and burgeoning human influence on our global surroundings, such that management of this influence is collective. The purpose of the research questions was to examine the validity of the Drama teaching unit and of Forward Theatre as a genre to assist in meeting these goals.

Overall themes in the thesis include cultural engagement in an educational setting, forward thinking, and communication through holistic visual and auditory performances with characters who live, speak and move in three dimensional spaces and manipulated time. The theoretical basis is provided partly by constructivism in educational practice, which particularly suits drama and futures since it encourages features that drama and futures share, such as collaborative group work, student autonomy, and the construction of knowledge by the students, among others. The purposeful use of drama to enact intentions or hopes may take place in conjunction with the use of futures tools and techniques in preparation of performances, which adds a quality of rigorous forward thinking at varying depths to the enactment of drama scenes. Thus the combination of the communicative and illustrative aspects of drama with the real world possibilities of alternative future scenarios creates a way of looking forward as a shared activity. The political aspects are highlighted when contrasting visions of futures are presented to audiences for comparison and contrast, with the potential for fuelling debate as to which should be implemented, and how. Cultural engagement, therefore, occurs with drama performances, and overtly so with performances that present future scenarios, since of necessity they suggest aspects of change and continuity for the audience to consider.

The thesis is limited in a number of areas. The student cohort available for research was narrow in terms of the participants: small in number (25), all female, and all attending an independent school. The students were chosen because they were available at the time; the group composition was therefore opportunistic. My personal influence as the teacher of the unit as well as co-artist with the students was considerable, and clearly shaped aspects of the unit, the artistic production processes, and the data management and gathering.

In the student devised plays, the students have engaged through individual actions with the futures scenario at various depths of thought, with some scenario scripts displaying action at the first two layers of CLA, while leaving unchanged any assumptions about discourse and worldview at the current time. The thinking at a metaphoric level in these higher CLA level scenario scripts occurs in personal relationships, again leaving unchallenged any definitions that are currently held in the social context of the students. In comparing the two scripts of “A Doll’s House” and “Honesty”, both use the separation of a couple as a premise for the action. However, in 1879 in “A Doll’s House”, this situation was unheard of in Western middle classes, and thus challenged social mores at every CLA level, while in the 21st century, the script of “Honesty” held no surprises for the audience, such were the changes wrought in over 100 years of sexual politics. The only futuristic thinking in the second play was the medical advancement made by one character. Futures thinking in drama, therefore, is relative to the social context; this includes the audiences. It is still possible for “A Doll’s House” to outrage and shock members of more traditional societies today, much as the student script “Honesty” would, since both involve feminine choice. The play “Defrica” takes the opposite tack, and values and empowers traditional cultural practices in the face of looming urbanisation. Script 20 (untitled) takes an extreme view and challenges the necessity of war, legislating it out of existence. On the surface, this storyline could be seen as a naïve impossibility (a utopia) on the part of the writer, if it were not for her portrayal of the persistence of warlike behaviour by militant individuals, armed and roaming the countryside. However, she has nevertheless made a major change to the political landscape, and mounted a challenge to current political machinery. These factors point to the strength of drama as a cultural tool in and out of the classroom, in the hands of playwrights and the drama students in the research project. The grandiose utopian topic of dealing with a global issue was startling and overwhelming for some students, yet practical ideas were implemented in most scenarios and scripts. The students had political agency insofar as they performed to a public audience, presenting their alternative futures.

The analytical tool of causal layered analysis has revealed clearly the depth of thinking in selections from each play examined, and shown the level at which a scenario play functions in terms of challenging and critiquing the social context. The value of plays that do not challenge, that maintain the status quo in terms of the current social climate, lies in the very ‘ordinariness’ of their setting. If the future is seen as fearful and dystopic, as mentioned by Slaughter, Klaic and others, then the unchanging social setting of these plays has the advantage of allaying those fears by portraying the future as not so different from the present, with much the same human situations, issues and relationships. In these situations the future is not idealised or demonised, but represented as a continuation of the human condition under different circumstances. How to decide what is the

difference between an impossible ideal and a workable management plan is the business of politics and power groups, all of whom vie for supremacy. These issues have been wrestled in the dramatic arena in the past, and the potential for such debates to be enacted on stage remains. In the drama unit, Forward Theatre made space available for change and improvement according to the writers and performers, but suggested that people remain people, with their strengths and weaknesses, and the ordinary individual dealing with future circumstances figures largely in these scripts, emphasising the accessibility of the storylines to an audience, who “observes” the future situation. The students in these circumstances have engaged in rich and deep conversations on the future scenarios with audiences, with each other, and with their own possible futures. The realm of fiction, with fictional characters and situations, is shown to be a useful one in terms of creating possible futures, which are of necessity also fictional. The difference between futures fiction and fiction set in the present is that of potential: futures fiction may actually happen.

In general, student critique was positive as to the value and relevance of Forward Theatre to themselves and to audiences. The students emphasised the importance of engagement and entertainment in Forward Theatre, citing the need to explain the situation as causing an interruption to this. The problem of exposition is as old as drama for plays set in any context. A play set in an exotic location or different cultural context needs to impart information to the audience as well as tell a story, and depends on the skill of the writer to manage the two in dramatic action. The point to consider is that of overabundance of innovation. An audience takes time to comprehend a technological or social invention and the attendant implications in much the same way as an exotic setting or society. If a scenario contains a number of innovative elements, the revelation of these may intrude on the engagement with the story and interest may flag if the audience is struggling to understand the innovations, let alone their implications. Thus the scripts worked well in portraying one new situation, since they were necessarily short (around 800 words), and the more successful ones told the story and set the scene through dramatic action rather than explaining them directly to the audience. The students also mentioned that it was easier to learn while having ‘fun’, stressing the value of humour and playfulness in lessons, and also in their plays: entertainment was seen as paramount for audiences as well as students.

In terms of conscious dealing with human affairs in writing and presenting dramatic content, it is worth recalling that drama reflects real life, and since real life may be examined at the four levels of CLA, so may dramatic activity. As the old joke explains, “drama is real life with the boring bits cut out”, and the major action remains to be encapsulated in a shaped performance of limited time. Thus, as Fleming says in Chapter 2 (p. 23), “reality comes under conscious control ... revealing complexities through simplification”. Choices are made by the writer at all CLA levels as to what

is said and done, and also what is implied, suggested, offered as a look or gesture, or perhaps a 'throw-away line' that nevertheless has importance in the story. The aspect of consciousness is made obvious by using the CLA matrix, since the spaces are there for the placement of beliefs, definitions, myth and metaphor that guide the behaviour of the characters at the surface levels. This space makes CLA particularly valuable to the writer, who must now examine the assumptions of her own created characters if they are challenged by other characters at levels 3 and 4. Since the students in the project were not offered the use of CLA to deepen their scriptwriting process, creations of any depth in thought were a product of the individual's natural interest and ability. The implication for any teacher who offers Forward Theatre as a drama unit would be the possibility of including CLA in the writing process. A further aspect of consciousness is the knowledge given to any drama participant, real or fictional. Subtext is not what the character says, but what is meant. A compliment given in a sarcastic tone may in fact be insulting. What makes this interesting is that the recipient may not perceive the sarcasm and be very pleased by the words. The audience may see this as comic or tragic, depending on the intentions of the writer and performers. The writer chooses what is revealed to characters by other characters, and also what is revealed to an audience, and when. Therein lies much dramatic tension, as the audience wants to know 'what happens next'. This access to consciousness is only part of the complexity that is drama, as a total art form that includes visual, verbal, aural, physical, three-dimensional content delivered in a designated space and time.

The aspect of time is involved in all other aspects of drama, since a performance is temporal. A Forward Theatre production involves a 20-30 year distance from the present. Inayatullah (2004, p. 543) describes the movement of time at different levels of CLA, noting that at the upper two levels of action, events move quickly, possibly changing on a daily basis. He also notes that change is slower at the level of worldview, and slower still at the level of metaphor. However, in drama, time can be manipulated. Nora sees her doll's house clearly for the first time within the space of a few minutes: this is a massive and rapid change in viewpoint at the metaphor level for her. The shock that attended this realisation was enormous for Ibsen's society at the time. Yet metaphoric change percolated through Western society, albeit slowly over the next century. Time can also be manipulated in terms of the scenes presented to the audience, as cutting from one event to another, flashbacks that demonstrate the history of the present scene, slow motion in a non-realistic scene, and so on. The writer has these devices at her disposal to create action that engages the audience and tells the story economically.

A further opportunity for the drama researcher using causal layered analysis is to explore the link between dramatic action on levels 2 (action and causes) and 3 (power structures), since action

causing results among individuals may be the start of a new worldview, establishing a new power structure (such as feminism in *A Doll's House*). Nora merely left her home in the play, but the reaction was one of disbelief from Torvald, and shock among many playgoers. This indicates that her actions had potential at levels 3 and 4, and according to Dator's axiom ("any useful idea about the future should appear to be ridiculous"), it had futures potential at the time. Hindsight also allows us to assess its futures potential by examining the social and political influence of the play, which has been extensive. The use of CLA in scenario creation also assists the futures playwright to ask how extensive any proposed changes are in effect, since a setting may appear visually or technologically different, but maintain social relations at levels 3 and 4, exactly as they are currently, without examining any social effects of introducing a new technology.

The aspect of distance is one that offers a challenge to the researcher in Forward Theatre and in using CLA on dramatic texts. A futures performance is by definition set at a distance from the present, and this allows for experimentation and the playing with possibilities of a different future. Yet it may be treated as if it is actually happening for the duration of the performance by actors and audience; the truism of the 'willing suspension of disbelief' still holds for the participants, so that they can build meaning for themselves that may translate later to ideas for discussion. In an area of content where the focus is on events that have not happened yet, and may or may not ever happen, the issue of students being able to relate to the content and scenario also arises; this creates the potential for disengagement if there are many unfamiliar aspects of the new context. The challenge for the classroom and the performance is to balance the new with the familiar, so the students engage with the scenario, the audience engages with their performance story and empathises with the characters – and neither is encouraged to remain too distant from the production or its ideas. The near future is the area of focus in Forward Theatre; an area largely unexplored by popular culture, particularly films. The intention is to maintain a familiar atmosphere, yet add innovation and explore the effects on individuals in the new situation. The writer makes a conscious decision as to the distance portrayed in the content of the play, and CLA is a way to explore or create this distance at different levels. Forward Theatre is telling future stories at this point. The question is: how new or different will the story content be, and at what levels will the differences be evident?

If, in terms of the form or style of a production, the form is radically different, this suggests that the future is also radically different since future form may indeed be as performed in a new (radical) style, as Kershaw suggests. So a prosaic dealing or management of issues that are 'almost here' may be better grounded in a more obviously representational style, though other less realistic styles could be blended in. The second question for writers in this genre is: how accessible could or should the performance style be? For Forward Theatre at this point in its infancy, reaching out to

audiences is a factor – the actors need dialogue for ideas, and the suggestion of naturalistic settings to highlight the future context. Familiarity in style may also create the impression of “nearness” in a scenario, and potentially lessen the fears of an extreme future dystopia that enervates and stifles engagement. And style in this genre is subservient to content.

There are advantages in maintaining a balanced view that creates and presents alternatives to catastrophic, idealistic, or stylistically challenging scenarios: in any real life event, there are winners and losers, and even this distinction is often unclear in the complexities of real life. There is no intention here to place limitations on an art form, but writers and performers may need to ensure that the audience is not lost in the creative process – the Forward Theatre play is for audiences to comprehend a future scenario and debate its viability, its worth, and its costs. For this to happen, clarity and accessibility are a necessity. This does not preclude complexity; in fact the use of CLA in writing encourages the development of vertical complexity in thinking, ensuring that spaces for engagement with content, context and style at different depths are opened for the examination of thought at the 4 levels, and that the linkages between levels may be laid bare also.

This thesis has challenged the drama education field to a reassessment of realism in that it should be recognised that any verisimilitude in representation of a physical setting does not preclude the presentation of radically different ideas or ways of living; these may use a detailed version of a current setting, but require different ways of interacting and different social organisations, and any physical manifestation of these changes may not be evident in the setting, or may be subtle in its effects. The only physical difference shown in “A Doll’s House” is that Nora removed herself from it voluntarily, and this act of freedom would in some other social settings today invite drastic results. This is not to say that the organisation of physical space may not indicate social change, but that change may be metaphorical and political without being physical, at least on stage. Change does not have to be visual and physical to be radical. Drama education is challenged to adopt Forward Theatre as a legitimate genre with much to offer young people in terms of actively engaging with their future and that of their world.

The challenge in the futures field is to research, create and present pertinent scenes from future scenarios to audiences for the purposes of engendering debate in order to familiarise the lay person with the field and demystify the future so that it is not demonised as dystopic or rendered unattainable as utopian, but offered as one of many “topias” that have some probability of coming to pass, and has desirable aspects, as well as unwanted ones, depending on the characters’ viewpoints. Between utopia and dystopia lie many possibilities, and the sight of possibilities

encourages a creative response. Audience members, too, have a variety of viewpoints – the post show debate should be lively if the performances engage, entertain, and inform.

Many of the discussion points in these last few pages have been mentioned by the students involved in the research project. They have offered their opinions freely and thoughtfully, ensuring that the quality and range of responses created a rich source of data for addressing Research Question 2, the critique of the Drama unit. Their own artistic input in the form of drama scripts has also provided a wealth of material for addressing Research Question 1 on engagement with a future scenario through creative script writing. With their assistance the thesis has extended both the drama education and futures education field with added features of each field such that futures drama may now be recognised as not only a discrete content-based drama genre, but also an accessible way of introducing futures to a newcomer. New ground has been cut by the genre that springs from both fields, in that Forward Theatre explores future issues in the enacting of future scenarios and their implications for humans on stage, fulfilling the need for an articulate relationship between people and their increasingly flexible futures. The cultural tool of drama and the cultural tool of futures are forged into the cultural tool of Forward Theatre; as Kincheloe mentions in Chapter 2 (p. 13) “we create ourselves with the cultural tools at hand. We operate and construct the world and our lives on a particular social, cultural and historical playing field”. Forward Theatre is one such cultural tool that specifically looks to the future and allows for this creation to be a shared process among drama students and audiences.

As a “new” genre, there is space for the researcher to explore further linkages between drama and futures studies that may prove fruitful to both fields and to society at large. The genre itself at this stage builds on the work and insights of playwrights such as Ibsen and Miller to exemplify and engage in the depiction and critique of a social context. Drama is an extremely flexible cultural tool, adapting to different presentation methods for a range of purposes in a large variety of social contexts. The niche for theatre set in the near future has been underused in its function of engaging with the rapid and extensive changes the planet and its inhabitants currently face, and in particular the function of looking forward to their possible effects. There is scope for further research into the use of CLA for script writers in Forward Theatre (and other genres), to explore conscious use of the four levels in shaping dramatic action, in order to engage more deeply and thoroughly with the premise of their work in its political and metaphoric implications. Further to that, there is a need to explore the linkages or pathways between the levels as used in dramatic action, such that Inayatullah’s description of movement up and down the levels also applies to dramatic action and meaning in terms of characters’ actions and reactions. The opportunities for researchers and writers are partly defined in that a method of engagement that may be developed further is offered here, and

partly open in that social changes may alter the context and redefine dramatic engagement altogether, as is happening to some extent now with postmodern freedom and uncertainty. Uncertainty itself allows space for possibilities. Forward Theatre itself is a new conceptual amalgam, a fresh aspect through which drama will continue to fulfil its function of sharing ideas through performance. It gives rise to an opportunity for researchers and writers to explore how the cultural tool of theatre may be used to build a broader range of images and perceptions of the future with a more varied emotional tone than those now available in popular culture, and also to explore how a more balanced approach would affect student attitudes to the future. If the balance and the choices are made clear, Forward Theatre offers students a robust way of looking ahead and thinking ahead together.

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Appendices

Appendix 1

Forward Theatre Aims and Definitions

The aims of forward theatre are:

1. To give focus and substance to futures scenarios in action
2. To promote awareness of futures concepts
3. To promote awareness of futures issues
4. To encourage audiences to participate in debates about where we should be heading
5. To promote awareness of human agency in creating a future for the Earth and its inhabitants
6. To foster optimism, confidence and energy in regarding the management of change
7. To provide an expression for the critical examination of cultural and technological artefacts, both existing and proposed, through dramatic action that explores some of their possible effects
8. To map out through action on stage, events in the construction of a conceptual landscape that creates shared meaning with focus and purpose, in contexts appropriate to the cultural backgrounds required for a given society to deal with human survival needs and other issues

Definitions – forward theatre:

1. Is a theatre of ideas, possibilities, regeneration and stewardship
2. Uses Futures Studies visioning techniques such as timelines, futures wheels, backcasting and scenario building
3. Presents scenarios on stage, set in the near decades; within the life span of most audience members (20 – 30 years from now)
4. Explores the impact of social, technological and environmental change on characters, and the agency of characters who influence change
5. May be based on research and extrapolation of available data on current global trends
6. Has plots/scripts built on a single issue or multiple trends in societies, written in styles chosen to present the ideas clearly to the audience
7. Examines assumptions, attitudes and activities currently popular or dominant and may challenge or alter them, creating a new social context
8. May consciously present layers of change in action, from surface events and reactions to deeper cultural, psychological and spiritual layers of human experience, through character interaction

Appendix 2

Unit outline taught in Terms 3 and 4 of Year 12

EXTENDED STUDY - AUSTRALIAN DRAMA - FUTURES STUDIES – STUDENT HANDOUT

Text Studied: '*Shimada*' by Jill Shearer

Assessment: Presenting Task: Small group
Written Forming Task: - Individual Script
Presenting Task: Small Group

Overview: This unit explores alternative future views of society, based on global trends that are apparent now. Students examine the trends and from them build up one detailed version of how society could operate, and under what conditions this could happen. The end result will be the creation of a plausible society, a new context for dramatic form and content. The new society will be based on a logical and creative extrapolation of current trends in social, technological, environmental, economic, and political areas.

The stages in the creation of this view of society (big picture scenario) and the smaller personal scenario within it, build dramatic context involving both society and the individual member. This provides fertile ground for producing scripts.

The stages are as follows:

1. Describe the trends you have researched, and the source materials for the scenario - usually articles in newspapers and other media.
2. Create a **Futures Wheel** based on a believable '**What if?**' **in the centre**, with at least 6 **first order consequences** (short term ones). Asking the question 'What would happen?', and 'What else would happen?' will help to provide consequences. Group input can be useful at this stage. Your first consequences should be linked to the main idea with one line.
3. From your first order consequences, move out from the centre and add at least **8 second order consequences** (longer term ones), using two lines to link them to the relevant first order consequences. Group assistance can be valuable here also.
4. From these you can now add at least 6 **third order consequences** that could follow on from the relevant second order consequences, using three lines to link them. Group assistance can be valuable here also.
5. Choose and mark which of these consequences (first, second, and third order) reveal a pattern or picture of the society or community, and make a **statement describing the aspects** revealed. If there is more than one, group them under headings. Group consultation can be used here too.
6. From the above, build a **big picture scenario** or description of the society or community in as much detail as possible. Group input can be used here.
7. Outline direct and plausible causes of the scenario, adding detail. This is called **backcasting** (as opposed to forecasting). Group input can be used here.
8. Build a **continuum or timeline**, an outline of the development of the scenario, perhaps moving a little forward in time. Group input can be used here.

9. Choose a point on the scenario's development continuum (timeline) that interests you, and devise role/s (Jobs? Lifestyles? Relationships?). **Describe the role/s.** This is to be done solo.
10. Build a **personal scenario or story** based on the role. Add in relationships and difficulties relevant to your chosen role, based on issues arising from the scenario/story. This is to be done solo.
11. Scripts can be written from issues and stories developed.

The play '*Shimada*' will be studied from a Futures perspective and a Presenting task is based on the text.

The scriptwriting Forming task is based on the scenarios.

The Student Devised Presenting task is inspired by the scenario and/or a blend of ideas from the scriptwriting.

ASSESSMENT 5 – UNIT 6 EXTENSION STUDY

Dimension: Presenting (Small Group Practical)

'Shimada' explores a future that involves Japanese investment in Queensland businesses. For this to be successful, both sides must move on from thinking and feeling based on their negative wartime experiences. The difficulties in overcoming these are faced by all the characters in different ways.

The issues are personal, global and ongoing as former enemies must forge a future together.

'People of Japan live ... in future! The tide sweeps and we cannot stand against it, Dawson San'.
(Toshio)

TASK

Choose a section or blend of sections from 'Shimada' and prepare a group performance.

Length: 3-5 minutes per student

CRITERIA FOR MARKING

Using the Elements of Drama and Dramatic Conventions in Performance

- ♦ Focus
- ♦ Tension
- ♦ Timing
- ♦ Mood
- ♦ Roles & Relationships

Using Acting Techniques

- ♦ Characterisation: voice, movement, gesture, facial expression
- ♦ Interaction

Documentation: A complete script with student role clearly highlighted to be submitted on the day of performance.

ASSESSMENT 6 – UNIT 6 EXTENSION STUDY

Dimension: Forming (Individual Written Script Writing Task – Student Devised)
‘The Future is the only aspect of time that we have the power to influence’

This Semester you will have created some different scenarios of alternative futures for society and individuals.

TASK:

Having explored a new construction of society in the future, and reviewed a variety of theatrical styles studied over the past two years, you can now focus on blending styles from live theatre and popular culture, to suit the society’s issues 30 years from now.

The styles include:

- Absurdism
- Realism/Naturalism
- Epic (Brecht)
- Expressionism
- Popular culture: TV shows of different types – quiz, reality, religious, documentary, etc.
- Concerts
- Sport
- Improvisation (eg. TheatreSports)

Choose an issue or theme from your future scenario, and create a piece of dramatic action from this in your new Eclectic style of performance. Your style must include at least two theatre styles you have studied in class (i.e. The first four styles on the list above). Your script should include consideration of the Elements of Drama, and correct scripting conventions. Include a 100 word rationale for your choice of styles to blend, that suits your society and its issues in the future.

Total Length: 1000 words (including rationale)

Criteria:

Managing the Elements of Drama and Dramatic Conventions

- Roles and relationships
- Language
- Tension
- Synthesis of styles
- Scripting techniques

Integrating, Content and Context

In shaping dramatic action shown through:

- Relevant selection of material
- Interpretation of material for script

ASSESSMENT 7 – UNIT 6 EXTENSION STUDY

Dimension: Presenting (Small Group Practical)

‘To create a future, you must first imagine it’.

You have written a Forward Theatre Script in an eclectic style that deals with a future issue based on your research and extrapolation of trends that are current.

TASK

Choose a script written by yourself or another student for this extension study and prepare a group performance. You may also blend sections from two or more other student scripts to create your performance.

Length: 3-5 minutes per student

CRITERIA FOR MARKING

Using the Elements of Drama and Dramatic Conventions in Performance

- ♦ Focus
- ♦ Tension
- ♦ Timing
- ♦ Mood
- ♦ Roles & Relationships

Using Acting Techniques

- ♦ Characterisation: voice, movement, gesture, facial expression
- ♦ Interaction

Documentation: A complete script with student role clearly highlighted to be submitted on the day of performance.

FUTURES RESOURCES SHOWN AND DISCUSSED WITH STUDENTS AT THE START OF THE UNIT

- Elements of Futures Studies (looking for and monitoring change, critiquing implications of change, imagining difference, envisioning ideals, planning achievement via planning resources, allies, and milestones to realise a vision)
- Examples of Futures wheels diagrams
- Descriptions and examples of trends (e.g. techno-haves and have-nots, growth of female power, etc)
- Factors involved in identifying a trend (personal, institutional, professional, methodological, cultural, ideological, etc)
- Futures scanning diagram (scanning; interpreting; decision-making; acting; evaluation; setting goals and priorities; scanning)
- Matrix for moving from fear to empowerment
- Matrix of process of cultural change
- Model of the core of Futures Studies (language, concepts and metaphors; theories, ideas and images; literature; organisations, networks and practitioners; methodologies and tools; social movements and innovations)
- Model of the transformative cycle (Breakdowns of meanings; reconceptualisation; conflict and negotiation; selective legitimisation; new states of being)
- Graph of different time frames for different purposes (from seconds in driving a car, to years for developing a new technology, to millennia for disposing of nuclear waste, etc)
- Model of the extended present (100 years forward and 100 years backward)
- Vital signs table from the Worldwatch institute
- Table of imagining difference (identifying current scenarios in detail, generating possible scenarios, estimating probable scenarios, evaluating and generating preferable scenarios)
- Comparing different worldviews (dominant paradigm and emerging paradigm)
- Envisioning the future with a letter from 2200 A.D.
- Examining 'tsunamis of change': emerging issues that occur at increased speed of change and increased magnitude of change
- Table of categories of change: social, technological, economic, environmental, political and changes in the awareness of change

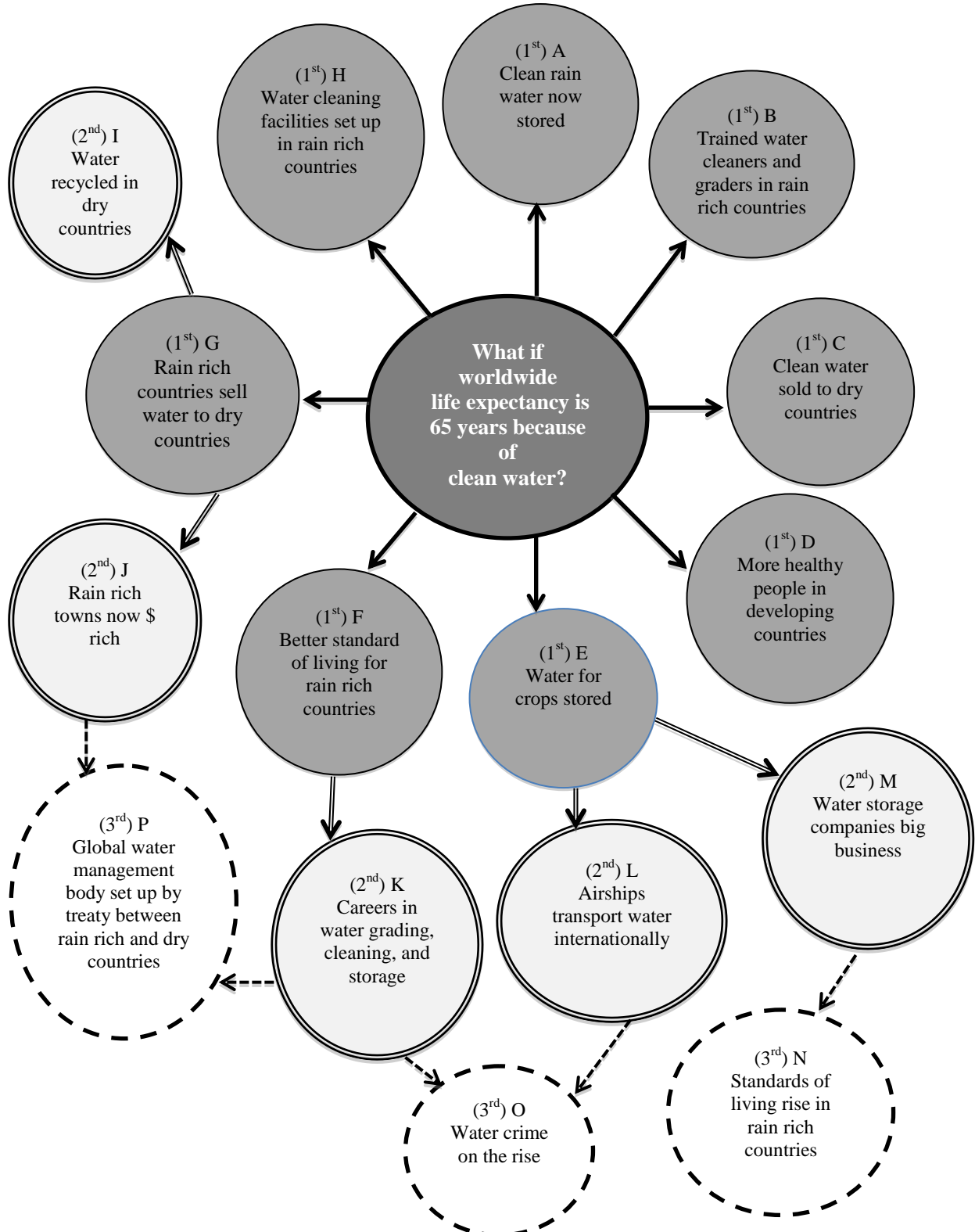
Appendix 3

Futures Wheels and Timelines

Futures wheel for class of 20

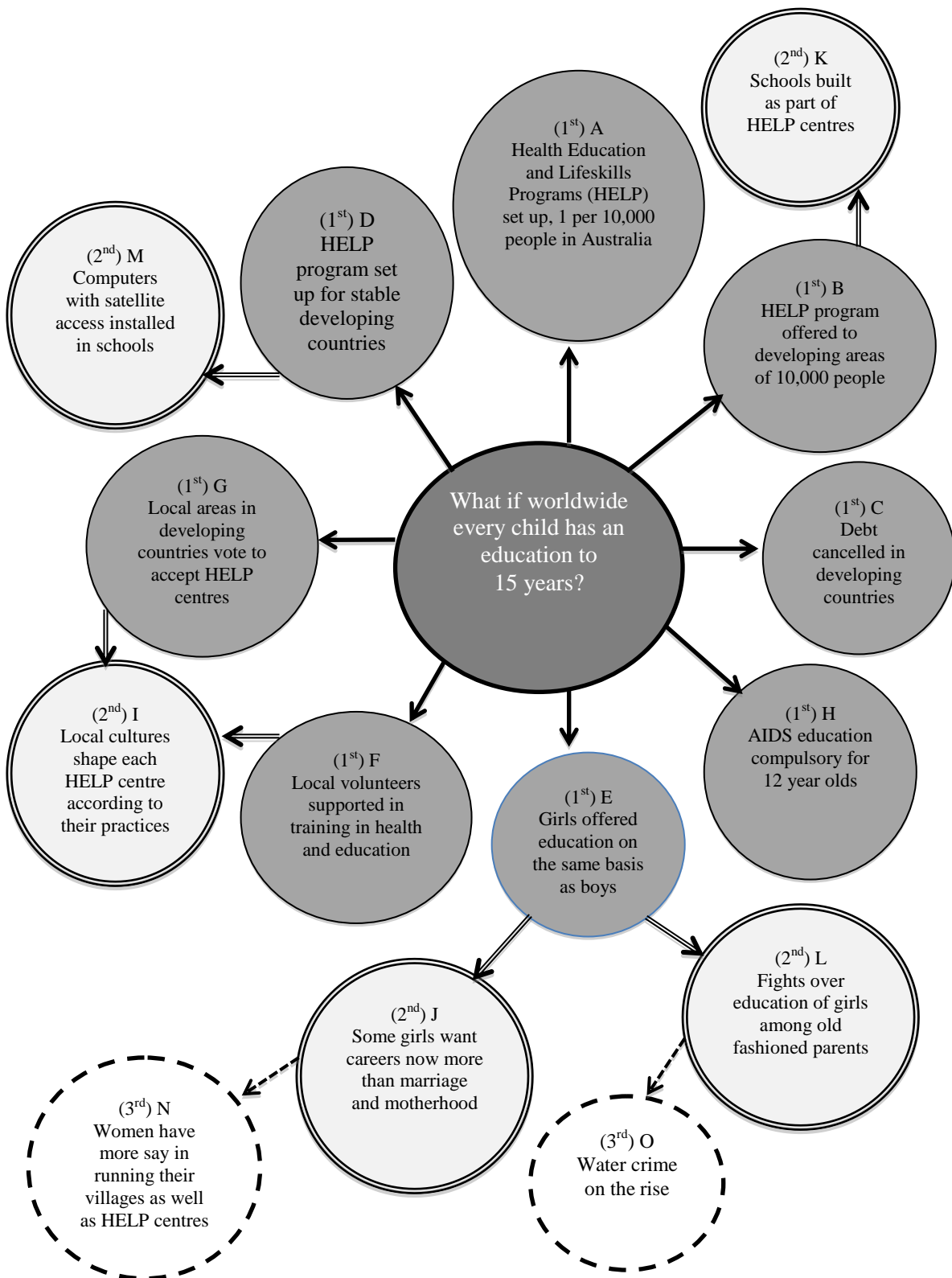
What if worldwide life expectancy is 65 years?

The centre or hub of the wheel (white text) contains the 'what if?' First order consequences (perhaps 20 years from now) in dark grey circles with single borders surround the hub, second (in pale grey circles with double borders) and third order consequences (in white circles with dashed borders) follow on from these (30-40 years roughly). This process is flexible. Students place possible events on a timeline (backcasting) to give the scenario a 'history'.



WORLDWIDE LIFE EXPECTANCY FOR BOTH SEXES IS 65 YEARS NOW	
ADD MORE CONCRETE DETAIL TO EITHER SIDE OF THIS TIMELINE, CONTINUING THE MAIN STORY OF WATER POLITICS – THIS WILL ENRICH THE SCENARIO FOR SOME PERSONAL STORIES TO BASE SCRIPTS ON	EXTEND SOME OTHER STORIES HERE AS WELL, WHOSE DETAILS WILL FIT WITH THE WATER STORY, AND YOU WILL HAVE MORE INFORMATION TO WIDEN YOUR SCENARIO FOR SCRIPTS WITH MORE DEPTH
	YEAR 30
Rain rich countries raise standard of living through selling water and better farming practices for local food	YEAR 29
	YEAR 28
Water restrictions same throughout developed and developing countries – developed countries complain about the drop in living standards – developing countries celebrate the rise in living standards	YEAR 27
	YEAR 26 AIDS education compulsory at younger age globally
IWJ passes law that each village in rain rich countries can sell water and keep the profits	YEAR 25
	YEAR 24 Water war ends? IWJ given power by all countries in the world for Water Sheriffs to fine offenders – fines go to global health education funds?
Water Zep bankrupt; smaller companies buy zeppelins; small traders in developing countries buy zeppelins.	YEAR 23
	YEAR 22 International Water Judiciary established (IWJ)
WaterZep Inc. accused of selling grade 2 water as grade 1	YEAR 21 Global hunger eradicated through local self-sustaining farming in developing countries People in developing countries work on local farms rather than for global companies that grow coffee and other cash crops
Cause of death not food but dysentery from sub-grade water.	YEAR 20 Water war between....?
200 people die of food poisoning at wedding.	YEAR 19 Local communities setting up sustainable small-scale farming for local use
	YEAR 18 Community centres established
	YEAR 17 Potable water for all global people, no more water borne illnesses
Water Zeppelins (helium airships) used by water transport companies	YEAR 16
	YEARS 12 – 15
Foreign debt cancelled	YEAR 11 World Water Bank set up in developing countries, sewage recycled for water and fuel in local communities
	YEARS 9 - 10
	YEAR 8 World Water Bank sets up desalination plants in developed countries
Ethics added to course on water grading and aquaology	YEAR 7 Watering during the day illegal
All houses in developed countries must have rainwater tanks 1.Potable, 2.Bathing, 3.Bore, 4.Irrigation (4 water grades) Aquaologist new degree at UQ, Water grader new TAFE course	YEAR 6 World Water Bank starts in Australia to distribute water from floods to dry areas, set restrictions, grades water, all houses recycle all water bearing waste products including sewage
	YEARS 4 – 5
	YEAR 3 Tax money will first go to original country, then others
	YEAR 2 Life expectancy tax in all countries for wages over..
	YEAR 1

Futures wheel for class of 5
What if worldwide every child has an education to 15 years?



The centre or hub of the wheel (white text) contains the 'what if?' First order consequences (perhaps 20 years from now) in dark grey circles with single borders surround the hub, second (in pale grey circles with double borders) and third order consequences (in white circles with dashed borders) follow on from these (30-40 years roughly).

WORLDWIDE EVERY CHILD HAS AN EDUCATION TO 15 YEARS	
12A timeline of development of HELP centres and education centres attached to them	2034 EXTEND SOME OTHER STORIES HERE AS WELL, WHOSE DETAILS WILL FIT WITH THE HELP STORY, AND YOU WILL HAVE MORE INFORMATION TO WIDEN YOUR SCENARIO FOR SCRIPTS WITH MORE DEPTH
	2025-2033
* Children start school	2024 Schools open
	2023 Schools built and ready to open
	2022 Satellite technology cheaper, readily available for education
	2021 HELP connected schools started
	2020
* Babies born now will all be educated to 15 years old	2019 HELP centres set up 1 per 10,000 all over the world where needed, organised by local communities for local conditions
	2018 Bill Gates supplies school with learning technologies
	2017 HELP connected school started in Q; positive results but limited supplies
Locals design aspects of HELP centres for local needs. Nominated local taught to mediate change Mothers' groups where women learn to defend themselves Women taught the value of educating girls Men taught to value women and girls	2016 First HELP centre set up in politically stable area Q in Africa. Adults exchange labour for food while they work on the building of the centre
Flooding in village in Q destroys crops and buildings Malaria a problem	2015 AIDS cheap cure invented by Linda Masimosso
Infant mortality 25%; girls are less valued than boys in some countries	2014 HELP bill passed in the UN
	2013 Australia proposes HELP centres to the United Nations
	2012 70% of Federal Parliamentarians are women in Australia
	2011 First HELP centre set up on the outskirts of Sydney
(Health, Education, Lifeskills Program) One per 10,000 people, proposed to Australian public.	2010 HELP Centres open
	2009 All debts to WTO and World Bank cancelled, no conditions, money towards health and education
	2008
	2007 Australian Female Prime Minister
	2006
	2005
	2004

Appendix 4

Scripts 11, 15 and 20

SCRIPT 11 DEFRICA

Scene 1

[Spiritual music. A lone traditional young tribesman enters as if hunting, spear raised. Soft beat of the drums in the background. The stage is lit a warm orange colour and there is the sound of birds in the background. He hits the bottom of his spear three times into the ground before putting it down and then removes a strip of blue material from his belt. Pace of drum speeds as he runs upstage centre- drum stops abruptly as the tribesman hisses 'Kasaar!' holding the blue strip tot he sky. The drums speed again as he runs to centre stage right and hisses 'Kasaar!' again. This act is repeated as he runs centre stage left and finally down centre stage. During the final silence when the drums have halted, there is the sound of thunder rumbling overhead. Tribesman looks up and grins. Lights down. One beat of the drum.]

Scene 2

[Light up down stage left. Small class appears, children sitting on the floor facing the female teacher. Behind the teacher there is a white board with 'classroom' written upon it.]

Teacher

Now children, this is a lesson in history. We have not always been a nation of wealth. Once we were people who lived in, what we used to be called the '3rd world'. A land of poverty. A land of death. You have no idea what it would be like to live then. They had polluted water (said in a tone that suggests there is no such thing) they were... infected. Our ancestors were 'sponsored'. They were ignorant. *(Single drum beat. Dull lights go up on Tribesman, upstage left, his head down.)* Our forefathers believed we had powers, which could call the wind and rain. *(Single drum beat. Tribesman raises his hands in front of him, palms to the sky.)* They believed through dances and chants they could worship the lords if the sea and sky. *(Single drum beat. Tribesman moves his hands to the position of prayer)* They believed this is why we are now the most powerful nation in the world. *(Single drum beat. Tribesman moves one clenched fist to the sky. Pause.)* They were wrong. *(Lights down on Tribesman.)*

We all know that it was a matter of chance, that we received the highest levels of rainfall per year. We all know it has nothing to do with the old ways of 'calling rain', and 'Listening to the Wind'. We are a people of business, not culture. We are the world's greatest exporters of 1st rate water, and our sway in world issues is considerable. To worship the old lords is forbidden. If caught practising these arts you will be arrested. The government strives to make us a people of class. We no longer live in tribes, but we live in towns. We are now civilised. We aim to prove to the other nations that we have changed. That we are not to be underestimated.

Children repeat after me. We are the people of Defrica,

Children

(Together) We are the people of Defrica,

Teacher

The owners of a prosperous land,

Children

The owners of a prosperous land,

Teacher

The owners of the world's most precious element,

Children

The owners of the world's most precious element,

Teacher

Water.

Children

Water.

Teacher

We received this gift from nature,

Children

We received this gift from nature,

Teacher

From no immortal god,

Children

From no immortal god,

Teacher Through us the world will live.

Children Through us the world will live.

Teacher Our lives will be longer than ever before.

Children Our lives will be longer than ever before.

[All lights down]

Scene 3

[Lights up. Yumat sits at a desk upstage right. Cheta strides in from left stage centre.]

Cheta Father you know you cannot do this any more!

Yumat *(Calm)* What are you talking about?

Cheta My boss approached me today. She insinuated that perhaps I should be watching my father more. That perhaps he is too caught in the old ways. Father, tell me, why would she be saying this?

[Silence.]

Yumat *(Looks at Cheta)* I was at the park; there was an evil spirit. I would have left it; you can sense bad spirits everywhere. But some children came. I thought it would be best to be on the safe side. So I warded it.

Cheta You had your beads, didn't you?

Yumat Well, the warding doesn't work if you do not use beads.

Cheta Father! You could have been arrested! You know the old ways are forbidden! There is no such thing as a bad spirit. Can't you understand that? We aren't savages any more father. Defrica is striving to be a... respected nation. We can't do that when people like you pretend like the rain dance really works!

Yumat *(Disappointed tone.)* You really don't believe then? *(Under his breath.)* No nation can survive without beliefs. They are what make us human.

Cheta *(Avoiding the subject)* What were you doing in the park anyway?

Yumat Well, what are you meant to do when you're retired? You're useless.

Cheta *(Tired tone.)* You are not.

Yumat Times are different now, they're softer. We've got women out in the workforce, children growing up thinking there is no god, young men pretending they know how to do business! Our lives used to be full! Our rain was a gift from above! Now we are using it to rip other countries off, and send them into the poverty we've just left.

Cheta Oh, we're not returning to this subject are we? There is nothing wrong with women working, father; even mother supported me when I got employed. And I did not choose to bring Rab up with no god- the law did. You have got to come to terms with this.

Yumat Why? So I can sit here and waste away with nothing to do? Older people are not respected in society any more. We're a burden.

Cheta Now you are just being ridiculous. Father, pull yourself together. The world is changing and you must change with it. I don't want you talking to Rab if you are going to continue following the old ways.

Yumat *(Stands)* What? You know Rab is different, he is special. I have never seen anyone so adept at his age in the old ways.

Cheta You heard me father, and I'm being serious. I don't want you influencing him any more.
(Walks out)

Yumat Cheta! You can't do this to me!

Scene 4

[Lights are up on stage right. Yumat sits crossed legged, carving a piece of wood. His trousers are rolled to reveal blue, red, and brown strips of material tied around his mid-calf. His shirt is unbuttoned to reveal his chest, where you can see the beads of his necklaces clicking together as he carves. Child runs in from downstage left.]

Rab Grandfather! (Jumps into his lap)

Yumat Hoo! (Being knocked by the blow) Watch out!

Rab (Picking up the carved piece of wood.) What are you doing?

Yumat Making a little friend for you. His name is Adain. You can keep him.

Rab (Grins looking at the carving and then at his grandfather.) What does he do?

Yumat (Hesitates for a moment) He can do many things. (Lifts Rab off his lap to stand in front of him.) See these bands? (Gestures to the strips around his leg.) Adain has some as well. The red one is for fire, the brown one is for earth, and the blue one (pause) is for water.

Rab (In awe) Water? I like water. Blue is my favourite colour.

Yumat (Smiling to himself) Is it now? Well, you are very lucky because the blue strip is very powerful, and Adain uses it often.

Rab (Whispers) What for?

(Pause)

Yumat (Looks around as though hesitating then decides.) I'll show you. You are going to need these. (He takes off one of the strands of beads and puts it around Rab's neck, and removes the blue strip from his calf and gives it to Rab.)

(Cheta walks on and sees what her father is doing.)

Cheta (Distressed) No Father!

[She goes to run in and intervene but is stopped by an invisible wall. Rab and Yumat continue as though nothing has happened. They do not hear anything. A drum starts to beat slowly. Cheta gets more hysterical as she begins to realise she can do nothing. She circles the area she cannot get into, as they start the ritual. Yumat stamps one foot three times, and waits for Rab to copy. The drum speeds and together they run upstage centre and hiss 'Kassar' Cheta seems to be slowly pushed off stage by an invisible force. Yumat and Rab continue the ritual, running centre stage left, centre stage right and finally down stage centre with the final hiss of 'Kassar!' Cheta is pushed completely off stage. Drums get louder as they wait together; the beat is faster and has a traditional rhythm. Suddenly the drums stop. In the silence the sound of drizzle begins, Yumat laughs loudly and looks up and raises his arms. Rab looks up in amazement and then at his grandfather.]

Rab What did we do?

Yumat (Squatting down next to him.) You made it rain lad. The old ways are alive.

The End

SCRIPT 15 HONESTY

Scene 1

[Setting is in an apartment; furnishings suggest couple living together.]

Clayton *(CR, moves with nervous energy, pacing, suddenly stops when Anne enters and faces her)*
I'm going to be honest with you.

Anne *(Sits CL)* Ok. Shoot

Clayton *(Pacing again, lots of hand gesticulation)* I'm really excited about this. It's a huge step. And now is not the time to start *(Nervous laughter)* 'weaving a web of deceit'.

Anne *(Remains sitting, very relaxed.)* Hey, deep. I'm glad you want to tell the truth, but just tell me! It's nothing bad, right?

Clayton *(Stops, faces Anne)* No, no, no, not at all! It's exciting!

Anne *(Smiling now)* So tell me!

Clayton Ok, it's 2030 now, and we've both been certified aquaologists for four years now...

Anne Yeah

Clayton Well for the past year I've been working on a revolutionary vaccine...

Anne *(Interrupting, good-naturedly)* I know! It's all you ever talk about!

Clayton *(Stops pacing)* Well it's finished

Anne Yeah?

Clayton *(Takes seat opposite Anna at the table)* Using new technology, I've created a water-based vaccine that boosts and strengthens the immune system.

Anna That's great!

Clayton How it works is it takes the negative energy from disease and uses this energy to strengthen the immune system. So not only does it kill off any current bacteria-based disease, it lengthens a person's life expectancy to at least 65 years.

Anne Clayton, that's amazing, but we already live in a country where the life expectancy is 65 years.

Clayton That's what I have to tell you. I want to move to a developing country and use the vaccine there first.

Clayton As you said- developed countries don't need this yet. If I use the vaccine in a country that does, I can make a difference there, and then upon coming back, the vaccine will be better received and internationally acknowledged.

Anne You don't want to establish yourself here first?

Clayton *(Stands, walks DL)* No. I want to pioneer this elsewhere.

Anne *(Remains sitting)* Where?

Clayton I don't know yet. All I know is that this is right. *(Turns to face Anne)* So what do you think?

Anne *(Numbly, avoiding eye contact, looking into hands.)* It's incredible. I had no idea you – What about us?

Scene 2

Narrator (DC, very relaxed) So let's recap. He wants to go do his thing. Clayton is thinking, and I'm going to quote John Mayer- 'Someday I'll fly, Someday I'll soar, Someday I'll be so damn much more' Wowza's. That's heavy. But what about Anne?

Scene 3

Anne (Leaning on windowsill, looking at Clayton, UR) I understand the motivation behind wanting to go. It's a great product. Whatever.

Clayton (Sitting at table CL) Good

Anne (Looking away) But I don't want to think about the vaccine. What about us?

Clayton (Smiling) What about us? You're coming!

Anne (Surprised) What? I can't! Look, I can understand why you want go; it's and excellent product, you want to change the world. I believe you can. But do it here. Maintain our relationship.

Clayton (Ignores her sentiments, confidently, arms flying everywhere) Anne! You're coming! I want you to come. It'll be amazing. We'll do this properly. You're an aquaologist; you could probably help me.

Anne You don't even know where you want to go!

Clayton (Rolling his eyes) It doesn't matter yet! All that matters is that we can make a change. Fight disease, illness. Together. A colleague of mine has already agreed to come.

Anne You told a colleague before you told me? Your girlfriend of six years!

Clayton Well, I... Look, that's not the point, the point is that we can do this! (Silence, walks CS)

Anne Honestly? I can't go.

Scene 4

Narrator (DC) Wow! Bombshell. She can't go huh? Well, look, the whole situation is like- 'I know and understand what you want, but I can't do it with you.' Heavy.

Scene 5

Clayton (Stands, walks to CS where Anne is standing, in true expressionist style, start a competitive hand-clapping game) What are you talking about? I'm doing something great and you aren't supporting me?

Anne I'm being honest with you. Did it not occur to you that I might not want to go?

Clayton Of course it didn't. Only a fool would pass this up.

Anne (Sarcastically) How I love your brutal honesty

Clayton Anne! It's 2030 and Water Restrictions are finally the same throughout developed and developing countries. People in developed countries are complaining about the quality of life. Those in developing countries are celebrating! They'll welcome me!

Anne Your vaccine would be beneficial here too.

Clayton (Hand-clapping game gets more intense, tension building) No! God! Don't you understand?

Anne Don't talk to me as if I'm a child.

Clayton Well, stop behaving like one! If I pioneer the vaccine overseas, then Life expectancy will finally become equal globally. At least 65 years Anne! Everywhere!

Anne *(Intensity of clapping climbing through sound and speed. Teeth clenched)* And if you stayed you could use it here! If the vaccine is as good as you say it is you'll be picked up by a company who'll support you and the product economically. Then it can be widely distributed and you'll help more people.

Clayton No, no, no. I don't want that. I don't want that. I don't want some huge corporation handling this.

Anne Why the hell not? They'll help you, and ultimately, more people.

Clayton No. They'll market the vaccine and make it expensive. Unaffordable for those who really need it.

Anne Stop yelling! We're getting nowhere.

Clayton No! Nowhere is where you are obviously staying. I'm going somewhere. (Hand clapping stops, she slumps back, game over.)

Scene 6

{Set change, dream-like sequence, set has couch CS, with Clayton and Anne, chair for Talk Show Host CL.}

Talk Show Host So Clayton, Anne, Welcome. I'm glad you felt comfortable enough to come. To me that demonstrates a real sense of commitment.

Clayton and Anne Thankyou.

Talk Show Host Now, the only rule here kids is honesty. Honesty! Honesty! Honesty! How I love it. It is so important and without it we aren't going to get anywhere today.

[Clayton and Anne smile nervously, shift uncomfortably in their seats]

Talk Show Host So, Clayton, we're going to start with you.

Clayton Ok, sure.

Talk Show Host So, what do you want? And remember total honesty. Hold nothing back.

Clayton Using new technology, I've created a water-based vaccine that boosts and strengthens the immune system.

Talk Show Host Yeah? Great! Got it. Ok, Anne?

Anne What do I want?

Talk Show Host Sure honey.

Anne I want him to stay and use it here. If the vaccine is as good as he says it is, he'll be picked up by a company who'll support him and the product economically. Then it can be widely distributed and he'll help more people.

Talk Show Host You know what? That's great that you can talk about the business side of things. (Snore.) Bore me. Let's get personal.

[Clayton and Anne laugh nervously]

Clayton, go wild.

Clayton I... I... I... don't know.

Talk Show Host Ok, deep. Says a lot. Anne?

Anne We've been together since we were 21. Six years. For what?

Talk Show Host And that's all we've got time for. On a final note, as Kahil Gibran once said, 'Love knows not of its own depth until the hour of separation'.

Scene 7

[Set back at apartment]

Clayton Let's just sort this out now.

Anne Yes, I want to.

Clayton The issue really isn't the vaccine is it?

Anne No

Clayton It's about me going and you staying.

Anne Yes

Clayton What do you want?

Anne Honestly, I want you to stay here with me. I want to stay together.

Clayton *(Weakly)* Anne, we can stay together if I go! I honestly believe that.

Anne It doesn't work like that. You know as well as I do, if you go, we're finished.

Clayton Well, if you're not even willing to try...

Anne Try? Clayton, I've stood by you through everything, and I can't now. I can't leave my life behind. I need to stay. Who are you doing this for? Yourself? Please understand why I want us to stay together. I don't think I can live without you.

Clayton Of course I understand. But come on! This is life altering.

Anne So this is the end of our relationship?

[Silence]

Clayton Anne, honestly, I don't think I need this relationship like you do.

[Sounds of bombs going off in Anne's head]

Anne *(Teeth clenched, fighting back tears)* So go. Leave

Clayton You'll forget me Anne. You will. *(Pause)* Know that we ended this in total honesty. Soon you'll understand. You won't care about never seeing me again. And I you.

[Clayton looks away, exits UL. Silence.]

Anne Soon you'll understand what a lie that was.

[Song- "And there's tears on the pillow, Darlin' where we slept, and you took my heart when you left." by Bruce Springsteen- City of Ruins]

The End

Lights are dim on stage setting of a derelict street. From centre stage each side one blacked masked figure emerges, resplendent in military garb, holding semi-automatic rifles. 'Government 1' and 'Government 2' is respectively inscribed on their helmets. Behind these figures creeps their own crawling 'minion', following the 'Governments'. 'Government' actors begin to fire at each other ruthlessly, until the lights brighten and from upstage centre a figure dressed in white, carrying a pitcher, walks forward steadily and slowly. 'Governments' stop firing, and drop weapons immediately. Minions fall back from their leaders, aghast. Figure in white slowly pours the liquid contents of pitcher on the ground, as 'Governments' watch in awe. As the figure retreats upstage centre, the audience sees the insignia 'IWJ' on its back. 'Governments' follow in wonderment. As the minions crawl forward in unison to retrieve the discarded weaponry the lights dim once more. One looks anxious, the other devious. They turn to exit from where they first came, and in doing so reveal an impressive logo reading 'defensive alliance' on their backs.

From the wings, there is singing, as a man, John, enters downstage left. Has small, sophisticated looking missile on back.

John *(Singing)* Way hey and a way we go donkey riding donkey riding...

Out of the corner of his eye, John sees a man, Saunders, with a dilapidated missile on back, approaching upstage right. Cautiously grabs 'deploy' button.

John *(Nervously)* ... was you ever-round Cape Horn where the weathers never warm, wish to god you'd never been born riding on a donkey...

Saunders Is that ... John I can see?

(John turns, audience can clearly see he still holds the deploy button.)

Saunders Johnny! Mate! Long time no see! You haven't been to the meetings for ages!

John *(Still holding the deploy button. Nervously)*

Saunders! You...old...dog. *(John keeps his distance)*

Saunders How have ya been?

John Yeah alright, yeah. *(Slowly releases hold of deploy button).*

(Pause)

And yourself?

Saunders Alright.

John Well that's great then, I'd better – *(Turns to go)*

Saunders New Missile?

John Pardon?

Saunders New missile there? Defence... thinger?

John *(Looks at him irritably, then realises)* Oh yes! *(Recovers)* Yes.

Saunders What, no one's noticed it yet?

John Not really. *(Trying to explain, fails)* I was waiting until... our – the Defensive A's – next meeting.

Saunders Pleasure's in the waiting right! *(Laughs).*

(Complete silence, Saunders' laughing echoes)

Saunders *(Covering)* Yeah well, I was looking to get a new one myself. Problem's in finding a buyer for the old one, ain't it? *(Pause)*

Saunders Bloody bureaucratic arseholes, sure, it's all fine and good for them to neglect their duty to us, but when we're forced to do it for them 'em they snare us in the paperwork.

John *(Ignoring the outburst)* Yeah. *(Hesitantly)* It took me nearly a year to find someone... *(searches for word)* paranoid enough to take the old model *(half heartedly)*. Those bloody community centres means that well-being and ease of ... deciding these things are for the ... underprivileged only.

Saunders *(Not really listening)* What's that? Yeah I reckon. To be honest, it's probably just easier to deploy the damn thing and *(Sarcastically)* 'save the freaking forests'.

John Deploy?

Saunders Yeah. *(Indicates to button)* Hit this thing.

John *(Surprised)* You don't mean deploy –

Saunders *(Continuing)* Though I don't know why I should release it now and save the trees my wages already protect, what with those bloody taxes...

John *(Nervously)* You said, 'deploy' before... when did you mean to do that –

Saunders *(Steamrolling him)* You'd think that the safety of their own bloody citizens – their voters for Christ's sake – would take priority over some goddamn Third world hole's need for our precious water. I mean what you said – those *(distastefully)* Centres. What the hell? That's why I have to do this John, you'd understand.

John *(During this time, John anxiously grabs hold of his deploy button.) (Trying to be confident)* Surely deploying it in a field somewhere is against government regulations?

Saunders Who said anything about a field?

John Well a desert maybe, I just assumed-

Saunders You should never assume John, it makes an 'ass' out of 'u' and 'me' ! *(Laughs heartily, John smiles weakly)* I mean to get rid of it now, and you know, it's so freakin' old it'd probably explode anyway.

John *(John grips deploy button tightly, he is unable to fire)*

What, right now?

Saunders Right now? Yah, why not, better time than any. I'm man enough *(Makes to deploy missile)*

John *(Panics)* No!! Please don't kill me!

(Silence as John cowers)

Saunders Well ... if you say so. *(Can't keep a straight face any longer, starts laughing)* Oh you should have seen the look on your face, its was priceless –

John *(Still clutching deploy button)* What?

Saunders You didn't think I'd do that to ya would you?

John *(Makes to say 'yes' then changes his mind)* That wasn't funny!

Saunders *(Laughing)* You might need a new pair of pants now! *(Jokingly)* It'd be too dear to try and buy the *(sarcastically)* precious water to save them.

(John still holds his deploy button firmly, glaring at Saunders)

Saunders Aw lighten up, it was only a joke. Like I'd risk all that court shit just for killing you.

(Three figures in black enter centre stage left, one carrying water balloons, figure two wearing a defence missile. Stand centre stage.)

John (Muttering) Well it wouldn't be the first time...

Saunders What? (*John turns away*) Listen mate, I told you before. (*Firmly*) He was a threat – I felt nervous for me life with 'im around, and when he made to deploy his missile at me, like those foreign terrorists they reckon are our new watery bedfellows -

John (*To himself*) But he was reaching for his wallet...

(*As the dialogue is spoken, figure one reaches for his pocket. As this happens, figure two 'deploys' his missile, and as it 'hits' figure one, figure three drops the water balloons with force. Two and three then exit, dragging figure one by his feet, while he 'bleeds' water.*)

Saunders (*Continuing*)... I knew I had to act or I'd be dead. Dead! Is it too unreasonable to ask that a man be able to properly defend himself?

John (*Watching Saunders Suspiciously*) The government thinks so.

Saunders (*Grabs deploy button, storms up to John, who leaps away quickly*) Oi! Whose side you on? Thought you were one of us!

John No! I didn't mean that but (*pause, as he thinks*)... well, the war's ended now, you know? And it ended without weapons at all, with the Convention rules intact! (*Pause as he thinks again*) With water trade better than ever! The government say that there are no threats and... I think that now... I believe them! I mean they stopped spending money on defence for a reason –

Saunders And look where that got them! Into another war, with only diplomacy on their side!

John (*Realising*) But the rules of the convention worked...

Saunders So then it's all well and good to use my hard-earned money to build up some little shithole to the point where they can invade us? Without resistance too, because we have no fucking weapons anymore? With only us to save the country! And looking at you 'mate', you could barely save yourself.

John (*Frustrated*) That's not what I meant-

Saunders Look, I'd be as happy as anyone when I don't have to sleep with this thing on my back! God knows, it'd shut the missus up

John (*Taken aback*) You wear it to bed??

Saunders For the surprise attack! Take us when we're sleeping, that's what the pests like to do. Catch us unawares –

John From behind as it were –

Saunders Sorry??

John (*To himself*) You're insane.

Saunders Look mate, when you joined us you did so willingly, because your life was at risk.

John (*Glares at Saunders*) And it's not now?? I don't know what ever inspired me to even.... (*Stops, as he realises his words have made Saunders visibly agitated. Tries to calm him.*)

Saunders look, I know the International Water Judiciary is not the most fantastic thing to come out of our money –

Saunders Bloody oath they're not!

John But it's done some good! And I mean, look at what the water thing has done for trade! Even you would have noticed that – I did!! And foreign relations! And WaterZep... I mean, that 's employment for the kiddies, if they want it! And the money that used to go towards killing and war... has created the community centres – for everyone! Water rich or no! Water is as precious as life, it is life!! And I can understand why they don't want you- us-taking that away I mean look at the wedding incident, six years back...

Saunders (Angrily) They killed them anyway!!!

John But look at what they did to the perpetrators! They paid dearly for their misgrading-

Saunders Sure –

John Yeah and I know the war was a low point, but they're moving forward! (Pause) We're all moving forward. It only lasted a year Saunders! (Shrugs at his missile) We don't need this!

Saunders So you want out?! (Grabs hold of deploy button).

John No! I'm just saying... I mean now that I think about it- even when the war was going we didn't need these... and I mean the Resale Act must be there for a reason-

Saunders (To himself) So they can make us suffer from protecting ourselves more proper than they ever did.

John (Realising) It's to stop more of this blasted things being made! (Half-heartedly tries to shrug it off) I mean just to get this new one was hell, and like that for a purpose... nobody wants them now Saunders! And why? Because the rest of the population are secure, they're liked and they feel safe without the stockpile of weapons they used to build ages ago, government controlled or no! I mean look- global hunger. Gone, Saunders, or so they say! Surely that's better than nothing –

Saunders They haven't even given me that!

John I'm sure we've done more for them now without the weapons than we ever could with them –

Saunders (Realising his defeat, angrily) Look, OK fine – if you want out, fine, but remember your children –

John (Interrupting) How am I protecting them by doing this tonight then Saunders? Answer me that then! Walking alone?

Saunders You're protecting yourself! And whose income do they survive on?

John Most of it goes to maintaining this damn thing!!!

(John shrugs passionately, and the missile falls off onto the ground. Both men jump back quickly.)

Saunders So you want out? You wanna leave us? Your mates? Leave me? Go brown-nose your way to the tropics like the Commies in Parliament?

(Pause)

John Yes.

(Long pause. Both men are staring at the missile on the ground, Saunders more than John.)

Saunders Um... you don't want that, do you? Seems a shame –

John (Harshly) You'd have to sell yours first.

Saunders Oh Yeah. (Pause) Well there'll be some first year science students out there; (Fixated on missile) they'd take anything...

(Pause) Well um...

John I'd better go.

Saunders (Quickly) So you won't be protesting the latest water restriction laws? And the rewording of the Resale Act?

John Why?

Saunders Why not?

John No.

Saunders *(Inquiring)* The missile?

John It'll be where I left it; I'll notify the authorities and all that... just find a buyer first OK?

Saunders Oh. OK. Yeah all right. *(Pause, John doesn't move)* OK then, um see ya then mate.
(Saunders exits centre stage right, with many backwards glances).

John Yeah see you. *(Saunders leaves)* Bastard.
(Walks off singing same song as before, though more cheerfully).
(Singing) Was you ever in Miramichi where they tie you up to a tree, have a girl sit on your knee ride on a donkey...
(Exits upstage left)
(As stage lights fade, Saunders runs onstage quickly to pick up the discarded missile, quickly exits centre stage right.)

The End

Appendix 5

Four Questionnaires

The format for the written questionnaires has been compressed here for reasons of space. The students had more than one line for answering most questions on their questionnaire sheets.

QUESTIONNAIRE 1 (SINGLY)

WRITTEN QUESTIONNAIRE BEFORE UNDERTAKING FUTURES WORK

This questionnaire is to find out how you feel and think about the future.

1. I am a cast member in the play “Futures Tense” (circle appropriate response): Yes No
2. I **think** these things will happen by the year 2025 in my life: _____
3. I **think** these things will happen by the year 2025 in Australia: _____
4. I **think** these things will happen by the year 2025 in the world: _____
5. I **hope** these things will happen by the year 2025 in my life: _____
6. I **hope** these things will happen by the year 2025 in Australia: _____
7. I **hope** these things will happen by the year 2025 in the world: _____
8. I am **afraid** of these things happening by the year 2025 in my life: I am afraid that _____
9. I am **afraid** of these things happening by the year 2025 in Australia: I am afraid that _____
10. I am **afraid** of these things happening by the year 2025 in the world: I am afraid that _____
11. I have these five questions about what will happen by 2025: _____
12. What can I **do** to influence my own personal future? I can _____
13. What can I **do** to influence Australia’s future? I can _____
14. What can I **do** to influence the world’s future? I can _____
15. If you are an actor in the play “Futures Tense”, what effect has your participation had on your thoughts and feelings about the future? _____

QUESTIONNAIRE 2 (SINGLY)

WRITTEN QUESTIONNAIRE AFTER UNDERTAKING FUTURES WORK

These questions are asked in order to find out how you feel about the future after studying this unit.

1. You have looked at trends, large-scale changes in society, technology, the environment, economics and politics. Would it help you to know about current trends? What use could you make of this knowledge? _____
2. Who else could use information on trends, and what for? _____
3. You have looked at scenarios, different pictures or descriptions of what the future could look like. There are at least 4 categories (More of the same, Technology will fix everything, Edge of disaster, Sustainable). What use is it to create a scenario when planning for the future? _____
4. Timelines are used for creating a ‘history’ of the future by adding events, laws, inventions, etc in the years leading up to a future scenario. Why do you think these details on the timelines are useful? _____
5. List a few people who could use scenarios, and the kinds of scenarios they could create. _____
6. From future scenarios, you have made stories and scripts for performance. What use can you see in bringing a part of a scenario to life in performance for an audience? _____
 - You have written one Forward Theatre script yourself for assessment.
 - You have performed in one Forward Theatre script yourself for assessment.
 - You have seen others perform their Forward Theatre scripts for assessment.
 - You have also either performed in the school play *Futures Tense*, or have seen a performance of this play.
7. If you are an actor/audience member (circle appropriate category) in the Forward Theatre play “Futures Tense”, what ideas and feelings has this experience given you? _____
8. How would you feel about going to see a Forward Theatre play or ‘Forward Theatre’ movie? They could still be romances, comedies, action movies, and so on; just set in a future social scenario _____
9. Why is/isn’t (circle your choice) drama a good way to present the probable/possible issues of the future? _____
10. What are your recommendations for teaching the Forward Theatre unit next time? _____
11. What else do you feel I should know about your ideas or reactions to any aspect of the unit or Forward Theatre? _____

QUESTIONNAIRE 3 (SMALL GROUPS)
FOCUS GROUP QUESTIONS POST UNIT

Questions were put verbally, answered verbally, recorded, and transcribed later. The class of 20 students answered questions 1-5. The class of 5 students answered quickly, and was given 4 more questions on the spot.

1. What are your ideas of what writers of movies and plays should be writing about?
2. What are your recommendations for teaching and studying the Forward Theatre unit?
3. In the Senior play you have all seen or been in, many things have been changed. Surveillance chips, sustainable energy, repair of the ozone layer, a cure for breast cancer, an end to the obesity epidemic, and more power for women have all come to pass. My concern is these changes you saw in the senior play could be seen in a negative way even though life has actually improved in a number of ways. Do you agree with this? Do you think the whole Senior play was a fairly negative experience? What do you think?
4. My intention for your assessment task was to offer a possibility of improving things for people on the planet on a large scale, to give you a chance even if theoretically, of having some influence for helping people. It could have been in a small way but in our imagination we could save the world just to see if it is actually possible. Some people might say this is a waste of time. Other people might say 'Why not at least think about it?' Can I have your opinions about it? Is it a waste of time to think you might come up with ideas for saving the world or is it a good idea?
5. Do you think people should fear the future or look forward to it? What attitude do you think people should have towards the future?
6. Are there any other opinions of yours that haven't been recorded?
7. Considering the mix of Drama and Futures, is this a way to discuss the future?
8. What about current pictures of the future? What kinds of images are you given from films?
9. What about the positive or negative futures – are they usually a nightmarish horrible future or a positive future?

QUESTIONNAIRE 4 (FOUR INDIVIDUALS)
QUESTIONS 1-9 ARE TAKEN FROM QUESTIONNAIRE 1

Follow-up repeat questions by phone 18 months after students graduated

1. I **think** these things will happen by the year 2025 in my life: _____
2. I **think** these things will happen by the year 2025 in Australia: _____
3. I **think** these things will happen by the year 2025 in the world: _____
4. I **hope** these things will happen by the year 2025 in my life: _____
5. I **hope** these things will happen by the year 2025 in Australia: _____
6. I **hope** these things will happen by the year 2025 in the world: _____
7. I am **afraid** of these things happening by the year 2025 in my life: I am afraid that _____
8. I am **afraid** of these things happening by the year 2025 in Australia: I am afraid that _____
9. I am **afraid** of these things happening by the year 2025 in the world: I am afraid that _____
10. Has studying the unit made any difference to the way you think and feel about the future?
In what way?

Appendix 6

CLA Applied to Each Question in Questionnaires 1-4

QUESTIONNAIRE 1 QUESTION 01 – ‘I am a cast member in the play “Futures Tense” (circle appropriate response): Yes/No’

No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)
9	Yes
15	No

QUESTIONNAIRE 1 QUESTION 02 – ‘I think these things will happen by the year 2025 in my life:’

LEVEL	No.	INDIVIDUAL AND GENERIC RESPONSES (25 STUDENTS)
1 LITANY IDEAS/THOUGHTS	9	Finished university
	9	Travelled
	3	Have a house
	2	Live in a good suburb
	1	Experienced new things
	1	Language skills
Positive/Negative (Polarity)	1	Things will get worse before they get better
	1	Better understanding of life
Quality	2	Happy
	1	Hardship
Relationship	17	Married or partnered
	12	Children
	1	Friends
2 CAUSES, PURPOSE	16	Job/career
3 INFLUENCE/POWER		
4 METAPHOR		

QUESTIONNAIRE 1 QUESTION 03 – ‘I think these things will happen by the year 2025 in Australia:’

LEVEL	No.	INDIVIDUAL AND GENERIC RESPONSES (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	6	Population increase	1	No pure water left
	1	Birthrate down	1	Solar energy main source
	2	An island of packed cities, no countryside	1	Petrol price very high
	1	Cities congested, space still around them	1	More droughts and floods
	1	Brisbane – Gold Coast a city	1	No drought out West
			1	Australia forced to sign Kyoto agreement
	6	Australian Republic/new national anthem/Aboriginal British flag	1	Forests logged beyond repair
	5	New Government, new PM	1	Fewer marriages
	1	Iraq problems resolved	1	More divorces
	1	No involvement in wars	1	Fewer children
	1	No invasions	1	More working women/mothers
	1	More refugees	1	More childcare for working women
	2	Terrorist attack, we defend ourselves	1	Fewer laboring jobs
	3	Technology will be more common and more advanced	1	More office jobs
	2	Australian films will be the same as the US/majority of Hollywood stars will be Australian	1	Greater educational opportunities and choices
	1	Increased poverty	1	Paternity leave in all sectors
	1	Increased taxes	1	Better medical/hospital system
	1	Not much change	1	Less obesity
	1	Inner city/suburb rivalry	1	More obesity
			1	Serious virus outbreaks
			1	Cures found for many diseases
			1	More cancer
Positive/Negative (Polarity)	2	Society will be more violent, less safe		
	1	Government will be ok		
Quality				
Relationship	1	A Labor government will apologise to the Aboriginals	1	Australia will be a stronger ally with UK or US
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER	2	Australia will establish itself more independently on the world stage		
	1	Female PM		
4 METAPHOR	1	We will speak with a US accent		
	1	Stradbroke the new Noosa		

QUESTIONNAIRE 1 QUESTION 04 – ‘I think these things will happen by the year 2025 in the world:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	18	War daily/nuclear/increased/Middle East/terrorism high/Australia attacks/conflict rises in 3Wld	2	More obesity
	2	UN gone	1	More cancer
	6	Poverty gap increases	1	Life expectancy drops
	2	Poverty gap decreases, 3Wld countries develop	1	Health awareness increases
	1	Communism falls, capitalism rises	1	Cures found
	4	Technology increases	1	Space travel increases
	2	Climate haywire	1	Every student has a computer in developed countries
	2	Fewer natural resources	1	Fewer blondes
	1	Major energy crisis	1	Pollution of all kinds changes way of life
	1	More environment protected		
Positive/Negative (Polarity)	1	World better and closer or the opposite		
	1	Better imports and exports		
Quality	1	Kids are ruder		
Relationship	3	War resolved, terrorism handled, better international relations		
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER	1	UN has more power		
	2	US still holding much of the power in the world		
4 METAPHOR	1	Loss of certain cultures and languages		

QUESTIONNAIRE 1 QUESTION 05 – ‘I hope these things will happen by the year 2025 in my life:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	18	Job/career	5	Healthy
	7	Comfortable/rich	1	House
	6	Travelled		
Positive/Negative (Polarity)				
Quality	9	Happy	1	Motivated
	2	Learn not to be so serious	1	Safe
Relationship	16	Married/stable relationship	5	Friends
	13	Children		
2 CAUSES, PURPOSE	4	Education	1	Help abused kids
	3	Achieved something	1	Own business
	1	Dreams realised		
3 INFLUENCE/POWER	6	Famous		
4 METAPHOR				

QUESTIONNAIRE 1 QUESTION 06 – ‘I hope these things will happen by the year 2025 in Australia:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	1	No support for US wars	3	Environment will be protected and preserved
	1	Cheap food and clothing	1	Greens power increases
	1	Australia no. 1 nation for sport	1	Drought lessens
	1	Drink drive laws stricter	1	Agriculture stronger
	2	Domestic violence less, punishment harder	1	Cancer less
	1	Birth rate goes up	1	Drug use less
	1	More employment	1	Obesity less
	3	Fewer homeless	1	More medical support
	1	Taxes less	1	Half military budget given to health, education
			1	Uni cheaper
Positive/Negative (Polarity)	1	Better way to deal with refugees		
Quality	1	People realise Australia is a good place to live and stop complaining	4	No fear on the streets at night, less violence
	1	Children are innocent for longer	2	Australia is safe
	1	Families less troubled		
Relationship	4	Multicultural equality, Australians appreciate other cultures	1	Government sees links with Asia more important than the US
2 CAUSES, PURPOSE	1	Australians think, care, do more for their country		
3 INFLUENCE/POWER	9	Australia will be well established, well known, well led, not mimic UK and US (like sheep)	1	Liberals out of power
	4	Australia will have a strong economy and dominate markets	1	Female PM
4 METAPHOR	5	Australia will be a republic with a new flag	1	Australian identity not lost

QUESTIONNAIRE 1 QUESTION 07 – ‘I hope these things will happen by the year 2025 in the world:’

LEVEL	No.	INDIVIDUAL AND GENERIC RESPONSES (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	12	World peace	1	Corruption lessened
	11	People will help third world countries/poverty gone	1	All countries Republican
	4	Environment preserved	1	AIDS vaccine
	3	Health will improve	1	Gay marriage ok
	3	Nuclear weapons gone	1	Euthanasia ok
	2	No more racism	1	Capital punishment lessened
	1	Solar power		
	1	Caring politicians		
Positive/Negative (Polarity)				
Quality	1	Happy		
Relationship				
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER	1	China strongest, most prosperous, more than the US	1	US not in control of world wealth
	1	UN grows, more prominent	1	Equality
4 METAPHOR	1	Real world doesn't mean much to me		

QUESTIONNAIRE 1 QUESTION 08 – ‘I am afraid of these things happening by the year 2025 in my life: I am afraid that:’

LEVEL	No.	INDIVIDUAL AND GENERIC RESPONSES (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	5	No job/wrong job	1	No travel
	4	Poverty/homeless	1	Infertile
	1	Deformed offspring from chemicals	1	Not safe
	1	Life threatening illness	1	Dead
Positive/Negative (Polarity)	1	World will get worse		
Quality	3	Unhappy	1	People caught up in technology, lose simple things
Relationship	9	Alone/no relationship	7	Lose loved ones
2 CAUSES, PURPOSE	3	No direction, nothing important, worthwhile		
3 INFLUENCE/POWER	12	Not successful/not achieved anything	1	No choice
4 METAPHOR	5	Worthless life/mean nothing to anyone		

QUESTIONNAIRE 1 QUESTION 09 – ‘I am afraid of these things happening by the year 2025 in Australia: I am afraid that:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	10	War, terrorism, riots, world blown up	1	Sea levels rise, flood
	1	Government breakdown	1	Drought
	1	Overpopulation	1	No fresh water
	1	Kids too advanced (drugs, sex, alcohol)	4	Reef gone, flora and fauna gone
	1	No skilled tradies	1	Obesity rises
	1	The rich richer	1	Education neglected more
	1	Capital punishment back	1	Medical treatment more expensive
	1	Nukes supported	1	More homeless
	1	A monarchy	1	Starving with super only
Positive/Negative (Polarity)	3	Government is incapable		
Quality	1	Chaos, no leader, no system		
Relationship	1	Australia will be the most hated	1	Computers replace human interaction and activity
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER	14	We will be ruled by the US or UK with no sense of identity or culture		
4 METAPHOR		...no sense of identity or culture (from above)		

QUESTIONNAIRE 1 QUESTION 10 – ‘I am afraid of these things happening by the year 2025 in the world: I am afraid that:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	18	World war, nuclear war, terrorism	6	Pollution affects everything
	2	People wiped out	3	Global warming affects ecology
	5	3Wld countries suffer, more poverty, famine	1	Resources gone
	5	Disease, new ones, AIDS	1	Extinctions from globalisation
	2	More drug use	1	Obesity all time high
	1	Kids grow up too early		
Positive/Negative (Polarity)	1	Disaster	1	Regrets for past decisions, wrong directions
Quality	4	No-one cares, greed		
	2	Unsafe		
	2	Chaos		
Relationship	1	Anything that affects me, nothing that doesn't		
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER	1	Powerful countries more so		
4 METAPHOR	1	Love more worthless		

QUESTIONNAIRE 1 QUESTION 11 – ‘I have these five questions about what will happen by 2025:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)	
1 LITANY IDEAS/THOUGHTS	1	World peace?	1 What is the state of the environment?
	3	War, WW3 started?	1 Will there be cures for diseases?
	1	Threat of terrorism in Australia?	1 Cure for AIDS?
	2	Will Australia be a republic?	1 Will the ozone layer be destroyed?
	1	What is the state of germ warfare?	1 Will there be fresh water in Australia?
	1	Strong Australian economy?	2 When will natural resources run out?
	1	Death sentence in US?	1 What have we done to decrease pollution?
	3	Will I have a job?	1 How will genetically modified foods affect us as adults?
	1	Will my school still be in operation?	1 Will my family and I be healthy?
	1	What will happen to our standard of living?	2 Will there be cures for diseases?
	1	What will happen to everyone?	1 Will there be genetic engineering (cloning, baby farms)?
	1	Will we be able to live on a planet?	2 Will I have a family?
	2	Will I travel?	1 Will higher education be too expensive?
	2	Don't know	1 Will we learn from our mistakes?
	2	Will I still be alive?	2 What is the state of nuclear technology?
	1	Will lifestyles change?	1 Will the world be overpopulated?
	1	What will be the ratio of Australian to US TV and films?	
Positive/Negative (Polarity)	2	Will the world be a good place to live?	2 Will the environment be ok?
	1	Will the changes be good?	1 Will the next generation be worse than ours?
	1	Will anyone try to stop the problems?	1 Who will the changes benefit?
Quality	9	Will everyone be happy and safe?	1 Will people be kind?
	1	Will there be much change?	2 What's different? What's the same?
	1	Will I be proud of my country?	1 Will the world be safe?
	1	Will people ever agree?	1 Will children still be innocent?
Relationship	1	Will marriage and relationships still be important?	1 Will we remember each other?
2 CAUSES, PURPOSE	1	What will I do with my life?	1 Will I want to contribute to the world if it's not happier, safer?
	1	What is Australia's direction?	4 Will I be successful?
	1	Is money the number 1 priority?	1 Will I still have ambition?
	2	Will I achieve my goals?	
3 INFLUENCE/POWER	1	Will Australia have more political influence?	1 Will I be somebody?
4 METAPHOR	1	Will we change personalities?	1 What is now important to the average person?
	1	Will the world continue as it is and become a 'hell on earth'?	

QUESTIONNAIRE 1 QUESTION 12 – ‘What can I do to influence my own personal future? I can:’

LEVEL	No.	INDIVIDUAL AND GENERIC RESPONSES (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	16	Study hard and work hard	2	Remember history/learn from mistakes
	4	Lead a balanced life/broad perspective/stimulate all aspects of my life	1	Try new things
	3	Grab the present, forget the past/no regrets/no expectations	1	Save money
Positive/Negative (Polarity)	7	Remain positive, happy, motivated	1	Be as successful and happy as possible
	1	Make the most of opportunities		
Quality	4	Enjoy things	1	Don't stay in a position that doesn't make me happy
	1	Live to the fullest		
Relationship	1	Look for a partner	4	Network, get to know others
	1	Keep in touch with friends		
2 CAUSES, PURPOSE	2	Have a plan	1	Become proactive
	2	Prioritise/know my decision making processes	1	Educate myself and others about everything
	1	Give something back to those who give to me		
3 INFLUENCE/POWER	1	Never say I can't		
	1	Don't set limits		
4 METAPHOR	2	Be good, moral/maintain good ethics and morals		

QUESTIONNAIRE 1 QUESTION 13 – ‘What can I do to influence Australia’s future? I can:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	5	Blank/don’t know	1	Donate to charities
	8	Vote	1	Don’t pollute
	1	Stress the importance of Australia’s independence	2	Work to potential
	1	Use opportunities	1	Encourage others to work to potential
	1	Talk up Oz	1	Help victims of abuse regain self worth
Positive/Negative (Polarity)				
Quality	1	Remain open minded and passionate	1	Live a peaceful life
	1	Cherish luxurious things	1	Respect others
Relationship				
2 CAUSES, PURPOSE	1	Become PM	1	Join councils
	5	Join a political/environmental group	2	Protest if I feel strongly, march
	1	Start an organisation	1	Educate
	2	Voice my opinion	1	Volunteer services to those who need it
	1	Contribute to the community		
3 INFLUENCE/POWER	1	Feel powerless to really affect Australia much		
4 METAPHOR	1	Pass culture to my children, make them proud to be Australian		
	2	Be a good citizen/contribute	1	Be the example

QUESTIONNAIRE 1 QUESTION 14 – ‘What can I do to influence the world’s future? I can:’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	4	Blank, don’t know	3	Put rubbish in the bin, don’t litter, recycle
	5	Same as for Australia	1	Drive an electric/solar car
	2	Understand better why war, disease, poverty	1	Not pollute
	2	Charity organisations, donate	1	Save a forest
	1	Service to the community	1	Try hard
	1	Use what I have to help people who haven’t been as lucky	1	Sponsor a child
	2	Encourage others, not judge others		
Positive/Negative (Polarity)	2	Make things good around me		
Quality	1	Get involved if I feel strongly		
Relationship	2	Encourage international relations, multicultural society		
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER	1	What can I do?	3	Join a group
	2	There isn’t much any one person can do	1	Speak for Australia on world issues
	1	Only try to make things good around me but I’m not sure about the world, it’s too big	1	I feel a bit powerless, maybe just be the best person I can be in my little sphere and that will have a flow on effect
4 METAPHOR	2	Be a better person	1	One grain of rice tips the scale – maybe me?
	1	Be moral		

QUESTIONNAIRE 1 QUESTION 15 – ‘If you are an actor in the play Futures Tense, what effect has your participation had on your thoughts and feelings about the future?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (9 students, some made more than 1 comment, one no comment)
1 LITANY IDEAS/THOUGHTS	1	Made me think a lot more about the future, both mine and the world’s, made me realise that we need to re-assess our decisions concerning the environment and the many social issues affecting our world
	1	I think more about the things that will influence the world as a whole, rather than technology
	1	It has addressed issues I was concerned about and ones I’ve never even thought of.
Positive/Negative (Polarity)	3	It’s severely depressed me, in the ‘oh no, the future’s awful, humans suck, we’re all going to die in pods alone, nothing’s sacred, there is no hope for us’ etc, which is what we think of the future anyway, it is depressing to think that’s what it’ll some way come to – so impersonal and alone... (1) It is a depressing play (no offence) and has forced me to examine what I might have not otherwise seen. Look at the possibilities I would rather ignore. However what can I do, apart from live my life and do what I think is morally good? (1) We are all screwed if the world ends up like the play, no food, no privacy, no equal rights. In all the future seems fairly stuffed up. (1)
Quality	2	I feel there are many things that could go wrong, however there’s no sense in thinking about it. (1) Maybe not all completely realistic, but definitely a few scary thoughts, even if they don’t quite happen in the next 11 years (basically destined to happen at some stage, probably this century).(1)
Relationship	2	I do not like the fact that technology could start to rule our lives and there would be a decrease in human interaction and face to face communication. (1) Stop depending on technology, treasure the relationships I already have – they are more important.(1)
2 CAUSES, PURPOSE		
3 INFLUENCE/POWER	1	I am scared that anyone could find out anything and everything about you through the use of technology
4 METAPHOR		(nothing’s sacred) as above

QUESTIONNAIRE 2 QUESTION 1 – ‘You have looked at trends, large-scale changes in society, technology, the environment, economics and politics. Would it help you to know about current trends? What use could you make of this knowledge?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	5	To gain a greater understanding of the things that are happening around us(4) and how we are affected (1) more realistic view (1)	1	Used for things like study of disease
	7	Predict the future, estimate how trends could continue	1	The fact that so many ‘trends’ of the past are simply repeating is a real indication that we are not learning from past mistakes
	1	Prevents ignorance & misconceptions		
Positive/Negative (Polarity)				
Quality				
Relationship				
2 CAUSES, PURPOSE	4	You could prepare yourself for the future, look at the specific changes and change with them (2)		Either promote or stop this from happening (2)
3 INFLUENCE/POWER	1	Invaluable in making decisions about the future		
4 METAPHOR	2	As a teenager its relevance isn’t so great		

QUESTIONNAIRE 2 QUESTION 2 – ‘Who else could use information on trends, and what for?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	3	Weather	1	bookies
	1	economics	2	fashion
Positive/Negative (Polarity)	1	Help development of society so it can expand in a beneficial way		
Quality				
Relationship				
2 CAUSES, PURPOSE	4	Everyone to prepare themselves for the future and think about what would affect them	1	People inventing things such as scientists to ensure that what they are trying to create will be appropriate
	1	To predict world needs and cater for them	2	Companies, to see what the public is turning towards
			1	doctors studying rate of decline & growth of disease
3 INFLUENCE/POWER	19	Leaders of government, decision makers, council to develop societies in the future (19)To determine the lives of people, status, wages, women/men in workforce etc(1) Politicians knowing how the votes fall and rectifying policy to compensate (1)		
4 METAPHOR				

QUESTIONNAIRE 2 QUESTION 3 – ‘You have looked at scenarios, different pictures or descriptions of what the future could look like. There are at least 4 categories (More of the same, Technology will fix everything, Edge of disaster, Sustainable). What use is it to create a scenario when planning for the future?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	3	It is no/little use, the future is unpredictable		
	5	You can see/visualise several/all different possible outcomes and their effects for us and the world	2	To know the possible outcomes of a particular trend/how trends come together
	1	You can explore many aspects of the situation	1	To help focus on what needs to be completed
	1	It is easy to understand	1	It opens thoughts and minds
	2	Need an idea first of what the world would be like, often ideas flow off each other	1	It helps jolt people out of a mindless state in which ‘everything will be alright’
Positive/Negative (Polarity)	2	It can prevent the bad and enhance the development for good		
Quality				
Relationship				
2 CAUSES, PURPOSE	5	You know you are working towards something, if no scenario it makes it harder to plan, the base of your plan, decision making, to prepare for all possible scenarios so not caught without adequate resources, a basis of structure		
3 INFLUENCE/POWER				
4 METAPHOR				

QUESTIONNAIRE 2 QUESTION 4 – ‘Timelines are used for creating a ‘history’ of the future by adding events, laws, inventions, etc in the years leading up to a future scenario. Why do you think these details on the timelines are useful?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	1	To help understand the changes		It puts events into perspective, into what time they actually occur
	3	The details may have caused or affected the changes/details add direction		
	4	We know how the lead up scenario came about, what happened along the way/see the evolution of a trend/you are forced to think about what events actually take place before getting there in a gradual progression	2	It gives a starting point to build from/assists in predicting & creating future scenarios
	2	If we did not have a timeline we would not have come up with the script. You need ideas to work with		
Positive/Negative (Polarity)		Because for the most part the details predict a world where everything will be equal and help people delude themselves into believing that by 2034 ‘someone else’ will have been ‘given’ enough to fix up all the world’s problems. It makes it seem feasible.		
Quality				
Relationship		To look at what changes will directly affect you		
2 CAUSES, PURPOSE	2	To show the steps towards gaining the future scenario, to allow people to meet the requirements/a detailed plan of suggestion so that proposals may be accepted		
3 INFLUENCE/POWER				
4 METAPHOR				

QUESTIONNAIRE 2 QUESTION 5– ‘List a few people who could use scenarios, and the kinds of scenarios they could create.’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	1	Weather bureaus (dramatic change in weather), miners (ores run out)	1	The UN (world events)
	7	Politicians (promises for a better future, if they commit to a war)	1	Town planners
	2	Teachers (education)	1	Anyone but mainly people that will be making a difference in the future
	3	Scientist (space travel, future needs, greenhouse gases, health)	1	Inventors
	2	Army (defences)	1	Students for uni
	1	Humans (life, a way of living)	1	Script writers, drama students
	1	People who want to warn people about a situation or to promote one	1	Policemen, doctors, pharmacists practicing for real life
	1	Statisticians (future needs and trends, populations)		
Positive/Negative (Polarity)	1	Politicians and governments have a lot to answer for as far as predicting a happier future		
Quality				
Relationship				
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER				
4 METAPHOR				

QUESTIONNAIRE 2 QUESTION 6 – ‘From future scenarios, you have made stories and scripts for performance. What use can you see in bringing a part of a scenario to life in performance for an audience?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 STUDENTS)		
1 LITANY IDEAS/THOUGHTS	1	Social comment	2	The audience can enjoy it/entertaining while educating
	7	Awareness for audience of future issues first hand	1	Consequences of trends
	1	Helps audience to visualise	1	Show all different views about the future
	2	To show our opinion	2	Gives audience something to ponder
	3	Show what is possible if things don't change now/warning		
Positive/Negative (Polarity)	3	Show the positives and/or the negatives/hopefully it will bring about a greater awareness that all is not well, and will not ever be well until we all as individuals sit up and actually care		
Quality				
Relationship	1	The audience can relate and empathise with characters which forces them to think about the issues being faced by the characters/easier to understand the emotions of the people living in that scenario, therefore making a bigger and lasting impact.	1	To produce feeling ‘connecting’, educating and motivating people to be aware
2 CAUSES, PURPOSE	6	Makes audience think how they can stop problems		
3 INFLUENCE/POWER				
4 METAPHOR				

QUESTIONNAIRE 2 QUESTION 7 – ‘As actor/audience for Futures Tense, what ideas and feelings has this experience given you?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 students, some made more than 1 comment)		
1 LITANY IDEAS/THOUGHTS	6	The scenario could happen	1	Entertaining to watch
	2	How realistic is that scenario? (1) Somewhat unlikely scenario (1)	1	Theatre is constantly evolving
	4	Be aware of what could happen so we can do alter or look forward to it now	1	Educated me more about future issues
	2	Interesting to see how other people interpreted the future (1) ideas I hadn't had before/Interesting but too 'heavy' (1)	1	Should have been recommendations for improvement and less of a 'preaching' tone
	1	A little too apocalyptic and removed from reality to make any more impact on my life than a normal drama performance	1	The development of technology and the corruption that can develop
Positive/Negative (Polarity)	4	The future is pessimistic and negative (2) the positives and the negatives (1) only lesson – the future sucks because of the past (1)		
Quality	2	The future should be valued more/try to find the value of society (1) scared at the thought of a dictatorship run by women (2	1) doubt for what is yet to come (1) relief that action may occur
Relationship				
2 CAUSES, PURPOSE				
3 INFLUENCE/POWER				
4 METAPHOR				

QUESTIONNAIRE 2 QUESTION 8 – ‘How would you feel about going to see a Forward Theatre play or ‘Forward Theatre’ movie? They could still be romances, comedies, action movies, and so on; just set in a future social scenario.’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 students, some made more than 1 comment, some no comment)
1 LITANY IDEAS/THOUGHTS	5	Yes (3) It would be entertaining (1) I am open to new ideas and it would be amazing to see well developed/produced movie about the future (1)
	5	Yes, it would be interesting and perhaps give me some more ideas or future scenarios
	1	Yes, I enjoyed Matrix, Minority Report, everyone’s performances the other night
	1	Yes, it would be good to experience different genres
	3	Yes but it would have to be good, good entertainment value (1) depends on interesting plot (2)
	1	Yes but they would of course be made up, so if I didn’t like what happened it wouldn’t matter
	2	No, I prefer things from the past (1) I don’t like thinking that far into the future (1)
Positive/Negative (Polarity)	3	I would feel good about it as long as the scenario could realistically happen and it was clear (1) It would depend on the nature of it – sometimes it is easier to hear about the ‘doom and gloom’ of the world through a book (1) they already exist; must include aspects of happiness, so easy to be dark about the future (1)
Quality	1	Yes, if it is humorous and leaves a serious message with the audience
	1	Yes but only if they weren’t full of doom
Relationship	1	Realise the drastic changes and relate them back to today and realise the trends that have not followed on
2 CAUSES, PURPOSE		
3 INFLUENCE/POWER		
4 METAPHOR		

QUESTIONNAIRE 2 QUESTION 9 – ‘Why is/isn’t (circle your choice) drama a good way to present the probable/possible issues of the future?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 students, some made more than 1 comment, some no comment)
1 LITANY IDEAS/THOUGHTS	8	Yes, entertainment value (6) I would much rather see a performance than read a book (1) because it’s unrealistic (1)
	4	Yes, educational value
	3	Yes, informative
	2	Yes, interesting
	2	Yes, depicting scenarios that might become because of our actions
	2	Yes, it’s new(1) different (not today or yesterday) (2)
	2	Yes, people start to think more
	3	Yes, allows creativity
	1	Yes, we remember things easier and take them on board
	1	Yes, if they do not like what we are heading for, they should do something about it
Positive/Negative (Polarity)	1	Yes, It dresses it up a bit, but none of it was really backed up with sufficient facts to verify the stories or actually make people want to change
Quality	1	Yes, it is a good way to present possible issues in the future – for those who wish to know – because it plays with your emotions
Relationship	3	Yes, characters evoke empathy (1) drama is a good choice because it really creates ‘real’ situations – in which ordinary people like the audience can picture themselves (1) to enact real life situations of possible future experiences (1)
2 CAUSES, PURPOSE	4	Yes because in drama you can create your own world and show the idea to the audience by acting it out (1) It’s sort of like making a mean joke about someone else’s faults but actually meaning it – you raise ideas but say that you’re just experimenting (1) More people are willing to watch the problems in the form of drama because it is an interesting way of presenting the problems (1) It enables you to create and visualise feelings and thoughts and perform them (1)
3 INFLUENCE/POWER	1	It can manipulate the audience to see the scenario in a particular way
4 METAPHOR	2	No, some people think because it’s drama, it isn’t serious, and such issues could never occur (1) No, we are actors, I didn’t feel it was our place to predict the future (1)

QUESTIONNAIRE 2 QUESTION 10 – ‘What are your recommendations for teaching the Forward Theatre unit next time?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 students, some made more than 1 comment, some no comment)
1 LITANY IDEAS/THOUGHTS	1	More fun activities to give us a better understanding of ‘Forward Theatre’ and issues growing in society. If it’s fun then people will participate more.
	6	More class time for brainstorming than book research – theory wasn’t hard to grasp
	1	More time working on the timeline
	1	The big group was good because we moulded all our scripts and worked together
	4	More examples of ‘Forward Theatre’ plays and performances
	1	More ‘one on one’ advice
	1	Lighten it up, the future’s not all bad
	1	Don’t bring in concepts totally foreign, take a relatively new concept and extend it (ie IVF)
	1	Take a realistic approach, not the ‘we can do anything’ line, because with governments as they are to believe that such change can happen overnight is ludicrous
	1	Approach in a more logical manner – examine current trends and use more truth and facts in the creation of the scenario so as to avoid discrepancies in the timeline
Positive/Negative (Polarity)		
Quality		
Relationship	1	Do something that is relevant to today’s changing society
2 CAUSES, PURPOSE		
3 INFLUENCE/POWER		
4 METAPHOR		

QUESTIONNAIRE 2 QUESTION 11 – ‘What else do you feel I should know about your ideas or reactions to any aspect of the unit or Forward Theatre?’

LEVEL	No.	INDIVIDUAL AND GENERIC COMMENTARY (25 students, some made more than 1 comment, some no comment)
1 LITANY IDEAS/THOUGHTS	1	We answered the ‘problem’ of world hunger etc, with unreal solutions. If it were treated in a more rational manner I would perhaps have taken this more seriously.
	1	It should be considered logically. If the scenario and time line make sense there is a better chance the audience will be able to follow the concepts
	2	Interesting, different
	1	Effective, entertaining way of capturing a futuristic scenario
	1	Think outside the square – wouldn’t we have moved on to new fabrics/shapes/colours/experimentation?
	1	It would be easier to understand if you have some basic ideas to the aspect of the unit
	1	The scripts had to explain the situation too much
	1	Quite hard to depict future possibilities in terms of the environment, to make a play about earth resources – romance or something similar would have been funny
Positive/Negative (Polarity)	2	The decrepit wasteland of a future we painted (in Futures Tense) was particularly depressing (1) all done fairly well (1)
Quality	3	I honestly didn’t enjoy this unit, perhaps because it told me things I didn’t want to know. (1) It was fun but I didn’t enjoy the whole death doom destruction of the scripts (1) I enjoyed it all but we needed more time with the final issue and the timeline (1)
Relationship	3	Water wasn’t a topic I could completely express myself on, I had done such emotionally and relatable/passionate (sic) topics in the past units (1) Forward Theatre is interesting if it is a relevant topic, one the audience can relate to and become engaged with (1) When choosing a theme perhaps get something we are able to relate to (1)
2 CAUSES, PURPOSE		
3 INFLUENCE/POWER		
4 METAPHOR		

QUESTIONNAIRE 3 QUESTION 1 – ‘What are your ideas of what writers of movies and plays should be writing about?’

LEVEL	FOCUS GROUP COMMENTARY (25 STUDENTS in 4 GROUPS)	
1 LITANY IDEAS/THOUGHTS	Move away from Hollywood, they really need new ideas in Hollywood, they're just recycling the same thing over and over, remakes of old movies, what we've got now is just repetitive	Social issues
	There will always be issues	More real life experiences
	Keep doing what they're doing	Entertainment, comedy
		Scenarios are too far fetched
Positive/Negative (Polarity)	Not too much doom and destruction, need a touch of romance, some comedy, no being starved, the world is dying, it's bad if we have to watch a movie to be worried about the future	
Quality	Get a bit more interesting theatre into it, more depth	
Relationship	Things we can relate to as teens	
2 CAUSES, PURPOSE		
3 INFLUENCE/POWER	More thought provoking, what we can build on ourselves	
4 METAPHOR		

QUESTIONNAIRE 3 QUESTION 2 – ‘What are your recommendations for teaching and studying the Forward Theatre unit?’

LEVEL	FOCUS GROUP COMMENTARY (25 STUDENTS in 4 GROUPS)	
1 LITANY IDEAS/THOUGHTS	Entertainment is the key, if you laugh you're more likely to absorb it	More time to get it all in (issues, timeline, scenario)
	Not the posters, too many signs (information sheets on Futures topics)	More on eclectic theatre, sooner
	Some people liked the posters and read them, different things suit different people, different learning ideas	More videos
	Like in 30 years no more world hunger – that's not going to happen	A good group to make the scenario, with creative licence to work alone
	More hands on, talk about issues, class activity	
Positive/Negative (Polarity)	It was very depressing, painful to watch, 5 performances of the heavy stuff – everyone's going to die	The future is not all bad
Quality		
Relationship		
2 CAUSES, PURPOSE		
3 INFLUENCE/POWER		
4 METAPHOR		

QUESTIONNAIRE 3 QUESTION 3 – ‘Did you find the Senior Play negative?’ (Full question is seen on p. 102.)

LEVEL	FOCUS GROUP COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	The religious service was negative and gloomy
	In the Senior Play a lot of things were very unlikely, you can't imagine it happening 50 years ago, not that much has changed
	If the future was approached in a more positive light it may be more entertaining
	Such a heavy thing to do for a Senior Play – so serious, and we're all wrong, the future's going to be wrong
	It preached but it didn't offer any solutions
	It turned into a very female chauvinistic society and gender equality was nowhere to be seen – this was depressing but still pretty funny
	No matter how high our standard of living is, there will always be issues
	It was presented in a negative light, that was part of the drama
	Always results from development and change are positive and negative
	We could show the positive and negative solutions
	Complications create drama, you need to show a negative light to make it interesting
	You can do one issue and show situations from different people's perspective
	Grade 12 Drama most of the time about death and dreary things, suicide, kill each other, take drugs....
Positive/Negative (Polarity)	There's always two sides, good and bad.
	Interesting to see interpretations – see it 2 ways – wouldn't take it to heart
	Negative side is actually good for people to understand what is a negative side and try to avoid them in the future so we can make a change
Quality	You can't have a play with pure happiness – you need tension
	It was good but I felt sad, in the past I thought the future would be flying cars
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	
4 METAPHOR	

QUESTIONNAIRE 3 QUESTION 4 – ‘Is it a waste of time to think you might come up with ideas for saving the world or is it a good idea?’

LEVEL	FOCUS GROUP 1 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	We tried to solve a problem but we didn't solve it logically – we made a new company – that's not solving it, it's making another thing.
	We didn't consider money, finance
	A play doesn't solve anything. By showing world issues it can make the audience think about it, there's no way they're going to do anything about it. They'll forget about it half an hour later. It's not the way to solve world problems. But it is a way to spread awareness. But it's entertainment, let's keep it light. If they want to learn about world issues watch the news.
	The most impact you get is from things that interest you – are you going to remember a stupid little Grade 12 drama or are you going to remember ‘Back to the Future’, which was funny?
	We didn't look at trends and extrapolate. We made up fancy solutions which had no impact on reality.
Positive/Negative (Polarity)	We have a disease, well here's a cure for everything. That's what drama students say and that's what makes it crap.
	I saw the assignment of predicting how we're going wrong
Quality	
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	
4 METAPHOR	We didn't solve anything. We are drama students, we did sign up for drama to act, not to be solving world issues
	We're 17, start small

LEVEL	FOCUS GROUP 2 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	It gives ideas that could happen and provokes more and more and then you can imagine things but it provokes realistic things that could actually happen
	To some extent it does give you an idea of what you could do to fix things like cancer, the AIDS epidemic, gives you an idea that you can help; 20 years ago people thought about the polio epidemic
	This could happen, what can we do to lessen it, people can work towards it but can't predict it. Saying that women will rule the world, that's predicting, saying that we might be able to cure AIDS, you're working towards it
	Crazy ideas do help – someone thought ‘I want a quicker way of getting around’ so they worked towards it
	They would have been thinking about the cervical cancer cure when it first came out, so it does help to think about working towards a future but you just can't predict it
Positive/Negative (Polarity)	
Quality	
Relationship	
2 CAUSES, PURPOSE	It's a strategic outlook – look at what you can do
3 INFLUENCE/POWER	Crazy ideas can influence realistic things
	It's ok to imagine what the future might look like but you can't predict and can't prevent things from happening
	Things happen, you work towards them but you can't predict the exact future
4 METAPHOR	

LEVEL	FOCUS GROUP 3 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	These scripts/plays produce thoughts – start people thinking about what things might happen
	Explore different things
	When we're told there's nothing we can do about it, surrounded with media about all these problems, to finally look at a solution – it's a good idea even if they are imaginary
	Yeah the head person at the weather bureau talks about cyclones increasing with globalism they don't show how it affects the individual
	Drama expresses what can happen to families and real life situations, not on a world scale, a personal scale
Positive/Negative (Polarity)	It's quite a good experience to think positive for a while
	It's good get people's minds thinking in a certain direction
Quality	
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	
4 METAPHOR	No harm trying, thought provoking experience – we live in a world of no no no, very liberating to be yes yes yes
	It's just drama – people wouldn't listen. If the head of the board of weather said something will occur... people would say this isn't going to occur, it's just drama

LEVEL	FOCUS GROUP 4 COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	Interesting because we heard on the news about cancelling world debt so it's possible because governments clearly thinking about it
	However if everything's cured and people live forever, people keep reproducing and all the resources on the earth will be depleted and there will be a boom and bust situation. Also after you hit 60 it's a downward curve.
Positive/Negative (Polarity)	Of course it's a good idea. You can't save everything, some stuff's always going to be bad. If you think you can save the world then you've always got the optimism that the world can be saved but if you think ah what can I do I'm only one person then what are you going to do? Absolutely nothing. Hope is a good thing. If everyone grouped together.....
Quality	
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	
4 METAPHOR	

QUESTIONNAIRE 3 QUESTION 5 – ‘Do you think people should fear the future or look forward to it? What attitude do you think people should have towards the future?’

LEVEL	FOCUS GROUP COMMENTARY (25 STUDENTS in 4 GROUPS)
1 LITANY IDEAS/THOUGHTS	Take each day as it comes, not that much is going to change
	I don't think they should be worried about it they lose all quality of life worrying about things that are not going to happen
	Not fear it
	It can go either way
	I can see how very many young people have anxiety about what's going to happen in the future with the environment, with everything
	If you're constantly thinking about bad stuff then of course you don't want to live (suicide rates would be higher).
Positive/Negative (Polarity)	I look forward to the future but the scenario we create is not what I want
	My future is perfect
	You've got to have an optimistic outlook on life, I mean there's always going to be something bad – if you live in Cambodia your life's going to be pretty bad – if you live in a place like that things can't get much worse.
	Look forward to it, positive but we're not helping with our negative plays
	I don't think our plays are healthy, we took a dark attitude
	Definitely positive, otherwise we're screwed if we take the kind of attitude we have in this unit of study
Quality	Live in the now, I fear the future. Take one day at a time. If people are aware about the future like most/some of the aspects are negative so they wouldn't look forward to it if they knew.
	People should fear it because if people weren't scared of global warming they wouldn't do anything about it
	Personally I fear the future so I think people should fear the future because I am very concerned about the directions we are going now
	Your attitude should just go with the flow and deal with the problems
	Need to be cautious of what we do, but look forward to it and have a bit of fun
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	Some fear the future, some look forward, it's up to them, we can't choose for them
	The future is going to come whether you like it or not so I say just bring it on, take each day as it comes
4 METAPHOR	

QUESTIONNAIRE 3 QUESTION 6 – ‘Are there any other opinions of yours that haven’t been recorded?’

LEVEL	SMALL CLASS COMMENTARY (5 STUDENTS)
1 LITANY IDEAS/THOUGHTS	There is some amazing stuff out there we don’t realise and statistics show is true and that could help predict the future.
	People get the chance to experience our views and we get the opportunity to make a difference which is nice
	A great opportunity to create your own future
Positive/Negative (Polarity)	
Quality	
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	
4 METAPHOR	

QUESTIONNAIRE 3 QUESTION 7 – ‘Considering the mix of Drama and Futures, is this a way to discuss the future?’

LEVEL	SMALL CLASS COMMENTARY (5 STUDENTS)
1 LITANY IDEAS/THOUGHTS	Yes
	Drama is not the place to do predictions
	If researched well enough it’s a good way to get across
	Allows creativity and predictions without being outrageous, yeah might be outrageous but still showing possibilities
	Add a comic twist to entertain and they’ll be more open to the ideas put forward
	For those of us who are visual learners
	Entertaining and people listen as opposed to the government saying this is what could happen
	Gives choice to watch than force them
	They’re not going to see it anywhere else, pay attention to it anywhere else
Positive/Negative (Polarity)	
Quality	
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	
4 METAPHOR	

QUESTIONNAIRE 3 QUESTION 8 – ‘What about current pictures of the future? What kinds of images are you given from films?’

LEVEL	SMALL CLASS COMMENTARY (5 STUDENTS)
1 LITANY IDEAS/THOUGHTS	They take predictions to an extreme
	More entertainment in a far fetched way because you can do more with it, creatively
	All far fetched war, destruction – too large scale, don’t look on it in a small scale. Seems it can’t happen.
Positive/Negative (Polarity)	
Quality	
Relationship	But you can’t relate to it if it is too far fetched – you think ah it’ll never happen
2 CAUSES, PURPOSE	You go to movies to escape reality
3 INFLUENCE/POWER	
4 METAPHOR	

QUESTIONNAIRE 3 QUESTION 9 – ‘What about the positive or negative futures? Are they usually a nightmarish horrible future or a positive future?’

LEVEL	INDIVIDUAL AND GENERIC COMMENTARY (5 STUDENTS)
1 LITANY IDEAS/THOUGHTS	If it’s positive there’s no tension, no entertainment
	The negative ones are always so far fetched you think that’ll never happen
Positive/Negative (Polarity)	
Quality	
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	
4 METAPHOR	

QUESTIONNAIRE 4 QUESTION 11 – ‘Your new answers to the same first 10 questions asked before the unit are the same. What has been the influence of studying the unit on your thoughts and feelings about the future?’ (These questions were delivered and answered through phone interview.)

LEVEL	INDIVIDUAL COMMENTARY (FIRST STUDENT)
1 LITANY IDEAS/THOUGHTS	I now think of things I rarely or didn't think about, for example the water crisis, because we thought it through
Positive/Negative (Polarity)	More positive
Quality	We can come up with ideas, different thinking patterns
Relationship	
2 CAUSES, PURPOSE	I feel I want to be more proactive. Because of the strategies like the HELP centres, I know more and could approach it in a way.
3 INFLUENCE/POWER	
4 METAPHOR	

LEVEL	INDIVIDUAL COMMENTARY (SECOND STUDENT)
1 LITANY IDEAS/THOUGHTS	I have tools to express and inform opinions about the future. I have a better idea of what's going to happen, I see other views.
Positive/Negative (Polarity)	My feelings have not changed, I always fear for the world climate (political and economic)
Quality	
Relationship	
2 CAUSES, PURPOSE	I will set a good example; I am determined to be nice, happy, and good.
3 INFLUENCE/POWER	Theatre can have a great effect on society; if it's a positive image it can positively influence. There's not much I can do so I live my life, even in unrest you can live a fulfilled life.
4 METAPHOR	

LEVEL	INDIVIDUAL COMMENTARY (THIRD STUDENT)
1 LITANY IDEAS/THOUGHTS	I never thought of the future until the unit. Now I think ‘what will happen?’ Studying it made me think about more than just me and my future.
Positive/Negative (Polarity)	My feelings have not changed; I was not affected by doing the unit.
Quality	
Relationship	
2 CAUSES, PURPOSE	News affects my perspective on the future.
3 INFLUENCE/POWER	
4 METAPHOR	

LEVEL	INDIVIDUAL COMMENTARY (FOURTH STUDENT)
1 LITANY IDEAS/THOUGHTS	I feel more aware
Positive/Negative (Polarity)	Feel worse. We started with light topics and realised how bad it could get.
Quality	
Relationship	
2 CAUSES, PURPOSE	
3 INFLUENCE/POWER	I feel more inadequate, unable to help
4 METAPHOR	

Appendix 7

Ethical Clearance Notification

